Vol. 191, No. 1 MOTION PICTURE HERALD April 4, 1953

APRIL 4, 1953

MOTION PICTURE HERALD

3-D SWEEPSTAKES

Universal Bows with Wide Screen Process

Warners Equipping for "Wax" and New Sound

Columbia Releasing "Man in Dark" April 8

FINANCIAL REPORTS GET THAT NEW SPRING LOOK

REVIEWS *(In Product Digest)*: NEVER LET ME GO, MAN ON A TIGHTROPE, LAW AND ORDER, WOMAN THEY ALMOST LYNCHED, KANSAS PACIFIC, FEAR AND DESIRE, PENNY PRINCESS, DOWN AMONG THE SHELTERING PALMS, THE BIG FRAME, THE BIG BREAK, HELL IS SOLD OUT, WIDE BOY, GHOST OF CROSSBONE CANYON

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LEADE

HOLLYWOOD!

In the capitol of the film world M-G-M for the second successive year has been accorded more Academy Awards than any other company. Among M-G-M's Awards, there were 6 just for "THE BAD AND THE BEAUTIFUL." Exhibitors are putting this ticket-selling fact into the newspaper ads of this great attraction. M-G-M has also added it to the trailer.

TOPS IN SHORTS TOO!

M-G-M leadership in the Short Subject field is proven again with the selection of the Tom and Jerry Technicolor cartoon "Johann Mouse" as the Oscar winner for Best Cartoon. This is M-G-M's 8th Academy Award for Technicolor Cartoons.

RSHIP!

BROADWAY!

In the capitol of show business the M-G-M trademark is more importantly on theatre marquees than that of any other company, as we go to press:

STATE – Now: M-G-M's "THE NAKED SPUR" (*Tech.*)
Coming: M-G-M's "I LOVE MELVIN" (*Tech.*)

MAYFAIR – Just completed 9-week-engagement:
M-G-M's "ABOVE AND BEYOND"
Now: M-G-M's "JEOPARDY"

CAPITOL – Next: M-G-M's "BATTLE CIRCUS"

MUSIC HALL – Just completed: M-G-M's "THE STORY OF THREE LOVES" (*Tech.*)

TRANS-LUX 52nd ST. – Breaking every record in its extended run: M-G-M's "LILI" (*Tech.*)

★

653 EXHIBITORS SAW IT! AN
AS THE NEW ERA

NATURAL VISION 3 DIMENSION THE WAY WARNER BROS, "H

These are actual and authentic statements. We regret that space does not permit reprinting them in full.

GABRIEL ALARCON, *Cines Unidos Theatres, Mexico*—"This is really tremendous entertainment. Your process is the friend of the exhibitors!"

MRS. VAN ANDERSON, *Richfield, Utah* — "Absolutely wonderful! It is the answer to the small town theatre. How soon can I book it?"

DAVE BERSHON, *Leimert Theatres, Los Angeles, Calif.*—"A real shot in the arm to the industry. We are in business again. From the heart I can state that it is thrilling!"

LESTER BLUMBERG, *Principal Theatres* — "Wonderful! This is something no other medium can approach!"

JACK BLUMENFELD, *Blumenfeld Circuit* — "It will prove to be the box office sensation of the year!"

ROY BREWER, *Hollywood representative I.A.T.S.E.* — "It opens up a whole new field for the Motion Picture Industry. I was tremendously impressed with the potentialities it holds for all phases of our business!"

BILL CONNER, *General Manager of the John Hamrick Theatres* — "Words can't describe it. It's tremendous!"

ROY COOPER and MARSHALL NAIFY, *Golden State and T & D Theatres* — "Far and away the most electrifying picture we have seen in many a year!"

JAMES COSTON, *Circuit Operator, Chicago* —"The most amazing and impressive innovation since the screen first talked!"

EVERETT CUMMINGS, *Cummings Theatres, Downey & Norwalk, Calif.*—"A thrilling experience and one which gives high hope for the future of this business!"

RUSSELL DOWNING, *Radio City Music Hall* — "'House of Wax,' in 3-Dimension with WarnerPhonic Sound is an exciting experience of great interest to all in the industry!"

JOSEPH ENGLAND, *Gen. Mgr. Bruen Theatres, Whittier, Calif.*—"It will intrigue the public into a boxoffice bonanza that will revitalize the movie industry for a long time to come!"

SI FABIAN, *President, Stanley-Warner Corporation*—"After seeing it a second time, feel even more positive that it justifies all our hopes about the future of this method of entertainment!"

RAY GRUMBACHER, *Esquire Theatre, Portland, Oregon* — "It's sure to make boxoffices hum!"

JOHN HAMRICK, *President of John Hamrick Theatres* — "It's sure to do for sound movies what sound did for the silent screen!"

I. H. HARRIS, *Burley, Idaho*—"Wonderful! Gives the public the entertainment they want and will acclaim!"

RAY HENRY, *Vice President and Gen. Mgr. Inter-Mountain Theatres, Salt Lake City* — "It will bring to our theatres the shot in the arm that means box office! It was simply magnificent."

DON HYNDMAN, *Eastman Kodak Co.* — "Very impressive, and due for great success at box offices!"

EARL JOHNSON and JIM HAYMES, *Isley Theatre Circuit*—"The greatest innovation in pictures since the introduction of sound!"

JESSE JONES, *Jones Circuit, Portland, Oregon* — "It's swell. I enjoyed it immensely!"

STERLING JONES, *7-Hi Drive-In Theatres, Minneapolis* — "The exhibitors have something to cheer about and something they can recommend unreservedly to their patrons. This is one of the greatest and most profitable introductions show business has ever known!"

TED JONES, *Western Amusement Company, Los Angeles*—"A showman's Paradise! Tremendously realistic! The color was simply terrific!"

JACK KIRSCH, *President, Allied Theatres of Illinois, Inc.*—"Unbelievably dramatic and exciting. It's the answer to exhibitors' prayers, and the public will eat it up! Looks like the good old days of lush business are just around the corner. Warners have done it again!"

A. C. KNOX, *Salt Lake City, Associated Amusements*—"Great and wonderful entertainment. The public will fill our theatres!"

JESSE L. LASKY, *veteran producer and pioneer of the motion picture industry*—"Pull out the superlatives, because it deserves them all. It will bring a wonderful lift to business and will, I predict, result in the quickest growth in the history of the industry. A positively revolutionary development!"

SYD LEHMAN and HARRY RACKIN, *Exhibitors Service Inc., So. Calif.*—"Absolutely sensational! The new WarnerPhonic sound and the true 3-D Natural Vision are as great a development in motion picture presentation as was sound when it was first introduced by Warner Bros.!"

BEN LEVIN, *General Theatrical Co.* — "A great turning-point! My congratulations to Warner Bros. who have done it again as they did in 1927."

HARRY MELSTEIN and HELEN MELLINKOFF, *Gardena and Torrance, California* — "We'd like to have it right now. It is a wonderful medium of entertainment!"

FRANK MORRISS, *Winnipeg Free Press* — "That was a thrill! It threw me for a loop. I'm going to write a fine story about it to airmail to my paper today."

AL NASSER, *Nasser Circuit* — "It's terrific! And what's more, it's box office!"

AL O'KEEFE, *O'Keefe & Gamble*—"The best I've seen. Will do tremendous business and give a great lift to the industry!"

DICK OREAR, *General Manager, Commonwealth Theatres Inc., Kansas City* — "Absolutely wonderful! All I can see ahead is a great wave of ticket-buying enthusiasm!"

MRS. J. J. PARKER, *the J. J. Parker Theatres, Portland, Oregon*—"Of all the things I have seen, this is the most realistic!"

HARRY RACKIN, *Exhibitors Service* — "Sensational! Beyond my expectations!"

SANTIAGO REACHI, *President, Posa Films, Mexico City* — "Forms a solid groundwork for a brilliant future!"

"HOUSE OF WAX" Photographed in NATURAL VISION 3-DIMENSION Color by WARNERCOLOR starring VINCENT PRICE · FRANK LOVEJOY · PHYLLIS KIRK CAROLYN JONES PAUL PICERNI Screen Play by CRANE WILBUR Pro BRYA

D 653 EXHIBITORS HAILED IT OF OUR BUSINESS!

PRESENT IT IN

OUSE OF WAX" AND INTRODUCING THE PHENOMENAL WARNERPHONIC SOUND

COLOR BY WARNERCOLOR

RUSSELL ROGERS, *Pres. Preferred Theatres Corp. in Southern California* — "An eye-opener! The intimacy of the screen is increased 100-fold. The public will find it a sensation!"

ED ROWLEY, *President, Rowley United Theatres* — "Magnificent! This is the dawn of a new era!"

LOUIS SCHINE, *Schine Chain Theatres Inc.* —"All of us agree enthusiastically that this is certain to have a great and profitable future! Warners can take a well earned bow for another history-making contribution to our business!"

ALEX SCHREIBER, *Detroit and Los Angeles Theatres* — "A box office winner! I'll bet my 34 years in the business on it!"

FRED SCHWARTZ, *Century Circuit, New York* — "The Warners have taken another seven league step in the advancement of the industry. This should do outstanding business!"

SOL SCHWARTZ, *President, RKO Theatres* —"I predict without reservation that the public will give its overwhelming support to entertainment presented in this new medium. The realism of this 3-D in WarnerColor and with WarnerPhonic Sound is breathtaking!"

ROBERT SELIG, *Asst. to Pres., Fox Intermountain Theatres*—" 'House of Wax' stimulated, excited and encouraged all of us. It will be a terrific hit!"

CHARLES SKOURAS, *President, National Theatres, Corp.*—"It is most impressive and should do spectacular business at the box-office!"

ELY SOMERVILLE, *General Manager Cabart Theatres, Long Beach*—"Terrific. The only thing we want now is to be able to play it!"

GEORGE STAMN, *Antioch, Utah* — "A wonderfully thrilling experience!"

FRED STEIN, *United Artists Theatres* —"I'd like nothing better than to have it for every theatre we operate. I'm convinced 'House of Wax' has a lot of money in it!"

STEVE STIEFEL, *Morro Bay Theatres, Northern Calif.* — "This is going to create a wave of enthusiasm for moviegoing that will surpass everything!"

DON TORODOR, *Panorama Theatre, Van Nuys, Calif.* — "Outstanding. This is sensational in scope!"

DAVE WALLERSTEIN, *Vice-president and Gen. Mgr. Balaban & Katz, Chicago* — "The public will really go for it. It's third-dimension at its best!"

E. L. WILLIAMSON — *All States Theatres, Abilene, Tex.* — "A wonderful development in entertainment!"

ROY WOLF, *Paramount Hollywood theatre, and Fanchon and Marco, Inc.*"This is one of the greatest things that ever happened to the movie business. We will start immediately equipping all our houses with WarnerPhonic Sound, which is great beyond description!"

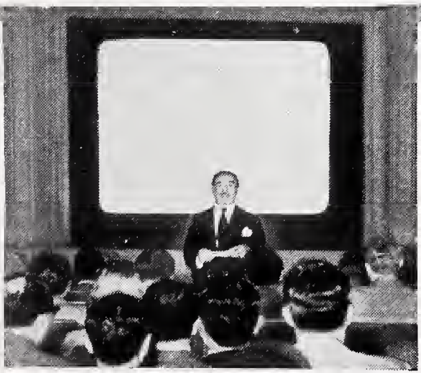
HARRY WOLFBERG, *Wolfberg Theatres, Denver* — "This is picture-making at its most exciting peak!"

JOHN WOLFBERG, *Wolfberg Theatres, Denver* — "A new day in the picture business. I was thrilled beyond words!"

ELDEN YERGENSEN, *Cedar City, Utah*—"I am going to put it into my theatres as quickly as possible. This is a real boon to the movie-goer!"

EDDIE ZABELL, *Film Buyer, National Theatres*—"Excellent for every boxoffice!"

JERRY ZIGMOND, *West Coast Division Manager, Paramount Theatres*—"The ultimate in true three-dimension, and as shown with the new WarnerPhonic sound, the impact was overwhelming!"



Jack L. Warner addressing one of the series of exhibitor screenings held in Warner Bros.' 3-Dimension Studio Auditorium

My sincerest thanks to each and every exhibitor who attended and so enthusiastically hailed our showing of "House of Wax" in 3 Dimension, WarnerColor and WarnerPhonic Sound.

I wish every exhibitor in the free world could have been present. For us at Warner Bros. Studios this was an occasion as historic as August 5, 1927, when we held our first showing of "Talking Pictures".

As a further demonstration of the tremendous scope of our 3-D program, we showed completed sequences from our forthcoming outdoor spectacle, "The Charge at Feather River" *(formerly "Burning Arrow").*

The unlimited horizon which we at Warner Bros. saw, was clearly evident to all. And all in our great industry will share the new era of greatness lying just ahead.

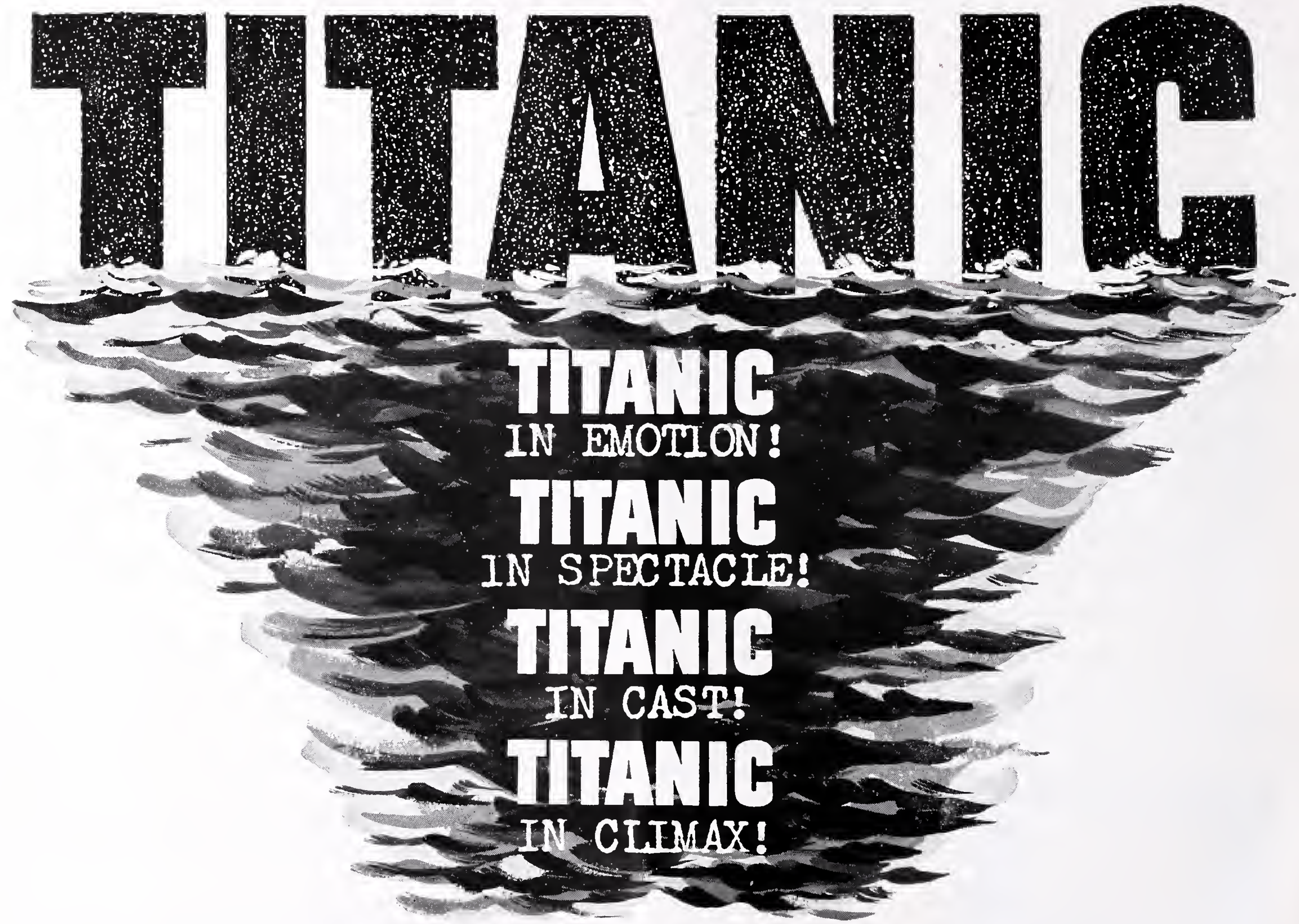
Jack L. Warner

ced by Directed by
N FOY ANDRE de TOTH

WORLD PREMIERE N.Y. PARAMOUNT, APRIL 10! · FOLLOWED IMMEDIATELY THROUGHOUT THE UNITED STATES, CANADA AND GREAT BRITAIN

BIG?

It's


TITANIC
TITANIC
IN EMOTION!
TITANIC
IN SPECTACLE!
TITANIC
IN CAST!
TITANIC
IN CLIMAX!

COMING YOUR WAY IN MAY!...

Date it now! Get in on 300-theatre day-and-date saturation May 13th . . . pre-sold by tremendous news-making "Operation Titanic" showmanship promotion April 11-12 at Norfolk Naval Base . . . and triple TV barrage via Ed Sullivan's "Toast of the Town" April 19, May 3, May 10!

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

20th Century-Fox presents **"TITANIC"** starring Clifton WEBB • Barbara STANWYCK • co-starring ROBERT WAGNER • AUDREY DALTON • THELMA RITTER with Brian Aherne, Richard Basehart, Allyn Joslyn, James Todd, Frances Bergen, William Johnstone. Produced by CHARLES BRACKETT. Directed by JEAN NEGULESCO. Written by CHARLES BRACKETT, WALTER REISCH, RICHARD BREEN

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* MARTIN QUIGLEY, JR., *Editor*

Vol. 191, No. 1 April 4, 1953

Skouras and CinemaScope

THAT Mr. Spyros P. Skouras, president of Twentieth Century-Fox, would champion CinemaScope is characteristic of his dynamic approach. Once having decided that this process—bringing as it does to the screen a picture two and a half times as wide as the standard one—would give the motion picture new dramatic power, Mr. Skouras put behind it his boundless energy and unlimited enthusiasm. What has been done with and for CinemaScope in the few months since the method was demonstrated to him is truly remarkable.

Three months ago the name CinemaScope did not exist. Dr. Henri Chretien's compression-expansion Hypergonar (*Greek—hyper-below; gonia-angle*) lens was a half-forgotten novelty that attracted slight attention on its initial introduction by Louis Lumiere, industry pioneer, at a meeting of the Academy of Science in Paris on May 30, 1927. Demonstrations by Professor Chretien to the Optical Society of America in November, 1928 passed almost without notice. A U. S. Patent on the lens system was issued to Dr. Chretien in 1934. Three years later his system was shown to the public at the Paris Exposition. Two projectors equipped with the Hypergonar lenses, and interlocked by a third projector which ran the sound portion only, threw a picture on a gigantic outdoor screen of the Gaumont Palace.

On the basis of a description of the method, inspection of the lenses and a theatre demonstration of some of the old French test films, Mr. Skouras grasped the potentialities of the system as it could be applied with contemporary Hollywood skills and techniques. A striking feature of CinemaScope—among the wide-screen systems—is its relative simplicity so far as photography and projection are concerned. Only a special lens needs to be slipped in front of the regular camera or projector lens. The stereophonic sound system is similar to that used in initial runs of Disney's "Fantasia" in 1941.

ONE of the first things Mr. Skouras did was to change the tongue-twisting Anamorphoscope to CinemaScope (somewhere in the trail of the years the original title of Hypergonar, another tongue-twister, got lost). The new title is apt because, as Mr. Skouras and his associates view it, CinemaScope enhances the scope of the screen and will bring to the theatres greatly increased audiences. In comparison with a screen sixty-five feet wide a home television screen barely a foot and a half wide is puny.

While the initial reaction in Hollywood to the cabled news that Mr. Skouras had bought rights to a compression-expansion lens system may only be surmised, it is certain that when Mr. Darryl F. Zanuck and his associates at the 20th Century-Fox studio saw test films, they were convinced of the merits of CinemaScope. Almost immediately it was determined to make substantially all 20th-Fox productions in the process.

Although it will not be possible to judge the full effects of CinemaScope on the current revolution of the screen until several of these new 20th-Fox productions are released, it is already proven that the introduction of the system is a vital force in the industry. It may rank with Mr. Skouras' "Movies Are Better Than Ever" promotion campaign of 1950 as among his major contributions to the welfare of his company and the whole industry.

Two weeks of CinemaScope demonstrations at the old Western Avenue studio in Hollywood have just been concluded. As the HERALD's Hollywood editor, Mr. William R. Weaver, reported last week, no attempt was made to glamorize the presentation. CinemaScope was allowed to speak for itself and it did in a voice heard around the world. A prudent decision had been made by Mr. Skouras and Mr. Zanuck not to show the system last month with old French test material. The demonstrations were held after first scenes from "The Robe" and "How to Marry a Millionaire" could be included to show Hollywood's touch. The two films now before the CinemaScope cameras are diverse in type and content.

INTEREST in what Mr. Skouras had discovered in France was so intense that the original schedule of twelve showings was expanded to about forty. Guests included exhibitors, executives of other studios, directors, writers, technicians of all kinds. In order to illustrate the flexibility of the process some key theatremen also were invited to see similar showings in Mr. Zanuck's projection room on a screen only eleven feet wide. After that exhibitors were quoted as saying the CinemaScope screen would be suitable for any theatre.

From the beginning Mr. Skouras has made it clear that CinemaScope is not something reserved to 20th Century-Fox. He has invited all other studios to consider using the process. Mr. Nicholas M. Schenck, president of Loew's, Inc., has announced that the studio plans to make a feature in CinemaScope. It is reported that lenses will be delivered shortly to MGM. As additional lenses arrive from France, at the present the only source, they will be offered to other interested producers.

CinemaScope's theatre debut is expected in the late Summer or early Fall. Initial engagements of "The Robe" at home and abroad will be on a roadshow basis. By the time the film is ready for widespread distribution, Mr. Skouras has said the "package" consisting of lenses, screen and sound equipment will be available.

Letters to the Herald

Good Will and Taxes

To the Editor:

For many months past, quite a few of us in the industry have been working toward the day when Federal admission taxes will be lessened or removed completely. We have quoted figures showing that this discriminatory measure is a detriment to our box office potential. Now that light seems to be reflected on the horizon, isn't it about time to pause and say to ourselves, "What Then?"

If our fondest dreams come true and the tax is to be lifted in its entirety, are we to pass this saving on to Mr. Public? Wasn't our complaint based on the fact that the tax priced our ticket beyond the point of public acceptance in many instances? Are many of us going to emulate the Mississippi exhibitors who, through the same cry, finally brought about alleviation of their state taxes and then in many instances increased their admissions by the same ratio that the state decreased theirs? Are we going to outrage our public and our legislators as did our brother exhibitors in Mississippi?

Now is the time to reflect our future behavior. Now is the time to remind ourselves that we need the good will of our lawmakers, our public and our neighbors.—*FRED L. LEVI, Booker T Theatres, Raleigh, N. C.*

Award for "Fame"

To the Editor:

It has been my intention to write to you for some weeks now as I feel that Quigley Publications should receive some kind of special award for the beautifully designed, printed, edited—the whole galaxy, in fact—that comprises *Fame*.

Fame could well be used as an outstanding example of craftsmanship from any viewpoint. The publication has been a source of interest, usefulness, and inspiration to our entire company.

My personal congratulations to all those in any way connected with the production of *Fame*.—*JOSEPH DALE, Advertising Manager, RCS Studios, Chicago, Ill.*

Thought for Today

To the Editor:

As to "3-D" etc., simply dragging the TV fans from their exciting imagination of pulling this phenomenon from nowhere, well, 3-D means nothing at all. Listen, no human being, regardless, will argue that the poorest motion picture, even projected at its worst, is not head and shoulders above the clearest TV reception.

To me, looking at the several faces that crowd the 27-inch screen is disgusting, to say the least. A Western, and the belly of the horse completely fills the screen; the news and a face full of stubbles and pimples is at your service. The cripples, the sick, the oldsters etc. will not come to see 3-D—that's certain. They'll be just where they now are—at home.

The youth will not stay at home, naturally, so all-in-all the same people that now come to the movies will still come, 3-D or no 3-D. They will grow up and have kids and family worries and will join the TV ranks while those coming after will see the movie at the theatre, 3-D or no 3-D.

Let's forget television for a moment: when we have an outstanding production we have a full house. Put on a mediocre picture and we can hear ourselves think. The same goes for 3-D regardless of the hub-bub of those who will make millions out of selling equipment, etc.

The thought for today and hereafter: TV is here to stay, 3-D or no 3-D.—*A. H. EDWARDS, Orpheum Theatre, Orwigsburg, Pa.*

Need Showmanship

To the Editor:

An item appearing in *Downbeat* magazine, February 25, is an excellent example of the kind of foresighted showmanship we need and could exploit to the fullest and which many of us seem to be passing up regularly.

I say, "We" in referring to exhibitors thereby including myself, although I'm in the Air Force. Why? Because this military duty is only temporary and I'll soon be back again with the greatest industry of them all and, believe me, with plenty of stored up ideas. I follow the business eagerly and don't believe for a minute this "movies are through" talk from outside, and alas, inside the industry. All we need is not only old fashioned, but *new* fashioned, showmanship built on new and progressive ideas including strong public relations, clean, well-kept theatres and honesty with our patrons.

Here's the item. It was entitled "Sure Enough" and the dateline reads New York:

"Just shows you how much trouble a publisher will go to, for a plug of his tune.

"Letter from Redd Evans of Jefferson Music recently announced the following: 'In order to bring to your attention our song "No Moon at All" we have arranged for a total eclipse of the moon on Jan. 29 from 4:54 to 9:45 EST. This will cut a swath over the United States. I hope we will do as well with our song. Therefore, Jan. 29 has been proclaimed National No Moon At All Day by the National No Moon At All Foundation (supported and endowed by Jefferson Music Co., Inc.)'."

Sure enough, the eclipse took place.—*EDWARD SLOAN, JR., A/1C, United States Air Force, Tokyo, Japan.*

Lack of Harmony

To the Editor:

Lack of harmony may be the base of our troubles. Exhibitors and distributors spend a great part of their time and efforts fighting each other. The same time and effort put forth to obtain better public relations and more patrons could bring appreciable results. I would like to see some experimenting along these lines.—*A. FULLER SAMS, JR., Statesville, N. C.*

Weak Advertising

To the Editor:

My personal view is that present day movie advertising has more to do with our box office problem than TV or any other excuse we are offering to avoid admitting our own shortcomings. The industry offers the best entertainment value, dollar for dollar, in the world today. We desperately need an up-to-date campaign of market analysis and research to establish who are our customers and then a study as to the effective ways to reach each group of customers as well as a campaign designed to get new customers from the untapped field of non-movie-goers.—*RONALD REAGAN, Hollywood, Calif.*

Better Pressbooks

To the Editor:

My principle suggestion is that in many —although not all—instances the pressbooks are prepared and the illustrations made and copy written for moving pictures with entirely the wrong box office angle. Very apparently the whole campaign is prepared with little or no thought for the picture's welfare, but with the idea of just finishing another job and turning out a pressbook and material so stereotyped and valueless that the exhibitor can't use it unless he wants to guarantee himself an empty house. —*R. D. GOLDBERG, State Theatre Bldg., Omaha, Neb.*

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April 4, 1953

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ON THE HORIZON

► The motion picture liaison section in the White House under the Truman administration is a casualty of the Eisenhower house-cleaning it appeared this week. For many years Dallas C. Halverstadt served on the President's executive staff as a central contact point between the film industry and the Government, making Government requests to exhibitors or producers for help and channeling requests from the industry to Government agencies. His resignation was accepted as of January 20, and inquiry at the White House this week brought the comment that "there are no present plans" for a substitute.

► The Detroit *Times* reported last week that Robert R. Young, who owns Chesapeake (formerly Pathe) Industries and has numerous other interests, including the Chesapeake & Ohio Railroad, is owner of 14 per cent of American Optical Company's 813,674 outstanding shares of common stock. American Optical, in turn, has a 25 per cent interest in the Todd-AO Corporation, subsidiary and equipment distributor for the newly formed Magna Corporation, now developing a 65mm screen process with more than passing aid from American Optical technicians.

► Showmanship stops at nothing. Patrons at the Bessemer Drive-in near Florence, Alabama, last week got an extra thrill. During the showing a tiny but powerful tornado dipped in front of the screen before battering a nearby airport. No damage to the drive-in screen and nobody hurt.

► It had to come sooner or later. There has been another claim that Russian scientists did it first—in this case, they invented 3-D. Speaking at British-Soviet friendship society rally, the Very Rev. Dr. Hewlett Johnson, the "Red Dean" of Canterbury, accused the Americans of having "cribbed" 3-D films and "launched them as their own. I saw them myself nine years ago in Moscow, made by two young Russian scientists. I ducked," he said, "when I saw birds flying at me. There was not a lion, so I was not afraid." Americans saw 3-D 25 years ago.

► The Motion Picture Association will try to reopen its exclusive Academia theatre, now shut down for redecorating, with a big splash. Harry Truman met company presidents for the original opening of the theatre; what more logical thing could happen than for Dwight Eisenhower to attend reopening?

► The current successful engagements of United Artists' "Bwana Devil" at two Chicago drive-ins would seem to indicate that many early fears about 3-D outdoor presentation were, at least partially, unfounded. James Brigham, Natural Vision field engineer, reported that the lighting problem had been solved adequately and customers are standing, bumper to bumper.

► Television set makers shoot for a 6,500,000 production goal this year, compared to 6,100,000 last year. Only question mark, they say, is availability of one or two scarce metals.

► Shortage of magazines to hold the extra large 3-D reels is becoming more acute because of lack of materials and there is no relief in sight, according to equipment men in New York. Although various companies are planning to produce the magazines, as of now only one—the Wenzel Projector Corp. of Chicago—is doing so. Theatres in the east are bicycling the magazines.

► The National Production Authority is expected to revoke soon its ban on production of home color television receivers. But no great rush is expected to turn out the sets; manufacturers will wait until they see whether a new, compatible color system is presented to the FCC and approved. Richard Hodgson, president of Chromatic Television Laboratories, announced this week that that company's 3-color, compatible tube is now fully developed. Chromatic is a subsidiary of Paramount.

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This week in pictures

GUEST OF THE LEGISLATURE. Charlton Heston, star of 20th-Fox's "The President's Lady," speaks to Tennessee lawmakers during a personal appearance tour of the South.

by the Herald

INTERVIEW, by Arnold Picker, United Artists vice-president in charge of foreign sales, returned from Europe, where he studied and settled problems raised by "Bwana Devil." These problems, such as theatre equipment, superimposed titles, spectacles, import and money licenses, have been solved, and the picture is drawing strongly, he said. Throwaway glasses are used on the Continent; permanent types in Great Britain. Many Continental exhibitors flew to the London premiere. Distribution throughout the world will be complete by mid-May.

RADIO CITY
BY THE LIGHT OF THE SILVERY MOON

IN THE RAIN, opening day crowds for Warner's "By the Light of the Silvery Moon," chosen as the Easter feature for the Radio City Music Hall, New York.

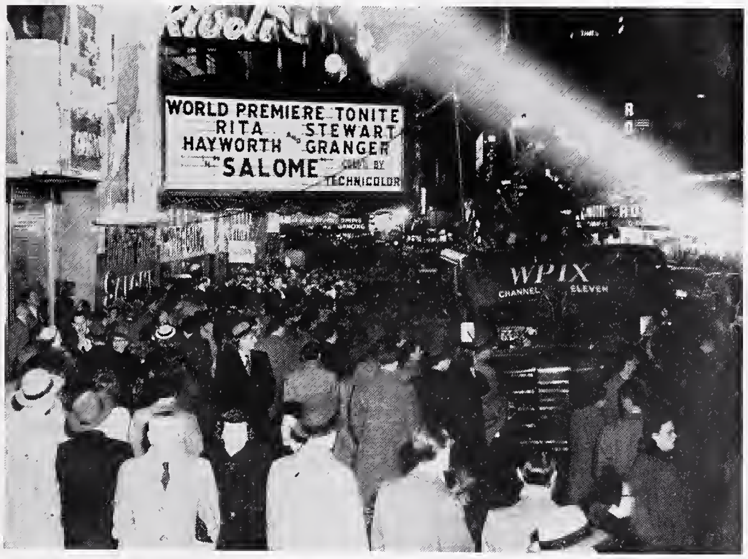
MILTON A. GORDON has become financial consultant to United Artists. He continues his investment company, Gordon Enterprises. Mr. Gordon recently was a senior officer in Walter Heller & Co., Chicago banking firm associated with United Artists' financial affairs.

Photos by the Herald

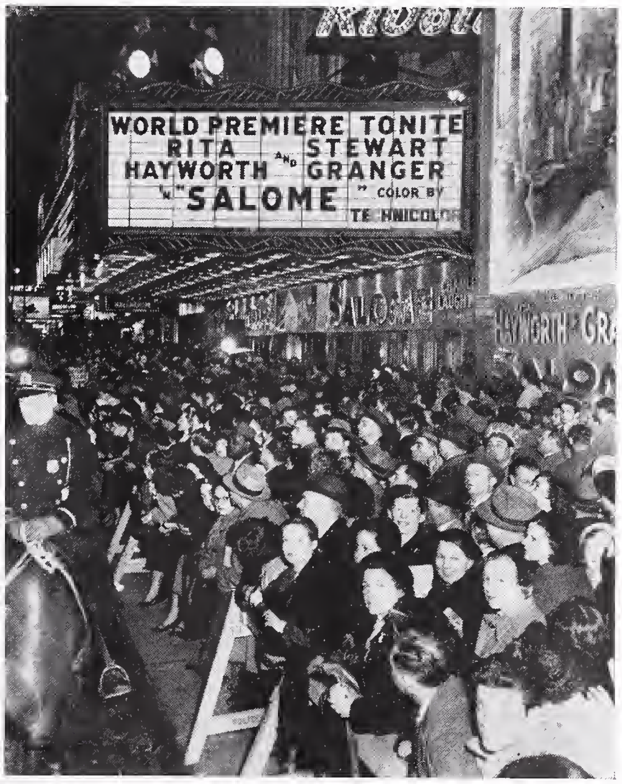
ANNOUNCING the latest large scale enterprise for "audience participation" entertainment: the scene in New York last week as Michael Todd, right, showman and impresario, did most of the talking to describe the Magna Theatre Corporation's plans to make pictures on a special Todd-AO screen, using 65mm film. Joseph M. Schenck, with him, is board chairman. Mr. Schenck and Magna will offer "the ultimate." For further news of this development, and other matters, see page 17.

"Salome" Hits Broadway

"SALOME," complete with Rita Hayworth and one of the most celebrity packed first night audiences ever, arrived at the Rivoli Theatre, New York, last week, courtesy of Columbia Pictures and a long and intense pre-selling campaign. Newspapers gave exceptional coverage, editorial and pictorial.


WORLD PREMIERE TONITE
RITA HAYWORTH
STEWART GRANGER
"SALOME"
TECHNICOLOR
WPIX
CHANNEL ELEVEN

***NEW YORKERS** who didn't attend watched the excitement on television station WPIX. At the left, an attraction itself, a WPIX truck caught arrivals underneath the marquee.*


WORLD PREMIERE TONITE
RITA HAYWORTH AND STEWART GRANGER
IN "SALOME" COLOR BY TECHNICOLOR

***THE CROWDS** above were held behind wooden police "lines," but when Rita Hayworth (far left) arrived, broke through these and a police guard, causing a sensation not on schedule. At the left, above, Mr. and Mrs. Barney Balaban, with Jack Cohn, Columbia executive vice-president, and grandson. Left, below, Abe Montague, general sales manager, and his wife.*

SPRING SUN SHINES ON COMPANY REPORTS TOO

Balaban and Goldenson See Brightening Box Office; Circuits Report Gains

In the first blush of spring, three industry financial reports shed an optimistic light during the past week.

Barney Balaban, president of Paramount Pictures, declared he was enthusiastically optimistic for the future in a letter to the stockholders.

Leonard H. Goldenson, president of American Broadcasting - Paramount Theatres, Inc., reported that for the first time in more than three years, profits in the current quarter exceeded those for the same quarter of the previous year. United Paramount Theatres' consolidated net profit for 1952 was $6,961,113 including earnings of $5,613,626 from operations and $1,347,487 from capital gains.

RKO Theatres' box office receipts for the first two months of 1953 showed an improvement over the same months the preceding year, Sol Schwartz, president, disclosed in his annual report to stockholders, attributing the improvement largely to better pictures.

UPT in 1951 showed a net of $10,705,011, consisting of $6,702,421 from operations and $4,002,590 from capital gains. Operating earnings for the fourth quarter of $1,644,000, or 50 cents per share, compare with earnings for the fourth quarter of 1951 of $1,056,000, or 32 cents per share after eliminating that portion of the retroactive tax increase picked up in the fourth quarter of 1951, it was stated.

Reports Large City Attendance Gaining

Mr. Goldenson added that the "rebound in attendance in the television-saturated areas, anticipated in 1951, has begun to make itself felt in certain larger cities such as Chicago and Detroit."

The $6,961,113 earned in 1952, it was stated, are equal to $2.11 per share, of which $1.70 is from operations and 41 cents from capital gains, compared to the $3.24 per share earned in 1951, of which $2.03 is from operations and $1.21 from capital gains.

All branches of the motion picture industry, Mr. Goldenson said, have been greatly heartened by the success of three-dimensional films. "Bwana Devil," the first feature length 3-D film, has produced grosses equal to receipts of the top post-war films from extended engagements across the country in United Paramount theatres in key cities.

Dividends of $4,126,747 paid during 1952 reflect the reduced dividend rate of 25c per quarter voted by the board of directors beginning in the second quarter of 1952, it was stated. This decision to reduce the dividend, Mr. Goldenson explained, was impelled by the decline in operating earnings and the need to conserve cash to meet the requirements of the company upon consummation of the merger with ABC. Under the company's loan agreement, dividends may be paid only from earned surplus arising from operations since Jan 1, 1950.

"The structure of American Broadcasting-Paramount Theatres, Inc. provides solid support on which to build a profitable future," Mr. Goldenson said. He reported that the merged company is starting in a strong financial condition, with cash and government securities of $32,573,000, working capital of $27,644,000 and total assets of $141,101,000. Term debt amounts to $42,881,000. These figures give effect to the retirement of $7,662,000 of ABC's term debt on February 13, 1953, as well as to the proceeds from the sale of WBKB, Chicago, to Columbia Broadcasting System for $6,000,,000. (ABC's former station in Chicago has assumed the WBKB call letters.)

The sum of $2,000,000 has been earmarked for the purchase of equipment to increase the transmitting power of the ABC-owned television stations in New York, Chicago, Los Angeles and San Francisco, Mr. Goldenson said.

Operating profits of Paramount Pictures for 1952 (not including capital gains) was estimated by Mr. Balaban as about the same as that of 1951. In 1951 Paramount reported a profit of $5,459,274, after provision for taxes. Mr. Balaban's letter was included with Paramount's first quarterly dividend of 50 cents per share of common stock. He disclosed the company is conducting a survey of theatres and its own existing pictures to find the proper approach to 3-D and wide screen processes. Mr. Balaban reported that Paramount will soon have completed in 3-D "Sangaree" in color by Technicolor, and has slated three other 3-D pictures for production, "Red Garters," "Those Sisters from Seattle," and a Danny Kaye film.

Stockholders were informed that the annual meeting would be held in New York on June 2. Paramount, in the wake of the Federal Communications Commission ruling, has made no decision on the acquisition of another TV station, it was stated. The FCC found that Paramount "controlled" DuMont, which permits either company to acquire one more TV station, both now owning four between them.

Within the next few months, Mr. Balaban stated, sufficient installations on the coast are expected to enable an experiment of Telemeter, the subscription TV system affiliated with Paramount.

RKO Theatres box office receipts for 1952 amounted to $26,954,800 against $29,550,300 in 1951. The report showed that the decline for comparable theatres and for comparable periods was eight per cent attributing the drop to home television, the high cost of living, and the increase in taxes. Net profit for the year, was $1,025,000 compared to $1,322,069 in 1951. Based on the 3,914,913 shares outstanding the earnings for 1952 were equal to 26 cents a share.

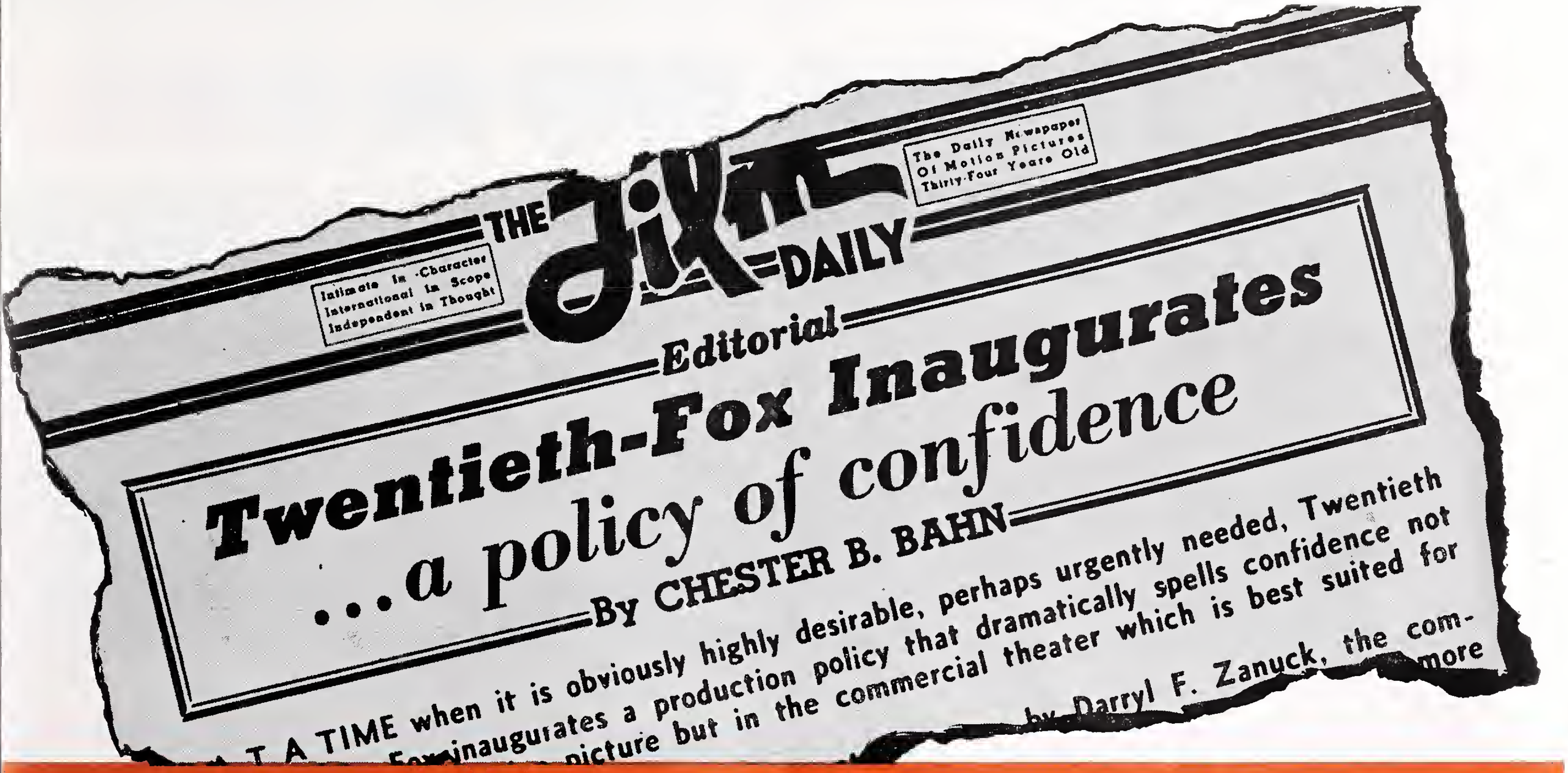
20TH-FOX NET IS $4,747,587; DIVIDEND RECORD IS CITED

Continuing its dividend-paying policy begun in 1942, 20th Century-Fox last week sent out quarterly dividend checks of 25 cents a share. The company reported consolidated net earnings of $4,747,587 for the year ended December 27, 1952. Included in this is $1,491,715 which represents the net earnings of domestic theatre subsidiaries for the 39 weeks prior to divorcement, and a special credit of $1,077,755 arising from a change of accounting procedures at that time. These earnings amounted to $1.71 on the 2,769,486 outstanding shares of common stock.

Since 1942 when the present management took office, the corporation has earned more than $126,000,000 and has paid to its stockholders in excess of $68,000,000 in dividents.

In 1951, the consolidated net earnings were $4,308,431, including $2,180,192 from domestic theatre subsidiaries. This amounted to the $1.47 in earnings on each share of common stock. The total income of the company increased from $97,292,384 in 1951 to $99,820,492. Of this latter figure, $93,166,603 was earned from film rentals.

In a report to stockholders, Spyros P. Skouras, president, heralded the introduction of CinemaScope as expanding the range of motion pictures and offering "great opportunities for entertainment and profits." He also announced that executives earning more than $500 weekly have accepted 50 per cent salary cuts in 1953, under a voluntary salary reduction plan, which are not repayable unless earnings are in excess of $1 per share.



Intimate in Character
International in Scope
Independent in Thought

THE Film DAILY

The Daily Newspaper
Of Motion Pictures
Thirty-Four Years Old

Editorial

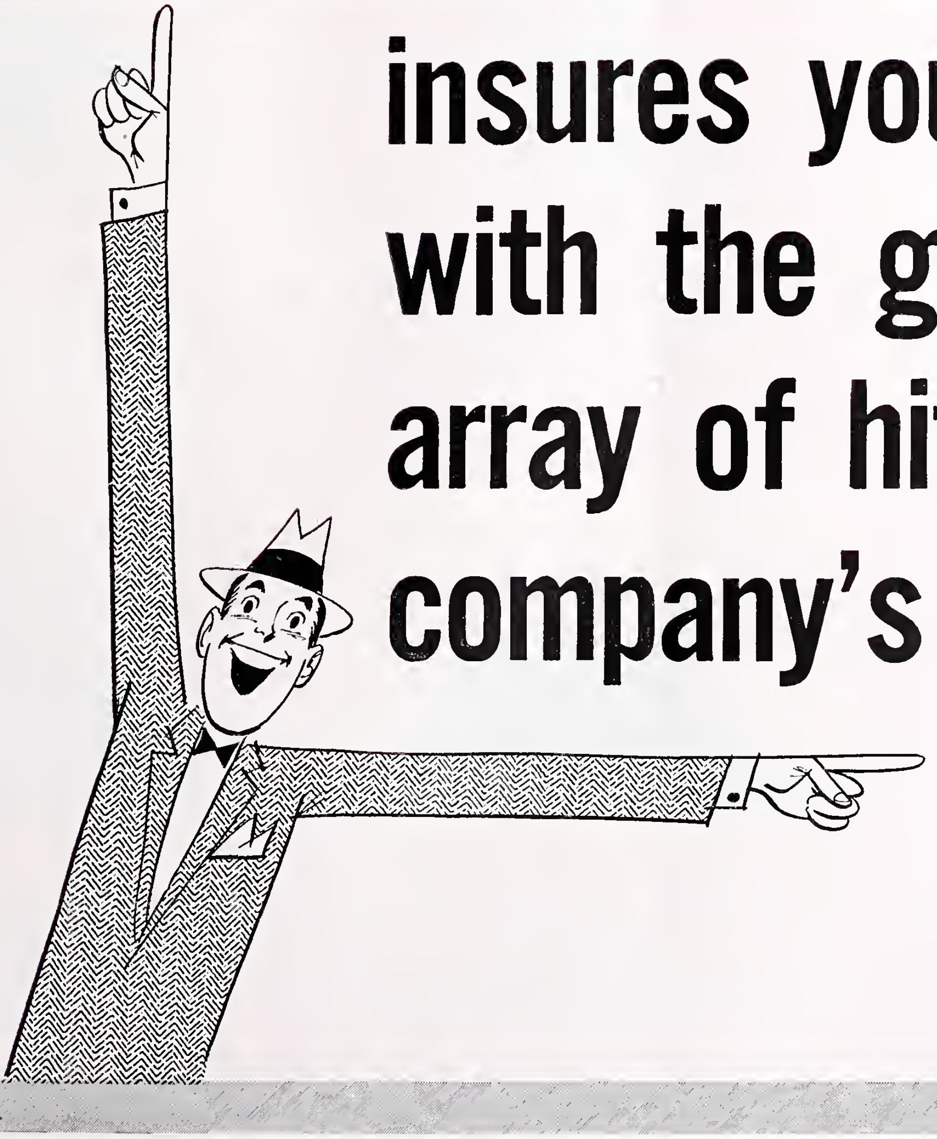
Twentieth-Fox Inaugurates

...a policy of confidence

By CHESTER B. BAHN

T A TIME when it is obviously highly desirable, perhaps urgently needed, Twentieth
Fox inaugurates a production policy that dramatically spells confidence not
picture but in the commercial theater which is best suited for
by Darryl F. Zanuck, the com-
more

20th's POLICY OF CONFIDENCE



insures your future with the greatest array of hits in our company's history!

→ → → →

SEE THEM NOW! DAT
...START PLANNIN

Sensation of the Industry!

Ernest Hemingway's
THE SNOWS OF KILIMANJARO
Technicolor
starring
GREGORY PECK · SUSAN HAYWARD · AVA GARDNER
Produced by Darryl F. Zanuck • Directed by Henry King

Destined to outgross "The Frogmen"!

DESTINATION GOBI
Technicolor
starring
RICHARD WIDMARK • DON TAYLOR
Produced by Stanley Rubin • Directed by Robert Wise

Smashing records everywhere!

Irving Berlin's
CALL ME MADAM
Technicolor
starring
ETHEL MERMAN • DONALD O'CONNOR
VERA-ELLEN • GEORGE SANDERS
Music and Lyrics by IRVING BERLIN
Produced by Sol C. Siegel • Directed by Walter Lang
Based on the Musical Comedy "Call Me Madam"
by Howard Lindsay and Russel Crouse

The year's top suspense thriller!

MAN ON A TIGHTROPE
starring
FREDRIC MARCH • TERRY MOORE
GLORIA GRAHAME • CAMERON MITCHELL
Directed by Elia Kazan • Screen Play by Robert E. Sherwood
Produced by Robert L. Jacks

Unusual! Off-the-beaten-path entertainment!

INVADERS FROM MARS
photographed in COLOR
starring
HELENA CARTER • ARTHUR FRANZ
JIMMY HUNT
An Edward L. Alperson Production
Released by 20th Century-Fox

In the boxoffice tradition of "The Desert Fox"!

THE DESERT RATS
starring
RICHARD BURTON • ROBERT NEWTON
with Robert Douglas • Torin Thatcher
and JAMES MASON
Produced by Robert L. Jacks • Directed by Robert Wise

Get set for "Snows of Kilimanjaro" grosses!

WHITE WITCH DOCTOR
Technicolor
starring
SUSAN HAYWARD • ROBERT MITCHUM
Produced by Otto Lang • Directed by Henry Hathaway

Today's new fighting man ...in action!

THE GLORY BRIGADE
starring
VICTOR MATURE
Produced by William Bloom • Directed by Robert D. Webb

Grand-slam family entertainment!

KID FROM LEFT FIELD
starring
DAN DAILEY • ANNE BANCROFT
LLOYD BRIDGES • BILLY CHAPIN
Produced by Leonard Goldstein • Directed by Harmon Jones

E THEM NOW!...
G YOUR CAMPAIGNS!

Making boxoffice history!

TONIGHT WE SING

Technicolor

starring

EZIO PINZA • ROBERTA PETERS
TAMARA TOUMANOVA • ANNE BANCROFT
ISAAC STERN • BYRON PALMER • DAVID WAYNE
And the Voice of JAN PEERCE

Produced by George Jessel • Directed by Mitchell Leisen

One of the greatest love stories of our time!

Irving Stone's

THE PRESIDENT'S LADY

starring

SUSAN HAYWARD • CHARLTON HESTON

Produced by Sol C. Siegel • Directed by Henry Levin

As big as its title!

TITANIC

starring

CLIFTON WEBB • BARBARA STANWYCK
ROBERT WAGNER • AUDREY DALTON • THELMA RITTER
with BRIAN AHERNE and RICHARD BASEHART • Produced by Charles Brackett • Directed by Jean Negulesco

You'll fall in love with her!

THE GIRL NEXT DOOR

Technicolor

starring

DAN DAILEY • JUNE HAVER
DENNIS DAY

Produced by Robert Bassler • Directed by Richard Sale

High Tide of Western Adventure!

POWDER RIVER

Technicolor

starring

RORY CALHOUN • CORINNE CALVET
CAMERON MITCHELL

Produced by Andre Hakim • Directed by Louis King

A big one with a real wallop!

PICKUP ON SOUTH STREET

starring

RICHARD WIDMARK • JEAN PETERS
THELMA RITTER

Produced by Jules Schermer • Directed by Samuel Fuller

Another musical smash!

Howard Hawks'

GENTLEMEN PREFER BLONDES

Technicolor

starring

JANE RUSSELL • MARILYN MONROE • CHARLES COBURN

Produced by Sol C. Siegel • Directed by Howard Hawks

Fabulous adventure on the high seas!

C. S. Forester's

SAILOR OF THE KING

starring

JEFFREY HUNTER • MICHAEL RENNIE • WENDY HILLER

Produced by Frank McCarthy • Directed by Roy Boulting
Based on the Novel "Brown On Resolution."

There's No Business Like 20th Century-Fox Business!

SET 20 FEATURES IN CINEMASCOPE

Skouras and Zanuck Plan 3 This Year, One Every Three Weeks for 1954

Twenty CinemaScope spectacles will be released by 20th Century-Fox starting in October and continuing through 1954, it was announced in a joint statement Thursday by Spyros P. Skouras, president, Darryl F. Zanuck, vice-president in charge of production and Al Lichtman, director of distribution.

The joint statement said that in October, November and December, one CinemaScope picture will be released each month. They are:

October: "The Robe" adapted from Lloyd C. Douglas' novel, produced by Frank Ross, directed by Henry Koster, script by Philip Dunne, and starring Richard Burton, Jean Simmons, Victor Mature and Michael Rennie.

November: "How to Marry a Millionaire" with a cast including Betty Grable, Marilyn Monroe, Lauren Bacall, William Powell, Rory Calhoun, David Wayne and Alex D'Arcy, directed by Jean Negulesco, and produced by Nunnally Johnson who prepared the script from plays by Zoe Akins and Dale Eunson and Katherine Albert.

December: "Twelve-Mile Reef," based on a story by A. I. Bezzerides, produced by Raymond Klune and Robert Bassler, directed by Robert Webb with a cast including Terry Moore, Robert Wagner, Gilbert Roland and other stars. It will be photographed off Key West in Florida and Nassau in the Bahamas, with underwater scenes photographed for the first time in CinemaScope. Production starts April 6.

Starting in January, 1954, one CinemaScope picture will be released every three weeks thereafter. Every production will be in color by Technicolor. In addition to the three named above, the films on the twenty-picture schedule are as follows:

Featuring Adventure, Musicals

"Prince Valiant," produced by Robert Jacks and directed by Henry Hathaway, with screenplay by Dudley Nichols, adapted from the adventure comic strip. Production starts in England May 11.

"King of the Khyber Rifles," produced by Frank P. Rosenberg, directed by Henry King, screenplay adapted by Ivan Goff and Ben Roberts from the novel by Talbot Mundy, with production starting June 1.

Irving Berlin's "There's No Business Like Show Business," produced by Sol C. Siegel, directed by Walter Lang, with screenplay by Lamar Trotti and Phoebe and Henry Ephron. Filming starts June 22.

"The Egyptian," produced by Darryl F. Zanuck, with screenplay by Casey Robinson from the best selling novel by Mika Waltari.

"Hell and High Water," produced by Raymond Klune, written by Bernie Lay, Jr., and screenplay by Jesse Lasky, Jr., with production starting June 22.

"The Queen of Sheba," produced by Samuel G. Engel, based on the biblical book of Solomon, scenario by Czenzi Ormonde.

"Desiree," the current best seller by Annemarie Selinko, scenario by Daniel Taradash, produced by Julian Blaustein.

"Three Coins in the Fountain," to be produced in Italy by Sol C. Siegel, directed by Jean Negulesco, screenplay by John Patrick from the novel by John Secondari.

"Sir Walter Raleigh," produced by Leonard Goldstein, screenplay by Harry Brown from a story by Mildret Lord.

Plan "Racer" for Italy

"The Racer," to be filmed in Italy during the Gold Cup Road Races, produced by Julian Blaustein, screenplay by Charles Kaufman from the novel by Hans Ruesch.

"Prince of Players," current Book of the Month biography of Edwin Booth by Eleanor Ruggles, screenplay by Moss Hart, Sol C. Siegel producer.

"Story of Demetrius," written by Phillip Dunne, produced by Frank Ross and based on the Lloyd C. Douglas character in "The Robe."

"The Wandering Jew," produced and written by Nunnally Johnson from the play by E. Temple Thurston.

"Jewel of India," screenplay by Donald Marshman, Jr., from the story by Morton Grant and John Humphrey, produced by Charles Brackett.

"The Gun and the Cross," adapted by John C. Higgins and Richard Breen from a novel by Isabelle Gibson Ziegler, produced by Charles Brackett.

"The Cannibals," based on a play by Jed Harris and Tom Reed, screenplay and producer, Nunnally Johnson.

"The Story of Jezebel" from the old testament Book of Kings, screenplay and producer, Philip Dunne.

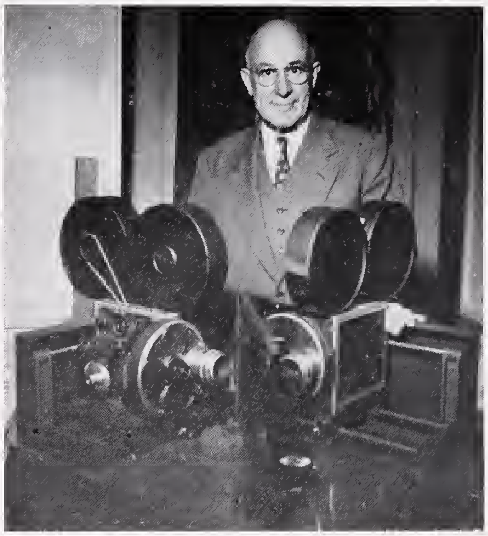
Buys Detroit Theatre

James Nederlander has purchased the Grand Riviera theatre, a 2,777-seat house in Detroit, from United Detroit Theatres.

COLUMBIA 3-D ENTRY WILL OPEN APRIL 8

Columbia is set to be the winner next week in the race to see which will be the first major company to get one of its own 3-D productions on the nation's screens. The company's "Man in the Dark," filmed in black and white in Columbia's own three-dimensional process, is scheduled to open April 8 at the Globe Theatre in New York. Two days later Warner Brothers' Natural Vision feature in WarnerColor, "House of Wax," will have its world premiere at the New York Paramount. This, of course, will be the first major company 3-D production in color to reach the screen. The Columbia entry, about which there has been little advance publicity, stars Edmund O'Brien and Audrey Totter and deals with a convicted criminal who undergoes an off-beat brain operation.

New Stereo Camera Out



by the Herald

FLOYD A. RAMSDELL

A new stereo camera, for the production of three-dimensional motion pictures requiring the use of polarizing viewers, was demonstrated with considerable success Monday at the Hotel Gotham in New York by inventor Floyd A. Ramsdell, president of the Stereo Corporation and general manager of the Worcester Film Corporation of Worcester, Mass. In attendance were the trade press and industry officials, including Lowell Thomas, vice-chairman of Cinerama.

Special feature of Mr. Ramsdell's camera, in actuality two specially rebuilt Bell & Howell 35mm cameras mounted on a single base at 90 degrees to one another, is the ability to reduce the interocular distance to zero, whereas the minimum interocular in any other camera is an inch and a half and in many cameras as much as two and one-half inches or more.

With still slides and 16mm motion pictures, the latter ranging from closeups to longshots, Mr. Ramsdell demonstrated the importance of this variable interocular in the production and viewing of satisfactory stereo films. He stressed the importance of the audience's "previous visual experience" in accepting certain stereo effects and the importance of maintaining the correct proportion between depth and the height and width of stereo films, or, between depth and the size of the stereo "window."

If the interocular is too great—that is, if the distance between the left and right eye images on the screen exceeds the average lateral distance between the human eyes of approximately 2.5 inches—then, said Mr. Ramsdell, the stereo picture will be out of proportion, resulting not only in physical discomfort but also a psychological "unease." The inventor offered a formula by which the cameraman may figure the correct interocular to maintain always the proper proportion among the three dimensions.

Patents on the special features of Mr. Ramsdell's camera were filed in June, 1949, and granted in March, 1953. No deals for Hollywood use of the camera have been set.

Plan First Magna Film For 1954

The public can expect to see the first feature film in the new Magna Corporation 65mm process sometime around February, 1954, Joseph M. Schenck and Michael Todd, two of the principal figures in the newly formed company and its subsidiary, the Todd-AO Corporation, told the trade press in New York last week.

Announcement of the company's organization came as something of a surprise to the industry generally. Mr. Schenck, who recently resigned as executive head of production at 20th Century-Fox, said, however, that plans had been under way for sometime. He is now chairman of the board of Magna, which will produce and distribute the wide-screen films. George Skouras is slated to head the Todd-AO Company, which will license all equipment, being manufactured by the American Optical Company, and will hold all patent rights.

As for the process itself, Mr. Todd explained that initially the company will use special 65mm wide angle cameras and projectors, employing a single film strip for exhibition. Projection will be on a concave screen having the aspect ratio of a screen 52 feet wide and 24.3 feet high. Eventually, it was explained, the Magna films will be made available to exhibitors for showing as 35mm wide-screen presentations, but not until after extensive road-showing in the 65mm versions.

Start Production in July

It is the aim of the company to road-show the first Magna feature, a musical scheduled to go into production this July, in between 24 and 28 situations throughout the country in 1954. It also was pointed out that since the United Artists Theatre Circuit has an interest in the Magna Corporation, UATC theatres would probably be given preference in Magna dates, all other things being equal.

Many technical questions regarding lighting and the material of the new Magna screen were left unanswered by Mr. Schenck and Mr. Todd. They did say that they were not yet ready for press or trade demonstrations, that the prime feature of the new process was the audience's sense of "participation—not unlike Cinerama," and that with the 65mm versions a 6-channel, stereophonic magnetic sound system will be used. It was added that this latter would not preclude "going to three channels later on."

Ready for 3-D Fight Film

United Artists announced this week that three Embassy newsreel theatres in New York City and Newark, N. J., will complete their 3-D installations the first week in April for the showing of the projected U.A. 3-D film on the Marciano-Walcott title bout. The film will open April 13.

UNIVERSAL REVEALS OWN "ADAPTABLE" WIDE SCREEN

by the Herald

UNIVERSAL-INTERNATIONAL also has a wide-screen process, the trade was told Tuesday, by the lineup of executives, above, in the New York office. In array are Maurice Bergman, public relations executive; Alfred E. Daff, executive vice-president; Al Horwits, studio publicity director, standing, rear; Williem Goetz, vice-president in charge of production, and Milton Rackmil, president.

Universal-International Tuesday afternoon introduced the industry to another wide-screen, wide angle system. William Goetz, head of production, who had just arrived from the studio; Milton Rackmil, president of the company; Alfred E. Daff, executive vice-president; and Maurice Bergman, public relations head, described it to the press in Universal's New York home office.

The company, having shown its process Thursday and Friday on the coast to executives of other companies, as well as its own, and to some exhibitors, is satisfied it has something the field needs, a process which all exhibitors can use, at a nominal cost.

The chief feature is a screen for which patents have been asked. This will have, when used with films photographed the standard way, an aspect ratio of 1.85 to 1; and, with films photographed with a wide field in mind, a ratio of 2 to 1. The surface of the screen will be coated specially, and its cost will be "reasonable" the Universal executives promised. The screen will be curved to a depth of three feet.

HOLLYWOOD: Scenes from "Desert Legion" and other in-release standard-proportioned pictures came off brilliantly when projected in Universal's 1-to-1.85 aspect ratio at a studio demonstration Wednesday. The system can be used for 3-D as well as standard film.

Also run off were 3-D films on 1-to-2 ratio, in color—the first time 3-D has been shot in any save standard proportions. The effect was highly dramatic.

The company indicated that it would not sell the equipment but will turn its data over for use and study by the whole industry.—W. R. W.

Donford Plans Manufacture Of Stableford Screens

Sol Lesser announced this week the Donford Corporation of Kansas City has acquired the U. S. manufacturing rights to the Stableford screen, a British-developed screen for which Mr. Lesser has the U. S. distribution rights. Donford is setting up a plant in Chicago where it will manufacture the screens, it was said. The Stableford screen is described as all-purpose and fitting the requirements of stereo, panoramic, television, drive-in and conventional film presentation. It is slightly concave and composed of a myriad of tiny, mirror-like facets which are designed to reflect light with a high degree of brilliancy and accuracy, it is pointed out.

Goldwyn: 3-D a Novelty But New Screen to Come

The novelty of 3-D films will wear off in about a year but the future will bring a new type of screen which will add an illusion of greater depth, Samuel Goldwyn told a group of New York film critics at a luncheon at the Sherry Netherlands Hotel this week. Any new system of producing and exhibiting motion pictures can serve only to enhance them in a technical sense, he said, and the best pictures will continue to be those with the best stories and best casts. He added that he didn't think that screen processes requiring the use of polarizing viewers would be successful for long because of the "practical problems" involved.

ON MAY 25TH...

from U-I!

All the boxoffice power of today's most sensational kind of picture– doubled in impact by the plus-thrills of 3-D!

Starring

RICHARD CARLSON · BARBARA RUSH
RUSSELL JOHNSON · KATHLEEN HUGHES

Directed by JACK ARNOLD • Screenplay by HARRY ESSEX • Produced

Universal International

"IT CAME FROM OUTER SPACE"

in 3-DIMENSION

Filmed in scientifically perfected eye-resting *FULL-SEPIA Mono-Color!*

Also......AVAILABLE FOR RELEASE WEEK of MAY 25th

The FIRST 3-D MUSICAL SHORT SUBJECT FROM A MAJOR STUDIO.

starring **NAT "KING" COLE**

RUSS MORGAN'S ORCH.

A UNIVERSAL-INTERNATIONAL FEATURETTE

with **CHARLES DRAKE**

• JOSEPH SAWYER

by WILLIAM ALLAND • A UNIVERSAL-INTERNATIONAL PICTURE

Terry Ramsaye Says

MEMO FOR SOME TOMORROW—It might be an interesting investment of attention for some of you younger persons to enter in your tickler file for ten or even twenty years ahead the report on David Sarnoff's speech of forecast made to the New York convention of the Institute of Radio Engineers the other day.

Of most immediate challenge is promise that magnetic tape recording may be made to serve sight as well as sound for television and all conventional forms of photography, including color recording.

As this column recorded some weeks past, significant progress in recording motion pictures in electronic stresses on magnetic tape has already been made by researchers in the west, working under the auspices of the Crosby Foundation. It is said that they can now produce a black-and-white image that is about as good as the earlier kinescopes. Such tape recording, mind you, would involve none of the tedious chemical and optical progresses of negative development and positive printing. Also the successive minor losses in the steps from original recording to the finished exhibition copy, inevitable in orthodox photography, would be eliminated. The magnetic tape picture would be total revolution.

We have come, obviously enough, only to the beginning of the larger career of the electronic age. It has been on the way a long, long time, and only really started work back there with the telegraph and submarine cable. The velocity of development increases swiftly now.

Today's greatest marvels will likely soon seem commonplace, as commonplace as the telephone and the incandescent light.

Add this to the worries about standardization of 3-D.

* * *

NOTES on STUPIDITY—The immediate annoyance is the frequent effort of the broadcasting persons seeking to make romantic, nostalgia reference, who speak of "horse-drawn trolleys." If they knew their art from their elbow they would also know that the horse was supplanted—for the propulsion of street cars—by the electric motor, supplied through a trolley. We have daily demonstration that the functioning American newspaper crime reporter does not know the difference between a bullet and a cartridge, nor do his rewrite men, the copy readers or apparently the editors. None appears to be competent to operate an airgun. Day to day in our own technical press and the newspaper columns of the movie departments there is a continuous confusion about the stereopticon, the stereoscope and related devices. They misunderstand the misunderstanding persons who told them out of an abundance of misinformation. That can get expensive.

* * *

TWO SANE PARAGRAPHS—Amid the flood of wordy speculations, conjectures, guesses, hopes and fancies that flows through the current stream of fevered expression these days of 3-D here is a brace of quotes that need repeating:

JACK L. WARNER at an exhibitor showing of "House of Wax"; "Physicists and physiologists . . . as yet are unable to conceive the possibility of true three-dimensional film viewing without an accessory. . . ."

HERBERT BARNETT, president of the Society of Motion Picture and Television Engineers, at the National Drive-In convention in Milwaukee, was reported thus in Motion Picture Daily: *"Barnett said he could safely predict that 3-D films without polarizing viewers are too far away to concern those attending the convention . . . that the obstacles to be overcome are enormously complex."*

Mr. Barnett's phrase "enormously complex" is really understatement. Those who venture to suggest that there will one day be a process which combines the capacities of 3-D and such wide screen methods as Cinerama and CinemaScope need some elementary physiology.

* * *

DEPRECIATION and TAXES—The Associated Press feature department is out with some copy quoting Betta St. John, dancer, in a plea for tax laws which take cognizance of the limited period in which box office talent can enjoy high earning power. She wants allowances and write-offs for depletion like that allowed for oil wells and mines. Of course that sounds like something they wrote just to go along with a quite revealing picture. But the idea has so much merit that it will never get anywhere. The principle would logically apply across all the professions of personality. But logic is not what taxation is about. The practical approach of the taxmen sums up in: "the most grab the least squawk."

Warners' 'Wax' Opens Next Week

Preparations were being rushed this week on both east and west coasts for the premieres of Warner Brothers' Natural Vision WarnerColor feature, "House of Wax," which opens April 10 at the Paramount in New York and April 16 at the Hollywood and Downtown theatres in Los Angeles. The simultaneous Los Angeles openings get underway at midnight with special premieres every two hours thereafter until 10 o'clock the following night.

In order to install the new WarnerPhonic sound systems being used with the picture, technicians have been working a "swing-shift," midnight to 8 a.m. schedule at all three houses. Fox West Coast Theatres announced during the week that since it had been able to obtain only 12 reproducers to date, it will resort to the "unprecedented move of relaying those units from house to house" throughout the circuit to permit earliest possible playing time for the picture.

Warner Brothers confidence in the picture was enhanced to no small extent late last week with the tabulation of exhibitor comment on a special "House of Wax" screening the previous week. Quotes were said to range from enthusiastic to ecstatic and came from exhibitors representing all parts of the country.

The company also announced this week that the first use of Warner Brothers' own three-dimension motion picture camera would be made by John Wayne in his forthcoming Wayne-Fellows production, "Hondo." The camera, said to have been under development for the past 11 years, "was pushed through its final stages of development when three-dimension became an important factor in movie-making."

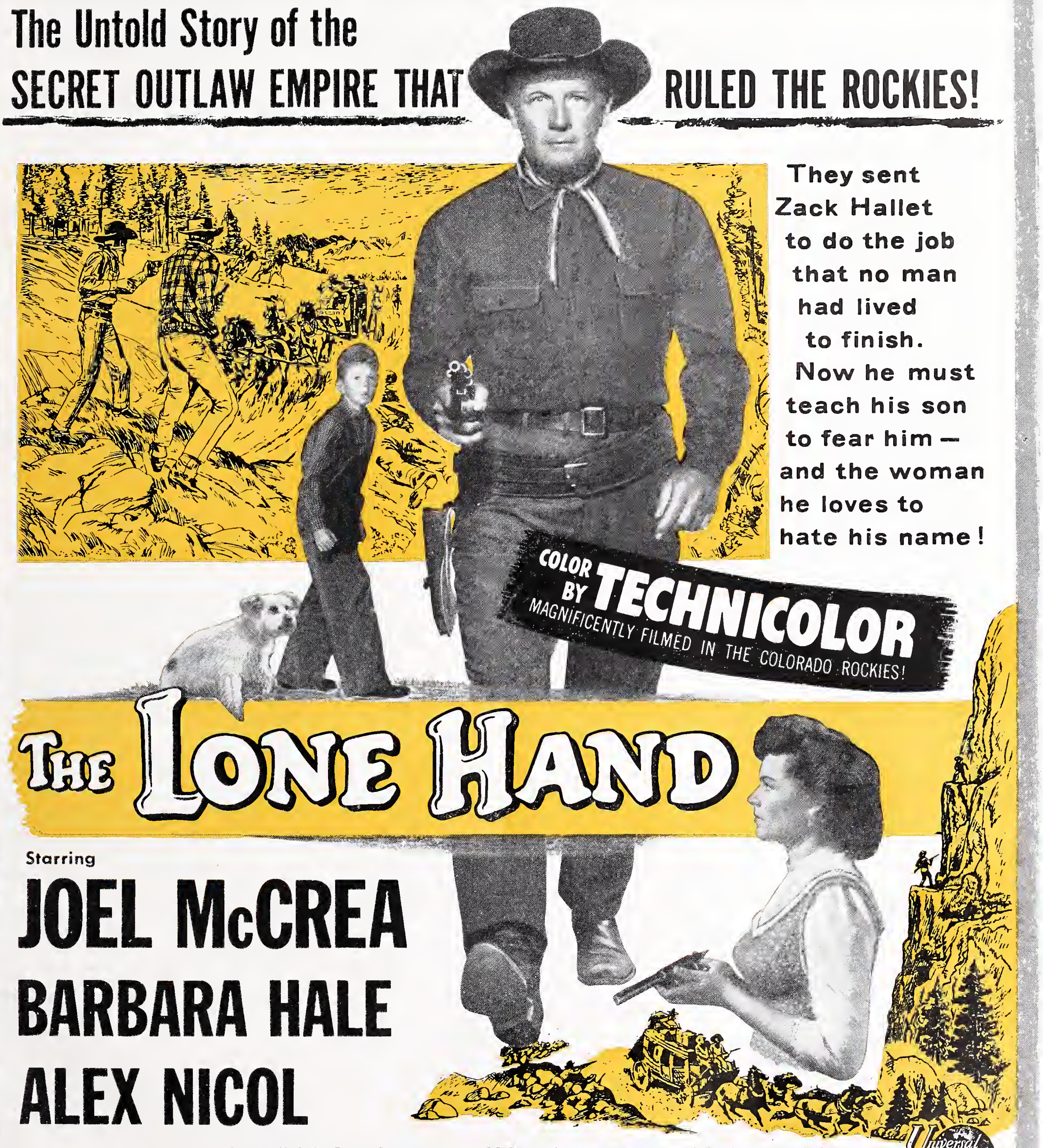
Says Cinerama in Detroit Will Top New York Run

Cinerama's success in Detroit will top even its New York records, Joseph Kaufman, director of exhibition for the company, predicted this week. Mr. Kaufman announced that first week receipts at Detroit's Music Hall hit $30,000, 97 per cent of capacity at the house. With a $12,000 advance sale, Mr. Kaufman said he expected the Detroit gross to top $1,000,000 for a run somewhere between nine months and a year.

Prepare for 3-D "Ulysses"

Hugh Gray, co-author with Ben Hecht, and William Schorr, associate producer of the projected 3-D color Italian film, "Ulysses," have left New York for Rome to make final preparation for shooting. Silvana Mangano and Kirk Douglas co-star in the film being produced by Dino De Laurentis.

The Untold Story of the
SECRET OUTLAW EMPIRE THAT RULED THE ROCKIES!



They sent
Zack Hallet
to do the job
that no man
had lived
to finish.
Now he must
teach his son
to fear him —
and the woman
he loves to
hate his name!

COLOR BY TECHNICOLOR
MAGNIFICENTLY FILMED IN THE COLORADO ROCKIES!

THE LONE HAND

Starring

JOEL McCREA

BARBARA HALE

ALEX NICOL

with **CHARLES DRAKE · JIMMY HUNT · JIM ARNESS**

Directed by GEORGE SHERMAN · Screenplay by JOSEPH HOFFMAN · Produced by HOWARD CHRISTIE · A Universal-International Picture

Universal International

U-I makes the Money Makers!

SENATE GROUP INQUIRY OPENS

Small Business Committee Hearings Begin With 16 Exhibitors to Testify

by WILLIAM R. WEAVER

LOS ANGELES: The Senate Small Business Committee hearings got under way Tuesday with 16 California theatre owners set to testify.

A committee official said that exchange managers or other distributor spokesmen would be given a chance to answer the complaints after the theatre owners finish their testimony. The hearings are the first to be held by the committee since it started its investigation of exhibitor complaints about clearances, competitive bidding, print availabilities and other trade practices.

See Several Days

Senator Schoeppel (R., Kan.) as chairman of the monopoly sub-committee, presided and sub-committee members Gillette (D., Iowa) and Smathers (D., Fla.) attended. The hearings were to last through Thursday. Later hearings are planned in Washington, probably in the week of April 13.

Exhibitor witnesses scheduled to testify were: Albert and Wayne Hanson, president and general manager, respectively, of South-Lyn Theatres, South Gate; Cecil Vinnicoff, chairman of the trade relations committee of the Southern California Theatre Owners Association, Los Angeles; Burtin I. Jones, president of the Independent Theatre Owners of San Diego County, La Mesa; Milton B. Arthur, president of Cabart Theatres Corp., Long Beach; Jack Y. Berman, Los Angeles; Edward S. Calvi, Hawthorne; Mrs. Bess Mednick, Trojan Theatre, Los Angeles; Alfred J. Olander, Montebello; Alex Schreiber, Beverly Hills; Earl Strebe, Palm Springs; Guy W. Meek, Atherton; Ben Levin and Homer Tegmeier, representing the Independent Theatre Owners of Northern California, San Francisco; Paul Swickard, San Morino, and Jack Goldman, Los Angeles.

Hanson Hits Divorcement

At the opening of the hearing four concrete proposals for remedying trade practices which have reduced the number of theatres in the Southern California area from 750 to 600 were placed before the committee by Albert Hanson, exhibitor.

Mr. Hanson, Southern California Theatre Association board member and head of South-Lyn Theatres, a six-house circuit, deplored divorcement as the breeder of trade troubles unforeseen when urged by exhibitors, himself included, and recommended the return of system reminiscent of block-booking.

Specifically he recommended four steps: (1) The establishment of zoning and clearance schedule depending in part on exhibitors' (not distributors') admission prices; (2) Elimination of all bidding except in cases where clearcut competition prevails, and then only on an independent exhibitor's request; (3) Making it possible for an exhibitor to buy a whole season's product on a franchise basis, to assure himself adequate product supply; and (4) Establishment of an arbitration system which a government agency would supervise long enough to get it running smoothly.

Asks Local Decisions

Mr. Hanson declared that home office sovereignty over distribution and sales has made it impossible for an exhibitor to know for sure on the day before an opening that he will have a picture.

Wayne Hanson, his son, who actively manages their theatres and who followed his father on the stand, cited specific instances to support this contention.

Following the second day of hearings, the committee indicated it will undertake to find out why Justice Department has failed, as evidence suggests, to properly enforce terms of consent decrees in manner to prevent hardships described by five witnesses who repeatedly stated appeals to the Department had been turned down on a plea that the Department lacked manpower to investigate properly. One committee member remarked this appeared unlikely in view of the appropriations the Department had been voted.

Witnesses Wednesday were exhibitors Cecil Vinicoff, Rotus Harvey, Milton B. Arthur, Isadore Berman, E. S. Calvey.

One after another the witnesses named names, frequently also submitted documents, in charging distributors deliberately violate consent decrees and employ bidding system to jack up prices. Testimony set forth that independents, almost without exception, have lost money steadily since 1948, and that some companies have stated bluntly they prefer that small exhibitors go out of business so the public will have to patronize big houses charging higher prices.

One after another, too, witnesses came out strongly for return to block booking, with 20 per cent cancellation privileges, which they declared preferrable from both producer and exhibitor viewpoint.

Henritz Has Drive-In

Nashville will have a new drive-in theatre soon, to cost $120,000, and to be run by the new Bel-Air Drive-In Theatres Company, of which the president will be Charles Henritz, who also will manage the house. The 700-car unit is expected to start operation June 1. Associated with Mr. Henritz are Charles Kuertz and James Ferguson.

UA Sets Six In 2 Months

Four new productions and a comedy reissue twin bill are scheduled for release during April and May, it was announced Wednesday by William J. Heineman, vice-president of United Artists in charge of distribution. The re-release bill of the Marx Brothers and Marilyn Monroe in "Love Happy" and Abbott and Costello in "Africa Screams" heads the two-month schedule which, also features "The Assassin," "That Man from Tangiers," "Rough Shoot" and "Raiders of the Seven Seas."

The double feature reissue is scheduled for release April 15. "The Assassin," a J. Arthur Rank Organization presentation starring Richard Todd and Eva Bartok, will be released one week later, April 22.

"That Man from Tangiers," filmed on location overseas by Elemsee Overseas Productions, Inc., starring Nils Asther, Roland Young and Nancy Coleman, will be released May 8. The following week, the company plans to release "Rough Shoot," which stars Joel McCrea and Evelyn Keyes. "Raiders of the Seven Seas," a Global Productions presentation in color by Technicolor, winds up the May releases.

Schlanger Announces New "Variascope" Process

"Variascope," a new film process developed specifically for extra-sized screens typified by Cinerama, CinemaScope, etc., was announced Wednesday by Ben Schlanger, chairman of the theatre engineering committee of the Society of Motion Picture and Television Engineers. He went to Hollywood this week to produce a film using and demonstrating his process. Mr. Schlanger, who champions the 2-to-1 aspect ratio generally, says "Variscope" will help maintain public interest in theatres after novelty effect of 3-D and other systems wears off, by making it possible to use all kinds of story material regardless of the system used.

Ed Fabian, Brooks, Golding Are Running Fabian Theatres

Fabian Theatres are being operated by three executives during the preoccupation of S. H. Fabian, president, and Samuel Rosen, vice-president and secretary-treasurer, with the affairs of Stanley Warner, the national circuit of which they recently acquired control. The executives are Ed Fabian, assistant secretary; Lou Golding, division manager for the Wilmer-Vincent division; and Bernard Brooks, head buyer and booker for the company.

Collins Altec Vice-President

D. C. Collins, of Western Electric and Westrex, has become vice-president of Altec Service Corporation. He was a Westrex vice-president, and director of Altec Service and Altec Lansing, and of Modern Talking Pictures.

Myers Asks Equal Role For Drive-in

MILWAUKEE: Stressing the need for equality in the treatment of drive-ins with indoor theatres, Abram F. Myers, National Allied general counsel, wound up the joint convention of the Allied Theatres of Wisconsin and the National Drive-In Theatres Association at a banquet March 26 at the Schroeder Hotel. "There is a great commodity," he stated, "that combines all theatres in a common bond. Whether you're big or small, from a large or small town, your biggest problem is film."

Predicting a brighter future for drive-in theatres, Mr. Myers told the 600 representatives present at the dinner, "I leave it to your common sense whether you can work together or draw apart." Ben Marcus, treasurer of National Allied and national director of Allied of Wisconsin, also voiced a plea for unity in his keynote address as he requested the elimination of discrimination against drive-ins by all branches of the industry.

Covered Many Topics

In addition to the usual film clinics which discussed buying, booking and other film problems, the business sessions of the convention covered such topics as new methods of film presentation; the fight to repeal the Federal admissions tax, and the fight to better distributor policies.

Herbert Barnett, president of the Society of Motion Picture and Television Engineers, spoke about the new technological developments of 3-D, CinemaScope and Cinerama. Col. H. A. Cole, national co-chairman of COMPO'S admission tax repeal campaign committee, warned the representatives that if the Federal tax should be reduced or repealed, many states and cities would attempt to impose local admission taxes to replace the Federal tax.

Pointing out that distributors should correct current practices of "pre-release" categories and "suggesting" admission prices for the runs of these films, Wilbur Snaper, president of National Allied, warned that failure to do so would lead exhibitors to "extreme measures." S. J. Goldberg, president of Wisconsin Allied, joined Mr. Snaper in his denunciation of distributor practices.

Board Is Increased

Mr. Goldberg, was reelected president of Wisconsin Allied for 1953. Others reelected were Oliver Trampe, treasurer, and Ben Marcus, representative to National Allied. Russell Leddy and Ed Johnson were elected vice-president and secretary, respectively.

The newly-elected board of directors, increased from 13 to 14 to give representation to several northern Wisconsin counties recently transferred into the Milwaukee exchange area, includes J. Goderski, A. Provinzano, F. J. McWilliams, John P. Adler, Floyd Albert, John O'Connor, C. M. Baldwin, Fred Miner, Russell Leddy and Lucille Fowler.

The business portion of the convention wound up with a drive-in session featuring talks on concessions by S. J. Papas and Dean D. Fitzgerald; tips on drive-in advertising and exploitation by Elmer Brennan; and a general review of outdoor theatre policy and operation by Henry Tollette. Displays of equipment and merchandise were tied in with nightly cocktail parties.

HEARING APRIL 20 ON BILL TO EXEMPT FILM HOUSES

WASHINGTON: A one-day hearing has been scheduled by the House Ways and Means Committee April 20 on the Mason Bill to exempt motion picture theatres from the 20 per cent Federal admission tax. Although they have scheduled the hearing, members of the Committee emphasized that this was not a guarantee that they would vote to lift the tax.

In view of the revenue that would be lost if the film theatre admission tax were eliminated, several of the committee members felt that action should be delayed at least until the next session. Nevertheless, industry officials have always felt that obtaining hearings was the first necessary step, and have been confident that they will be able to present a strong enough case to warrant action at the current session.

Committee chairman Reed (R., N. Y.) expressed the belief that his committee would report out the Mason Bill. He said "this industry is an emergency case," in explaining the reason for holding the ticket tax hearings before and separate from hearings on general excise reductions in a number of other fields.

The industry presentation at the hearings will build a good part of its case around a 22-minute film, "The Case Against the Admission Tax." Theatre owner witnesses will tell the committee the tax is forcing theatres to close at the rate of three to five a day. Emphasizing that 4,500 theatres have closed during the last five years, the exhibitors will predict that unless the tax is lifted an additional 1,500 will be forced to shut down in the next year.

RKO Begins Shooting 3-D Natural Vision Film

RKO Pictures this week joined Warner Brothers and Columbia to become the third major company to employ the Natural Vision 3-D process. Production began Monday on RKO's Natural Vision feature, "Arizona Outpost." Two other 3-D films, "Second Chance" and "Son of Sinbad," currently are shooting at RKO in an undisclosed process and three more are set to go before the cameras in April and May.

Canada Pays $2,733,915 For U. S. Film Imports

OTTAWA: According to Government reports, Canadian exhibitors paid out $2,733,915 last year for film imports from the United States. Of this sum, $1,776,940 was paid for film prints and some $257,935 for film rentals. The report did not identify the balance of the expenditures.

Extend Freed's Term

Under newly-adopted by-law revisions, Arthur Freed will be president of the Motion Picture Industry Council for a full year instead of six months as has been the organization's policy.

Ohio Theatre Owners Set Convention Program

A minimum of formal speeches and a maximum of discussion by exhibitors on such topics as 3-D and drive-in problems are promised for the annual convention of the Independent Theatre Owners of Ohio at the Deshler-Wallick Hotel, Columbus, April 7 and 8.

Among those scheduled to head the discussion groups are Ralph Heacock, of RCA; J. W. Servies, of National Theatre Supply Company; Herbert Barnett, president of the Society of Motion Picture and Television Engineers; T. L. Mendelssohn, of the United Booking Service; William Carroll, general manager of Caravan; and Wilbur Snaper, president of National Allied.

Martin Quigley, Jr., editor of the MOTION PICTURE HERALD, is among the speakers scheduled to address the convention. Arthur L. Mayer, author of "Merely Colossal," will entertain the group at the banquet April 8.

General Precision Net Rises Sharply in 1952

General Precision Equipment Corp. this week reported consolidated net income for 1952 of $1,255,278 after provision of $1,700,000 for Federal taxes. In the previous year the company had consolidated net earnings of $596,546 after providing $460,000 for Federal taxes. Consolidated net sales with subsidiaries reached a new high of $54,326,849 last year, an 82 per cent gain over the previous year's $29,872,429. However, sales of motion picture equipment and supplies, an important phase of the company's operations, were slightly lower last year. Hermann Place, board chairman and president, attributed the decline to restrictions on theatre construction.

RECORD BREAKING RUNS IN

NEW YORK . . . 19TH WEEK!
BOSTON . . . 15TH WEEK!
LOS ANGELES . . . 15TH WEEK!
PHILADELPHIA . . . 9TH WEEK!
CHICAGO. . . 8TH WEEK!
SEATTLE . . . 7TH WEEK!
SAN FRANCISCO. . . 7TH WEEK!
WASHINGTON . . . 7TH WEEK!
LOUISVILLE . . . 4TH WEEK!
MONTREAL . . . 3RD WEEK!
DETROIT. . . 3RD WEEK!
CLEVELAND . . . 3RD WEEK!

. . . and

SAMUEL GOLDWYN'S

"HANS CHRISTIAN

CITY AFTER CITY AFTER CITY!

still running!

ANDERSEN"

U. S. AND ITALY SIGN FILM PACT

Six-Point Program Adds to American Income; Will Run for 14 Months

The United States and Italian film industries signed in Rome last week a six-point pact set to run for 14 months reducing U. S. financial aid to the Italian industry and increasing the American "take home pay."

Terms of the pact, which replaces an agreement in effect since 1951, cut U. S. financial help to the Italian industry by 20 per cent and allow the American industry to take home 40 rather than 37½ per cent of the total profits. Under the old agreement, profits were split into three groups: 50 per cent kept in Italy for production of new films and other purposes, 37½ per cent returning to the U. S., and 12½ per cent alloted for financial help to Italian films.

20% Drop in Aid Seen

The new agreement cuts assistance to 10 per cent of the total profits. Eric Johnston, Motion Picture Association of America president, said in Rome last week that this means an over-all 20 per cent drop in aid.

Under another point of the agreement the U. S. still would be allowed to export 225 films a year to Italy, plus an extra export from independent American producers to go to independent Italian distributors.

Meanwhile this week Ellis Arnall, president of the Society of Independent Motion Picture Producers, said the unit would not accept the new pact unless it includes a provision to permit its members to have their own bank accounts in Italy. Mr. Arnall was to go to Washington during the week to discuss the issue with representatives of the State Department. Modification of the agreement also will be sought but the exact changes to be asked have not been determined, according to Mr. Arnall.

Yet to Be Approved

Mr. Arnall pointed out that the agreement still had to be approved by the Italian Government and signed by the companies before the accord becomes effective, indicating that changes may be made before finalization.

In Rome, Eitel Monaco, president of the Italian Producer-Distributor Association, said that the Italian industry hopes that the American-Italian co-production projects can be developed further by using blocked money. Mr. Monaco said the Italians also hoped that American funds that were granted to the IFE would result in U. S. companies receiving $3,000,000 by June and the amount would surpass $5,000,000 by August, 1954. That would mean, he said, that the American companies could expect remittances of approximately $10,000,000 next season.

Set 3-D, Technicolor for Rita Hayworth "Sadie"

The first three-dimensional motion picture in color by Technicolor to be photographed on location outside the United States will be Columbia's forthcoming Rita Hayworth film, "Miss Sadie Thompson," which will be filmed mostly on the island of Kauai, in the Samoa group. Harry Cohn, Columbia president, said the decision to make the film in 3-D was reached after a series of meetings with top exhibitors who attended 3-D screening in Hollywood recently. Curtis Bernhardt will direct and Jerry Wald will produce.

Al Zimbalist Forms New 3-D Firm; Tru-Stereo

The formation of Tru-Stereo Corporation, which will supply 3-D photographing equipment and technical staffs to independent producers, was announced in Hollywood this week by Al Zimbalist, president and chairman of the board. The base of terms to producers for feature use is $15,000 plus 2½ per cent of the picture's gross; or $30,000 outright; which terms are said to be sharply below those offered by others for a similar service. Mr. Zimbalist last week started filming of "The Robot Monster" in the Tru-Stereo process.

Tax Collections Show Drop for January

WASHINGTON: General admission tax collections in February, reflecting January box-office business, dipped slightly from the December total, the Bureau of Internal Revenue reported.

It said February collections amounted to $20,636,600, compared to $21,974,853 in January and $23,891,495 in February, 1952.

Total admission tax collections, including roof garden and cabaret taxes as well as various overcharge taxes, amounted to $24,884,014 this February as compared with $27,963,446 February a year ago.

Frederick Beetson, Former AMPP Executive Head, Dies

Frederick W. Beetson, 76, former executive head of the Association of Motion Picture Producers, died in Santa Monica, Cal., Tuesday. Mr. Beetson founded Central Casting Corp. and the Motion Picture Relief Fund. He went to Hollywood from an advertising agency in 1923 at the request of Will H. Hays, then president of the Motion Picture Producers and Distributors of America. He remained with the Producers Association until 1943, when ill health compelled him to retire. His widow and a son survive.

Be Cautious Over 3-D, Says Kirsch

CHICAGO: Jack Kirsch, president of Allied Theatres of Illinois, warned members to proceed with caution on the installation of 3-D equipment in view of the confusion existing in Hollywood over the course of production in the next few months. In his address last weekend to the organization at its 23rd annual luncheon meeting and election of officers at the Blackstone Hotel Mr. Kirsch reported on Allied activities the past year.

He also stated that hopes for the eventual establishment of an all-inclusive system of industry arbitration are "very dim" because distribution has refused to include film rentals as part of any such system, and compared Allied's positive stand against exorbitant film rentals with Theatre Owners of America's statement that if a friendly approach to the problem fails the matter will be referred to TOA's board of directors for action.

Mr. Kirsch criticized Republic for the sale of pictures to TV. He also touched upon Allied activities, such as helping to gain a real estate tax reduction for theatre owners; charitable activities; and the fight against the 20 per cent Federal tax on theatre admissions.

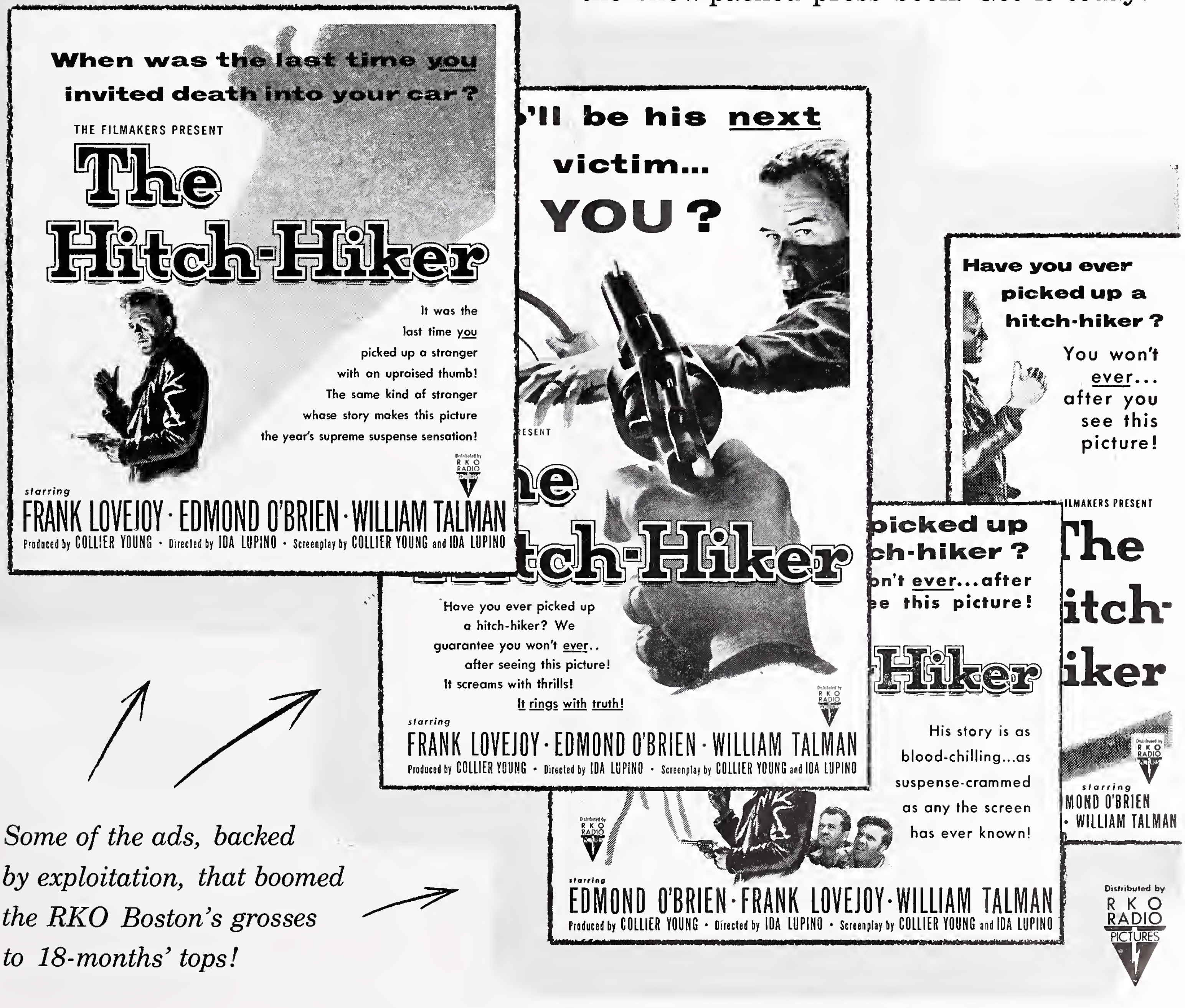
In the election of officers and directors, Donald Knapp and Sam C. Myers were elected to the board of directors for the first time. Van Nomikos and Ben Banowitz were reelected as vice-president and secretary-treasurer, and board members Basil Charuhas, Jack Clark, James Gregory, Robert V. Harrison, Verne Langdon, Charles Lindau, Howard Lubliner, Richard B. Salkin, Arthur Sass, Arthur Schoenstadt, Joseph Stern, and Bruce Trinz were reelected for another year. Harry Nepo was reappointed sergeant-at-arms by Kirsch, who is in the second year of a three-year term as president of Allied of Illinois.

Louis Frohlich, Industry Attorney, Dies at 68

Louis D. Frohlich, 68, veteran industry attorney, died April 1 in New York following an operation. A Columbia University graduate, Mr. Frohlich became associated with the late Nathan Burkan, eminent copywright attorney and one of the founders of ASCAP. Following Mr. Burkan's death in 1936, Mr. Frohlich and Charles Schwartz formed the law firm of Schwartz and Frohlich, which has since represented ASCAP, Columbia Pictures, Fabian Enterprises and numerous show business figures. Mr. Frohlich was trial counsel for Columbia throughout the 13-year litigation of the U. S. vs. Paramount case. In collaboration with Mr. Schwartz he wrote "The Law of Motion Pictures" in 1917. He is survived by his widow and two sons.

HITCH on to Promotion and HIKE your profits!

Latch on to this exploitation sockeroo the trade press is calling: *"Tops in tension!"* Hollywood Reporter; *"A genuine sleeper... a 'natural'!"* Boxoffice; *"Has out-hitched Hitchcock!"* Showmen's Trade Review. Seven top showmen give you *their* ideas in the show-packed press book. Get it today!



When was the last time you invited death into your car?

THE FILMAKERS PRESENT

The Hitch-Hiker

It was the last time you picked up a stranger with an upraised thumb! The same kind of stranger whose story makes this picture the year's supreme suspense sensation!

Distributed by RKO RADIO

starring
FRANK LOVEJOY · EDMOND O'BRIEN · WILLIAM TALMAN
Produced by COLLIER YOUNG · Directed by IDA LUPINO · Screenplay by COLLIER YOUNG and IDA LUPINO

'll be his next victim... YOU?

ESENT

he

tch-Hiker

Have you ever picked up a hitch-hiker? We guarantee you won't ever.. after seeing this picture! It screams with thrills! It rings with truth!

Distributed by RKO RADIO

starring
FRANK LOVEJOY · EDMOND O'BRIEN · WILLIAM TALMAN
Produced by COLLIER YOUNG · Directed by IDA LUPINO · Screenplay by COLLIER YOUNG and IDA LUPINO

Have you ever picked up a hitch-hiker?

You won't ever... after you see this picture!

ILMAKERS PRESENT

The

itch-

iker

Distributed by RKO RADIO

starring
MOND O'BRIEN
· WILLIAM TALMAN

picked up
ch-hiker?
n't ever...after
e this picture!

Hiker

His story is as blood-chilling...as suspense-crammed as any the screen has ever known!

Distributed by RKO RADIO

starring
EDMOND O'BRIEN · FRANK LOVEJOY · WILLIAM TALMAN
Produced by COLLIER YOUNG · Directed by IDA LUPINO · Screenplay by COLLIER YOUNG and IDA LUPINO

Some of the ads, backed by exploitation, that boomed the RKO Boston's grosses to 18-months' tops!

Distributed by
RKO
RADIO
PICTURES

THE STORY OF 3-D FROM 1613 TO 1953

by MARTIN QUIGLEY, JR.

PART IV

(Previously published sections of this article treated with the development of the Stereoscope—page 61, February 7, 1953; the Ives-Leventhal anaglyph shorts—page 14, February 14; and, the Norling-MGM Audioscopiks—page 30, March 14.)

WHILE the red and green anaglyph 3-D shorts were startling novelties, that method has severe limitations. Polarized glasses answered many of the problems. First of all, provided the stereo motion pictures are properly made and projected, there should be no eye strain or objectionable physiological disturbance when such glasses are used. In fact, some assert that seeing pictures through polarizers can be beneficial to certain eye conditions because certain eye muscles are given needed exercise.

However, in common with all 3-D systems, pictures made to be seen through polarizing glasses are handicapped by a great loss of light. The system requires light polarizers at the projectors and, of course, for each eye of the spectators. The total light loss is approximately 60 per cent. On the other hand the clear glasses are entirely suitable for viewing color pictures. This is of importance because color adds appreciably more to 3-D films than to regular motion pictures.

The polarizing process for 3-D films requires the photographing of two images and the synchronized projection of the two pictures. Experts still have reached no final agreement on the precise methods to be used in making 3-D films for viewing through polarizers.

THE nature of light is such that it may be polarized. This makes possible modern 3-D films viewed through clear glasses. The fact that light may be polarized, i.e., the orientation of its wave motion "lined up," has been known for a couple of centuries. Early in the 19th Century scientists discovered some of the laws regarding polarization. Brewster, who helped develop the Stereoscope, set down the basic rule.

It was discovered that a natural crystal, Iceland Spar, would polarize light, and an experimenter by the name of Nicol found a way of cutting that crystal to make a fairly effective though expensive polarizer. A British bio-chemist, William Bird Herapath, following up an accidental discovery of a student, in 1851 found a way of making an artificial polarizer. Other scientists tried to make commercially practical polarizers. Their ultimate use for 3-D movies was recognized long before successful means were worked out for making the polarizers.

In 1891 John Anderton of Birmingham, England, obtained a patent "on a method by which pictures projected upon screens by magic lanterns are seen in relief." His process involved the use of polarizers at the projectors and polarizing spectacles by the viewers. It is fundamentally the same system as the one today.

It was not until Dr. Edwin H. Land, a young Massachusetts scientist, developed Polaroid, an inexpensive method of polarizing light, around 1932 that it was really practical to have 3-D films in color viewed through clear glasses.

Crystals Were Mounted In Cellulose Substance

The polarizers developed by Dr. Land consisted of a great number of crystals mounted in a cellulose substance. A later method achieved polarization by arranging molecules in a suitable medium. These Polaroid sheets are produced on automatic machinery. Polaroid came on the market as a camera filter introduced by Eastman in 1935. Polaroid glasses made by the American Optical Company went on sale in 1936.

About 1928 another young scientist, Alvin M. Marks of Whitestone, Long Island, became interested in developing polarizing materials. He repeated Dr. Herapath's experiments and in 1933 hit upon a method of making inexpensive polarizers. These Mr. Marks first sold in November, 1934, to the laboratories of New York University and Columbia University. The same Mr. Marks is now producing similar material for use in polarizing glasses to be used in seeing motion pictures. He also has worked out other processes that may ultimately affect 3-D pictures.

Interested in Photographic Application of Process

From the beginning of their work with Polaroid Dr. Land and George Wheelwright, partners in the scientific laboratory that became the Polaroid Corporation, were interested in the photographic application of the Polaroid process. In the period from 1933 to 1935, they and others, including Professor Clarence Kennedy of Smith College, made colored 3-D stills. On October 21, 1935, some of these pictures were first shown publicly at a meeting of the Society of Motion Picture Engineers in Washington which this writer attended. The results were impressive. The following year amateur motion pictures made by Mr. Wheelwright went on display at the New York Museum of Science and Industry.

In the Spring of 1937 Floyd A. Ramsdell, general manager of the Worcester Film Corporation, Worcester, Mass., produced what is probably the first professional motion picture in 3-D using Polaroid filters. The subject was made for Dr. Land and Mr. Wheelwright and was shown in June, 1937, at the Massachusetts Institute of Technology alumni meeting.

Mr. Ramsdell, a mathematician who went into industrial film making in 1918, photographed his first 3-D film with a beam-splitter (an optical device which throws two images on the one film) made at the Land-Wheelwright laboratory. Later Mr. Ramsdell developed his own beam-splitter which he used on his first 3-D medical picture filmed at the Lahey Clinic in Boston in 1940. Mr. Ramsdell has continued 3-D work to this day and this month was granted a patent for a flexible 3-D camera setup.

Most Important Contact Made with Norling

So far as direct public attention is concerned the most important motion picture contact made by Dr. Land and Mr. Wheelwright was with John A. Norling, who had made the 1936 and 1938 anaglyph pictures released by MGM. Mr. Norling was enthusiastic about using the Polaroid process. He brought to bear on it a high degree of motion picture production competence.

Mr. Norling found that he had to develop his own techniques. In 1939 and 1940 at the New York World's Fair 3-D films made by Mr. Norling for the Plymouth Automobile Company were shown. The first year the pictures were black and white. The show opened at the Chrysler exhibit May 4, 1939, and played daily through the whole season. The total audience was over one million. Part of the film was live action with Major Edward Bowes the narrator; the rest of the picture was, in the words of Mr. Norling, "a sort of fantasy, showing the parts comprising a Plymouth car dancing around and assembling themselves. Their movements were synchronized with music." These were made by "one-frame-at-a-time shooting" as is used for cartoons. The camera setup used was a pair of Bell and Howell 35mm cameras mounted one in normal position, the other upside-down.

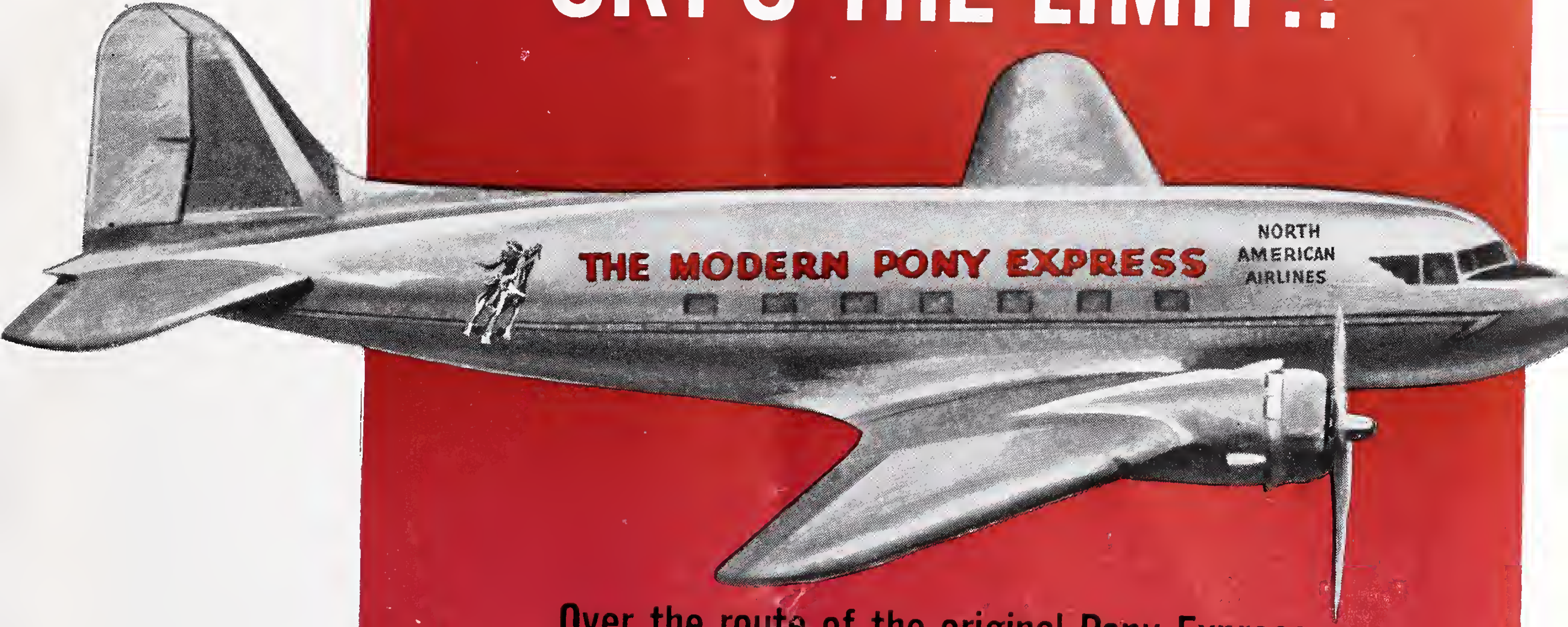
Audience Reaction Was Good At World's Fair Show

The Norling film made for Plymouth in 1940 was in Technicolor. The treatment was essentially the same. Audience reaction at the World's Fair was even better than the first year, for the number of spectators exceeded three million. In both 1939 and 1940 the films were shown on standard projectors, interlocked by means similar to what is being done for 3-D exhibitions.

World War II turned the attention of the "stereo" experts to other activities than commercial motion pictures. Stereo pictures were highly developed for map making and also for other scientific purposes. They are, for example, now used in X-ray photography to locate depth and size of areas inside the human body.

[To be continued in an early issue of the HERALD.]

IT'S PARAMOUNT PRESELLING–AND THE SKY'S THE LIMIT!!



Over the route of the original Pony Express, North American Airlines' DC-3 takes off soon to 9-City World Premiere. Painted bright with showmanship, its passengers include Rhonda Fleming, Jan Sterling, Forrest Tucker, Tony Romano and Producer Nat Holt. This attention-compelling flight is just the start of a far-reaching Paramount campaign: 4-color ads in comic sections covering 38 major markets—ad tie-up to millions in 19 national magazines—fabulous radio tie-up over 800 stations!

PONY EXPRESS

Color by **TECHNICOLOR**

Starring

CHARLTON HESTON · RHONDA FLEMING · JAN STERLING · FORREST TUCKER

Directed by JERRY HOPPER · Screenplay by CHARLES MARQUIS WARREN
Based on a Story by Frank Gruber · Produced by Nat Holt · A Paramount Picture

FORM BRITISH THEATRE UNIT

Independent Exhibitors Break Away from CEA; Led by Frank Gardner

by PETER BURNUP

LONDON: Reacting to the majestic, imperturbable oligarchy of the executive group of the Cinematograph Exhibitors Association, a body of independent exhibitors led by Frank Gardner, who operates a 530-seat house at Walton-on-Thames, has formed an Association of Independent Cinemas.

Declared object of the new association is "to safeguard the interests of independent exhibitors and to ensure that their viewpoints are fully known and understood." It aims also, it states, to improve relations within the industry among exhibitors, renters and producers.

Is Open to All

Membership is open to all exhibitors other than those with renting or producing interests. "This has been laid down," the promoters say, "because it is felt inadvisable that exhibitors connected either with renting or production should have the power of determining or influencing the policy of the Association regarding, for instance, such issues as the Eady levy." They point out that in the U. S. the divorce of exhibition interests from those of production has been achieved, as they claim, with mutually beneficial results.

The alleged dominance by the circuits of C.E.A. has long occasioned underground rumblings with vociferous malcontent minorities crying that the vertically integrated combines used C.E.A. not only to the advantage of their own theatres in picking up the cream of product but in beating them—i.e. the little men—down when it came to rental terms.

Eady developments provoked even more bitter complaints that the combines were having it all ways—as producers, distributors, exhibitors—leaving the little men paying for other people's prosperity and finding themselves with declining business.

Attempts in the Past

There have been other attempts in the past to form breakaway factions; one in particular when fiery rebel J. X. Prendergast sought to lead his Yorkshire brethren in a Mosaic trip into the wilderness. It goes to the credit of C.E.A.'s subtle strategists and the even balance they've contrived to maintain between circuits and independents that all breakaway efforts hitherto have failed.

The number of independents declaring their allegiance to the latest movement is undisclosed. No undue anxiety is to be discerned at C.E.A. headquarters.

In a report to the Association at the next meeting of its General Council, C.E.A.'s technical adviser Leslie Knopp will strongly warn exhibitors not to rush into 3-D experiments. The report will emphasize that unless C.E.A. takes immediate measures to insist on standardization of 3-D and large-screen systems of projection, the British industry may be plunged into investments which it cannot afford and which may indeed kill the habit of regular cinema-going of the general public.

Caution Necessary

It states that caution is necessary to prevent the premature exploitation of these novelties, jeopardizing the lasting benefits that can be secured from careful development, and says:

"It is first necessary to avoid plunging the industry into confusion. Hitherto, filmstock dimensions, speed of projection and similar physical qualities have been universally standardized so that any producer's films could be shown by an exhibitor. We are now approaching a position where this important factor is being overlooked.

"Now that it is realized that there is a conflict of systems there should be an immediate approach to the subject of standardization. It is strongly felt that at this initial stage the producers and technicians of all the systems, together with representative exhibitors, should get together to decide a broad basis of standardization. The standardization envisaged would not be restrictive upon future developments."

To Show Lawrence Tube

Chromatic Laboratories' Lawrence Colour TV tube is to have a showing here on Coronation Day in cooperation with Pye, Ltd., leading radio manufacturers in Britain. The Chromatic Laboratories are a British affiliate of Paramount Pictures Corporation.

Pye will set up on the procession route two cameras which their engineers have specially developed for the occasion. Receivers incorporating the 22-inch Lawrence tube will be installed in hospitals and other public institutions which will pick up the telecast on a closed crcuit.

The event will be the first demonstration of a Lawrence tube in this country and is claimed as a landmark in the development of color TV here.

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All sections of the industry here mourn the loss of a faithful friend and patron in the passing of Queen Mary. Right up to her last illness the aged Queen preserved a lively and wide interest in films. She was prepared always to patronize charity premieres but it was her private delight to pay an informal visit to a local theatre. Cinemas throughout the country were closed up to 5 o'clock on the day of the funeral—Tuesday, March 31,—as a tribute to Her Majesty.

▽

Reports from all four theatres showing U. A.'s "Bwana Devil"—J. Arthur Rank houses in London, Leeds, Birmingham and Glasgow — indicate a continuing outstanding business. But receptions in all four places are admittedly mixed. The general feeling is that it is "novelty" business only.

Drive-In Theatre Owners Will Convene in Dallas

Claude Ezell, president of Ezell and Associates and a founder and organizer of the International Drive-In Theatre Owners Association, will be the keynote speaker at the annual convention, April 14 and 15, of the Texas Drive-In Theatre Owners Association, in Dallas. Al Reynolds will be program general chairman. Charles Weisenburg, president of the state organization and of Weisenburg Theatres, will be another speaker, and is expected to discuss the surveys on operations by Paul Short. Other speakers will be E. L. Pack, vice-president and general manager of the Lone Star Theatres, and Phil Isley, president of Texas Allied and of Isley Theatres. There will be election of officers and ceremonies establishing the Texas unit as the first in the international drive-in organization.

New Organization Plans To Build Six Drive-Ins

A new organization, the Movi-Park Company, recently formed in Dover, Del., has planned the construction of six drive-in theatres in Maryland, Virginia and Delaware. In addition to motion pictures, the outdoor theatres will feature circus acts and a rotating zoo. The new company is headed by Reese B. Harrington, president; Harry Keith, vice-president, and Harrison Scarth, secretary and treasurer.

Columbia's Half-Year Net Profit $247,000

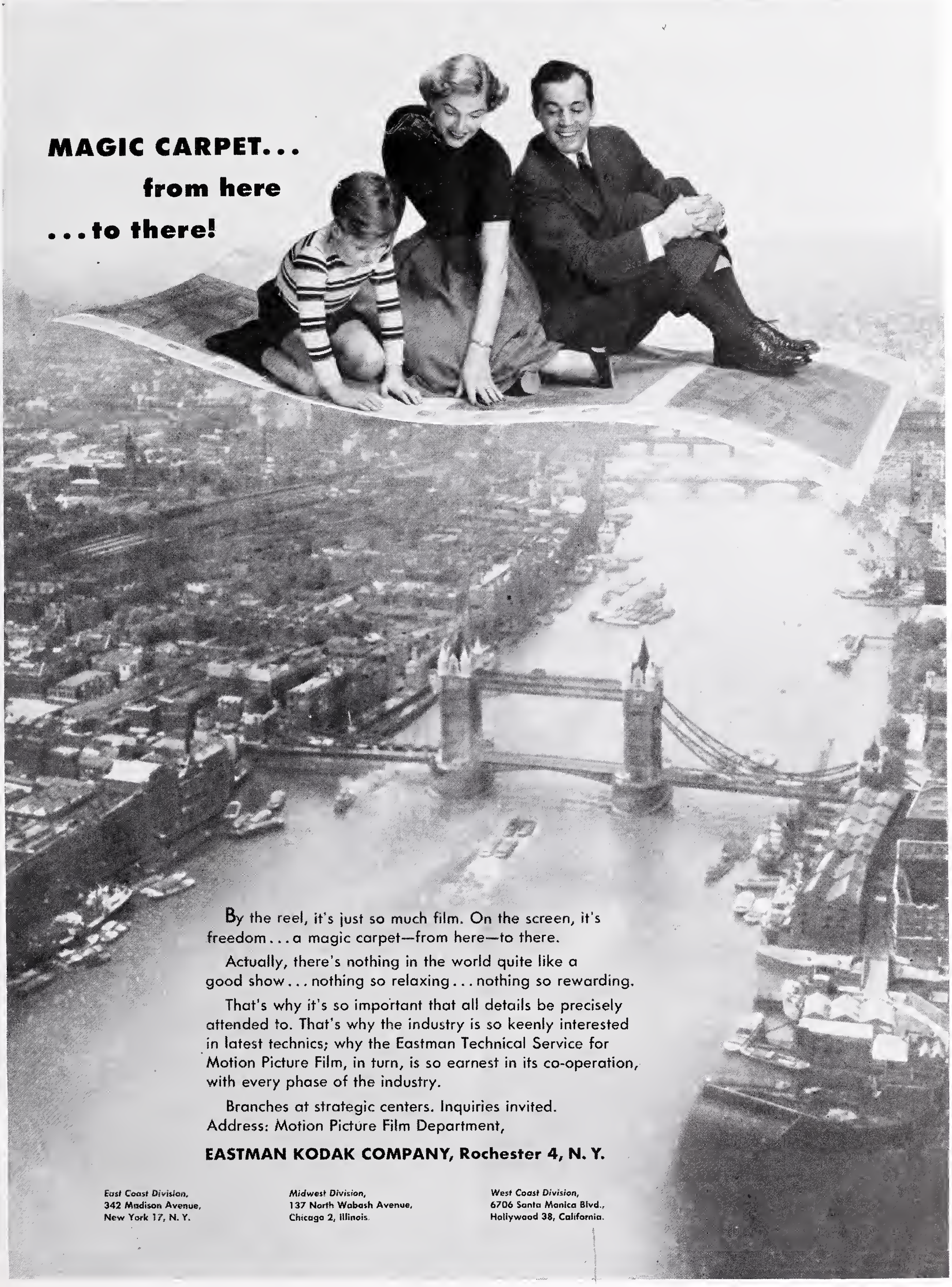
A preliminary statement for the 26 weeks ended December 27, 1952, shows a Columbia Pictures Corp. net profit of $247,000, equivalent to 17 cents per share of common stock. The operating profit for the period was $390,000 and there is an estimated provision for Federal taxes of $143,000. Net for the like 1951 period was $437,000.

Postpone MPAA Meet

The annual meeting of the board of the Motion Picture Association of America has been postponed until late April because of the absence of Eric Johnston, MPAA president, who is currently touring Europe.

Metro Plans Magna Charta Film

MGM will begin work this fall on one of its most ambitious projects, a film about the Magna Charta. Dore Schary, production head, announced it will be in color and use many top stars.


MAGIC CARPET...
from here
...to there!

By the reel, it's just so much film. On the screen, it's freedom . . . a magic carpet—from here—to there.

Actually, there's nothing in the world quite like a good show . . . nothing so relaxing . . . nothing so rewarding.

That's why it's so important that all details be precisely attended to. That's why the industry is so keenly interested in latest technics; why the Eastman Technical Service for Motion Picture Film, in turn, is so earnest in its co-operation, with every phase of the industry.

Branches at strategic centers. Inquiries invited.
Address: Motion Picture Film Department,

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division,
342 Madison Avenue,
New York 17, N. Y.

Midwest Division,
137 North Wabash Avenue,
Chicago 2, Illinois.

West Coast Division,
6706 Santa Monica Blvd.,
Hollywood 38, California.

People in The News

Alfred Starr, president of the Theatre Owners of America, will be a principal speaker at the Virginia MPTA convention to be held May 5-7 at the Hotel Chamberlin, Richmond. Wilbur Snaper, president of National Allied, will speak the second day of the convention.

Johnny Green, general musical director for MGM, has been voted a life membership in the Academy of Arts and Sciences for his work as producer of the television debut of the Academy Awards presentations.

Leo Resnick, Federal Communications Commission hearing examiner who presided over the Paramount merger proceedings, has resigned, effective April 3, to go into private practice.

Anna D. Ellmer, secretary of Loew's advertising and publicity department for nearly 40 years, to retire shortly, was tendered a testimonial luncheon by her co-workers in New York last week.

Adolph Zukor, chairman of the board of Paramount, has been named to receive a Horatio Alger Award for 1952 by the American Schools and Colleges Association.

Milton A. Gordon has been retained as financial consultant to United Artists, it has been announced by Arthur B. Krim, president. Mr. Gordon was formerly a senior officer of Walter Heller & Co., which has figured in United Artists financial affairs.

Milton Mohr has been named assistant publicity manager for RKO Radio, it was announced by Mervin Houser, the company's eastern publicity director.

Robert Bachman, supervisor of the northern district for the Alliance Theatre Corporation, Chicago, has been promoted to associate film buyer, it was announced by S. J. Gregory, general manager of the company.

Robert Lantz, head of Artists' Management, has opened offices in New York which will manage actors, writers and directors in the communications fields.

Charles Boasberg, general sales manager for RKO Radio, and Edward L. Walton, executive assistant to J. R. Grainger, president of the company, are on a three-week tour of the company's branches.

Herman Kass of the Universal eastern advertising and publicity department, has been promoted to coordinate field exploitation work.

J. R. Grainger, president of RKO, is in Hollywood conferring with Howard Hughes, chairman of the board, and C. J. Tevlin, in charge of studio operations, on production and distribution.

Mario Devecchi has been named sales manager of the Casino Film Exchange, Inc., New York, it was announced by Munio Podhorzer, president of the company.

Ignore Subpoenas, House Tells Un-American Probers

WASHINGTON: Ignore subpoenas from the film company workers currently suing the major producers and the House Un-American Activities Committee, committee members and employees were advised by the House of Representatives last week. The subpoenas are issued as the committee holds hearings on the coast, and are part of a suit asking $51,750,000 damages for 23 individuals claiming conspiracy to deprive them of employment in and out of the industry.

Executives Will Attend Cinema Lodge Luncheon

Distribution and exhibition leaders have accepted the invitation of the B'nai B'rith Cinema Lodge of New York to occupy the dais at the April 8 luncheon at the Hotel Astor. Martin Levine, retiring president, will be honored at this affair and Burt Robbins will be installed as president of the organization. Harry Brandt will be toastmaster at the luncheon. Other industry members who have accepted invitations are William Brandt, George Dembow, Ned H. Depinet, S. H. Fabian, Emanuel Frisch, William German, Arthur Krim, Walter Reade, Jr., Charles M. Reagan, Sam Rinzler, Herman Robbins, Sam Rosen and Fred Schwartz.

Many Theatre Changes Effected in Chicago

CHICAGO: Stimulated by the increase of activity in Hollywood, there has been a number of changes in the status of theatres in this exchange area. Jones, Linick and Schaffer have bought Balaban and Katz's interest in the Downtown McVickers and are now the theatre's sole owner. The reopening of Warner Brothers' Stratford, which has been closed since last June, has been set for April 24. Carl Farber was scheduled to relieve Steve Toth of control of the Normal theatre, April 3. R. L. Farber has sold the Princess, Cullom, Ill., to Ed Samet. H. Lindroth will open his new Belmar drive-in this month.

Color Home TV Is Seen As Way Off

WASHINGTON: A week's hearings by the House Commerce Committee on color television added up to one conclusion: commercial home color television is still a long way off.

This was either directly stated or implied by Frank Stanton, CBS president; Dr. Allen B. Dumont, head of Allen B. Dumont Laboratories, and Dr. W. R. G. Baker, head of the National Television System Committee, TV industry group developing a new "compatible" color system.

Mr. Stanton estimated it would be another few months before the industry finished field tests on the new system, and that it would be six to 18 months after that before the Federal Communications Commission finished hearings and passed on the new method. After that, there would be a further period during which manufacturers were tooling up for mass production, he said.

Dr. Baker said this estimate seemed "reasonable." He stated that while the NTSC had developed a fine color system for experimental use, he was sure commercial color was not "imminent."

Dr. Dumont's view was that no group has yet developed a marketable color system, and "it will be many years before the industry will be in a position to broadcast color TV."

Richard Hodgson, president of Chromatic Television Laboratories, was perhaps the most optimistic of the week's witnesses. He said he hoped there could be an FCC decision by the end of the year, and commercial color after.

Chromatic's Lawrence tri-color tube has now been developed, he declared, to the point where it receives high quality black-and-white signals and also color on either the CBS or NTSC systems. Mr. Hodgson stated the company was ready to mass produce the tubes and believed that they could be mass-produced and sold to set manufacturers "for only about $25 to $35 more than the cost of a black-and-white tube of equal size."

Dr. Dumont said he believed the NTSC system was not simple enough, did not produce a clear enough picture, and was not cheap enough. He admitted the Chromatic tube had "good possibilities" but said he felt this, too, needed more work.

Start Film Course

A new course in the "Social Aspects of the Film" has started at the New School in New York. The series, conducted by critic Arthur Knight, will discuss film censorship and propaganda, the growth of the documentary, mental health films, art films and animated product.

Great pictures built LIFE's great audience!

Fourteen years ago, Hansel Mieth's famous picture of a misanthropic monkey appeared in LIFE. Ever since then, the sullen bachelor has signified to thousands of people the wry borderline that lies between man and monkey, between human comedy and tragedy.

LIFE's great audience can build your pictures!

The LIFE audience is big enough to more than fill all the theatres in cities and towns like yours all across the country. For example:

Market Areas	No. of Theatres†	Seating Capacities†	LIFE's Audience* (single issue)
Philadelphia, Pa.	**289**	**274,052**	**743,150**
Tulsa, Oklahoma	**31**	**19,439**	**43,530**
Cleveland, Ohio	**105**	**129,165**	**321,320**
Denver, Colorado	**49**	**40,530**	**105,090**

†From *1952 Year Book of Motion Pictures.*
*From *A Study of the Accumulative Audience of* LIFE (1952), by Alfred Politz Research, Inc.

LIFE

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FIRST
in circulation
FIRST
in readership
FIRST
in advertising revenue

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE technological revolution will breed plenty of litigation. The present quiet on the patent and copyright front blankets a good deal of legalistic research and preparation. No official challenging is being done so far. One reason for this is the lack of anything tangible, like large numbers of dollars, to sue anybody for, or about.

Litigation May Begin When Films Make Rounds

When the many 3-D features now approaching release have made the rounds of the theatres and established by their earnings a measure of the dollar value of 3-D, which everybody hopes will be great, the law-ing may be expected to begin. For a good many people believe, in spite of substantial indication that everything essential to 3-D is in public domain and has been for many years, that they have enforceable patents of copyrights or priorities which will stand up in court.

The litigation concerning 3-D is likely to be viewed by the lay press as in the nature of a minor trade trouble, beginning and for the most part transpiring here, where the 3-D processes have been principally used, and in Washington, where such contests usually wind up if the litigants' money holds out long enough. The case of the peripheral-screen disputes, if any arise, may be different, as the first of these originated in New York, the second in Hollywood, the third in theatres throughout the country, and the fourth, if it materializes, in a place or places not yet designated.

Could Be Much Will Land On All the Front Pages

None of this technological litigation ought to make front pages of the daily papers, but the fast, far spread of popular interest in 3-D (usually miscalled third-dimension) suggests that it can't miss doing so. And if the numbers of dollars are large enough there may be even some benefit in the development. On the other hand, if the news hinges again on words like monopoly, conspiracy and their brood, which is most probable, innocents can get hurt. Fortunately, there appears to be little prospect of this era's technological conflicts affecting the supply of product to theatres in the way the Motion Picture Patents Company legislation did a half-century ago.

Whatever may come, finally, of the researching, inventing, experimenting and innovating that's been going on here in recent months, the assorted events have proved beyond sustainable suspicion that there is no secret covenant or other device compelling Hollywood studios to act in concert, even though it might be better for everybody if there had been concerted action in this instance. The standardization so fervently sought. in the general interest, could have been had much earlier than it will be. As matters stand, with pictures shot with a wide variety of mechanisms required to go to market and play off before the best mechanism can be indicated by public reaction, a lot of eyestrain will have to be endured before standardization is achieved. Eyestrain is costly stuff.

◆

THREE of the nine pictures started during the week are being filmed in the three-dimensional form as well as, of course, in the standard, and two of the three are going in color.

Universal-International started "Wings of the Hawk" in 3-D and in Technicolor, with provision for stereophonic sound. Aaron Rosenberg is producing the picture, with Budd Boetticher directing, and the cast is headed by Van Heflin, Julia Adams, Abbey Lane and George Dolenz.

Edmund Grainger launched "Aizona Outpost," his second production in 3-D and color for RKO, with Alfred Werker directing Dale Robertson, Stephen McNally, Arthur Hunnicutt, Robert Keith, Jay C. Flippen and Whit Bisell in the cast. Natural Vision process is in use.

Al Zimbalist, independent, began shooting "Robot Monster" in 3-D black and white, with Phil Tucker directing George Nader, John Mylong, Selena Royle, Gregory Moffett and Pamela Paulson, among others.

"All-American" is a vehicle for U-I's Tony Curtis, directed by Jesse Hibbs for Producer Aaron Rosenberg. Other players are Lori Nelson, Richard Long, Palmer Lee and Mamie Van Doren.

U-I also rolled "Ma and Pa Kettle Hit the Road Home," with Marjorie Main and Percy Kilbride in their accustomed roles; and with Charles Hand and Alice Kelley in support. Richard Wilson is producing this one, with Charles Lamont directing.

Edward Small turned cameras on "Steel Lady," for undetermined release, with E. A. Dupont directing Rod Cameron, Tab Hunter, Richard Erdman, John Dahner and others.

Anson Bond began shooting "China Bound," for Columbia release, with Edmond O'Brien, Barry Sullivan, Alvy Moore and Leo Gordon in a cast directed by Don Siegel.

"Constable of Carson City" is a Rocky Lane Western for Republic, produced by Rudy Ralston and directed by Harry Keller.

THIS WEEK IN PRODUCTION:

STARTED (9)

ALLIED ARTISTS
Safari Drums

COLUMBIA
China Venture

INDEPENDENT
Robot Monster (Three Dimension Pictures, Inc.-3-D Tru-Stereo)
Steel Lady (Edward Small)

REPUBLIC
Constable of Carson City

RKO RADIO
Arizona Outpost (3-D, Color)

UNIVERSAL-INT'L
Wings of the Hawk (3-D, Technicolor-Stereophonic sound)
All-American
Ma and Pa Kettle Hit the Road Home

COMPLETED (7)

COLUMBIA
Last of the Pony Express (Gene Autry Prod.)
Sky Commando (Esskay Pic.)

INDEPENDENT
War Paint (K-B Prod., Pathe Color, United Artists release)
Combat (Broder Prod.)

MGM
The Arena (3-D, color)

WARNER BROS.
The Boy from Oklahoma (WarnerColor)
Calamity Jane (Technicolor)

SHOOTING (26)

COLUMBIA
The Big Heat
Hell Below Zero (Warwick Prod., Columbia release, Technicolor)
From here to Eternity

INDEPENDENT
Crosstown (Edward Small Prod.)
Money from Home (Hall Wallis Prod., Technicolor, 3-D)
Beat the Devil (Santana Prod.-Romulus Films, Italy)

MGM
The Great Diamond Robbery
Saddia (Technicolor)
Easy to Love (Technicilor)

PARAMOUNT
Those Sisters from Seattle (Pine-Thomas Prod., Technicolor. 3-D)
Elephant Walk (Technicolor)

REPUBLIC
The Champ from

RKO RADIO
Second Chance (3-D, Color)

20TH CENTURY-FOX
Vickie
How to Marry a Millionaire (Technicolor-CinemaScope)
The Kid from Left Field
The Robe (Technicolor-CinemaScope)
Inferna (3-D, Technicolor)

UNIVERSAL-INT'L
Brady's Bunch (Technicolor)
Three Were Renegades (Technicolor)
Walkin' My Baby Back Home (Technicolor)

WARNER BROS.
Riding Shotgun (WarnerColor)
The Burning Arrow (Natural Vision, 3-D WarnerColor)
So Big
Blowing Wild (United States Pictures Prod.)
Three Sailors and a Girl (Technicolor)

"Safari Drums" is an entry in Allied Artists' Bomba series, with Johnny Sheffield, Barbara Bestar and Douglas Kennedy. Walter Mirisch produces and Ford Beebe directs.

Kodak Cites Improvement In Film, TV

ROCHESTER: Improvements in motion picture and television processes were cited by Eastman-Kodak in the company's annual report by Thomas J. Hargrave, chairman, and Dr. Albert K. Chapman, president.

A new type of color negative film for professional pictures has been developed for use with tungsten rather than the customary arc lights.

An experimental continuous film projector system will make use of an entirely different method of projecting films into a TV transmitter. Laboratory tests are expected in 1953.

A project "of great future public interest" is color television. Though widespread color TV is still in the future, Kodak said it has been experimenting with photo materials for color telecasts. As part of this program, the company has installed an experimental color TV "network" in its laboratories here.

Kodak said sales of professional films are running at a good level. "Demand in this market for color film was strong, and the television film market continued to grow. It was still, however, a moderate part of Kodak's motion-picture film sales," it was stated.

Television used 400,000,000 feet of film from all sources, including Kodak, in 1952, a gain of some 50,000,000 feet over 1951.

Research may improve the quality of televised films. One development, a continuous film projector, gives some promise of making TV films clearer and more pleasing to the eye than many live telecasts, the report disclosed.

Television Grosses Rise Sharply in Past Year

WASHINGTON: The Federal Communications Commission has reported that gross receipts of television stations and networks were 43 per cent higher in 1952 than they were the previous year. The Commission also reported earnings were up 31 per cent before Federal taxes.

These figures were based on the incomes of the four networks and 108 stations that operated all during 1952. Only 14 of these stations reported losses while 94 showed a profit before taxes, averaging $435,000. Total broadcast revenues amounted to $336,300,000, up 43 per cent from $235,700,000 in 1951. Earnings before taxes amounted to $54,500,000.

The FCC reported that expenses increased 56 per cent during the year. This accounted for network income before taxes dropping from $11,000,000 in 1951, to $9,000,000 during the year. The four networks, including their 15 owned stations, grosses $191,900,000 last year, up 50 per cent from 1951.

Oklahoma Group Rejects Loewenstein Resignation

OKLAHOMA CITY: The board of directors of the Theatre Owners of Oklahoma, at a meeting here this week, unanimously rejected Morris Loewenstein's resignation from the presidency, which arose out of the Video Independent Theatres taking membership in the newly formed Oklahoma Allied unit as well as Loewenstein's TOA group. The board also changed the convention date from May to September, feeling that by the latter month there will be more definite information on the questions of 3-D development and admission tax exemption.

Mary Pickford Launches Nationwide Bond Tour

WASHINGTON: Mary Pickford started her nationwide savings bond tour Tuesday from the steps of the Capitol, where 35 years ago she began a speaking tour to sell Liberty Bonds in World War I. Miss Pickford will tour about a dozen cities in six weeks. She is associate national chairman of the campaign of woman volunteers to sign up additional bond-a-month investors. Speaker of the House of Representatives Joseph Martin announced that plans were being set for a luncheon and campaign rally at the Capitol.

Harold L. Groves, Copyright Investigator, Dies at 49

Harold L. Groves, 49, copyright and fraud investigator and checking authority, died March 24 in New York after long illness. Mr. Groves was some 27 years in the industry, beginning with the New York Film Board of Trade under Louis Phillips, and then in 1927 entering the Copyright Protection Bureau, where he became supervisor of field opeartions. As such, he worked on unauthorized bicycling, switching and lost, stolen, and duped prints. In 1945, he joined Jack Levin, who organized Confidential Reports, Inc., checking service for national distributors, and became its vice-president in 1951. Last year, he became president and general manager of Hargroves National Service System, and of All States Field Service, and also, in 1952, was elected president of the Commercial Crime Commission. He is survived by his widow, a daughter, a son, and his mother, brother and five sisters.

A. E. Chadick

A. E. Chadick, 50, executive vice-president of the Motion Picture Advertising Service of New Orleans, was one of those killed in the wreck of three New York Central railroad trains in Ohio March 28. He is survived by his widow, a daughter and a brother.

William Engelhardt

William L. Engelhardt, 61, a tax accountant with Loew's, Inc., died after a long illness March 28 at his home in Rockville Centre, Long Island. His widow and two children survive.

Censorship Looming in Two States

Censorship reared its head in Maryland and Delaware last week.

A bill to extend authority of the three-member Maryland Board of Censors and to tighten the censorship law was ready for introduction in the Maryland General Assembly. The tighter censorship bill has the approval of censor board chairman Sydney Traub.

The word "profane" would be added to the list of reasons a film could be disapproved. The other such words in that particular part of the law as it now stands are "obsence, indecent, inhuman, immoral." The word "sacrilegious" would be eliminated from the list of censorables because of the Supreme Court decision that films may not be cut on this ground.

Proposals to alter Maryland's censorship code to cover educational and scientific films drew a sharp retort from Baltimore public library officials. Such a move they said would be a step backward when court decisions are further establishing the equality of film with speech and press.

The Maryland bill, introduced by Senator John M. Longbotham, would create a three-member board of censors to pass judgment on the decency of motion pictures and opticon slides shown in public places. The bill would require films be certified by the board before showing. Certificates would cost the applicant $1 per copy.

RKO Radio Completes Ad Shift to Hollywood

Discharge of several members of the RKO Radio Pictures New York advertising staff this week completed the change in the company's advertising plans. All advertising campaigns will be from the studio under supervision of Elliston Vinson, head of the Foot Cone, and Belding advertising agency motion picture division. Dismissed in New York were such persons as Vivyan Moses, Carl Moss, Jack McCarter, Mrs. Lucy Robinson, Hal Sloan, Stanley Sherwin, Frank Samfelippo and Muriel James. Remaining are Ben H. Grimm, eastern advertising manager, and Lou Goudreau, business manager of the department.

Pennsylvania Considers 10% Amusement Tax

HARRISBURG, Pa.: A ten per cent amusement tax was listed Tuesday by Governor John S. Fine's tax study committee among the sources of revenue to raise an additional $157,000,000 needed in new funds for the years 1953-55. The levy would raise an estimated $40,000,000 in the two-year period. As expected, the Governor made no recommendations for adopting any specific tax, leaving it to the legislature.

The National Spotlight

ALBANY

Warners' Delaware, hitting the jackpot with "The Four Poster," held it for a third week. The Columbia release proved the biggest grosser that the neighborhood theatre booked since a switch was made to art films last September. . . . John Gardner, operator of second-run Colony in Schenectady, opened the Turnpike drive-in, Guilderland, Mar. 27. . . . Harry Lamont relighted the Riverview drive-in at Rotterdam, and the Sunset drive-in, at Kingston, Mar. 27. . . . Walter Reade launched a newspaper advertising campaign for the 9-W Drive-in, at Kingston, which was to resume business Apr. 4. Eastern sunrise services will be held there Apr. 5. . . . Fabian's 950-car Mohawk, on the Albany-Schenectady Rd., was set to go Apr. 4. . . . The Palace set up a striking outer lobby display for "Peter Pan," its Easter feature. . . . Louis W. Schine and Howard M. Antevil, of Schine Circuit, in Gloversville, were local visitors to the territory's film row.

ATLANTA

Nat Bernstein is new owner of the Center, Miami Springs, Fla. . . . The Grove drive-in at Demopolis, Ala., has opened for the season. . . . Carl Floyd, president of the Floyd Theatres in Florida, is new owner of the Silver Moon drive-in at Lakeland, Fla. . . . A. A. Henderixson, bought the Lone Star drive-in at Manchester, Tenn., from Mr. and Mrs. J. C. Jarrell. . . . The new Sam Marco drive-in at St. Petersburg, Fla., of which W. R. Shafer is president, has opened with Robert L. Fielder as manager. . . . George Wilby, formerly Atlanta theatre owner and later theatre owner in Miami, with his partner Frank Harris has opened a kiddy playground in Miami. . . . James D. Craver has been named manager of the Raleigh Road drive-in located at Fayetteville, N. C.

BALTIMORE

Leon Back, president of the Allied Motion Picture Theatre Owners of Maryland, attended the Allied Board meeting in Milwaukee. . . . Ted Routson, Playhouse manager, has recovered from an attack of virus. . . . Herman Gimbel was set to re-open the Cameo theatre April 4. . . . Keith's theatre has completed installation of its 3-D equipment. . . . Aaron Seidler is booking and buying for the Cameo theatre. . . . Frederick Ungar, manager of the Hager drive-in in Wliliamsport for the past three years, died at Washington County Hospital. He was 54. . . . The name of the Town drive-in in California, Md., will be changed to the 235 drive-in before it opens. . . . Lou Gaertner, head of Gaertner circuit, feted Jerry Adams at Gannon's Restaurant. Adams is resigning as MGM branch manager in Washington to enter another field of work in the state of California.

BOSTON

The Variety Club of New England is hosting a testimonial luncheon to William H. "Larry" Gardiner, RKO sales manager, April 7 at the Hotel Bradford Roof Garden. After 40 years in the industry, 27 with RKO, Gardiner has decided to retire to private life. The luncheon honoring him is being arranged by William S. Koster, executive director of the Variety Club of New England. . . . Florio Simi, a booker for Columbia for the past four years, has been transferred to the booking department of RKO, replacing Stan Davis who has been promoted to salesman. . . . Lauro Venturi, co-director of the Italian film "Leonardo Da Vinci" made a two-day visit to town. . . . Ernie Warren, who operates the Warren, Whitman, has signed a lease on the Strand, located in Canton and planned for an Easter located in Canton. Plans currently underway for the theatre calls for an opening for the Easter holiday, it is reported.

WHEN AND WHERE

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

April 14-15: Annual convention, Kentucky Association of Theatre Owners, Seelbach Hotel, Louisville, Ky.

April 27-29: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit.

April 27-May 1: Semi-annual convention, Society of Motion Picture and Television Engineers, Hotel Statler, Los Angeles.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 4-5: Annual convention, Allied Motion Picture Theatre Owners of Western Pennsylvania, William Penn Hotel, Pittsburgh.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

BUFFALO

Elmer F. Lux, head of Elmart Theatres circuit and president of the Buffalo Common Council, will serve again this year as chairman of the Governmental Division of the Cancer Crusade. . . . Art Moger, WB field representative, out of Boston, was in town last week-end for conferences with Arthur Krolick and Charlie Taylor at the UPT offices for promotion plans for "Trouble Along the Way," which will be the Easter week show at the Center. . . . William Kranson, former superintendent, Film Building, and father-in-law of present Superintendent Ed Suckfeldt, is dead. . . . The Strand theatre, one of Rochester's first movie houses, has closed its doors. The 105-year-old building is to be demolished to make way for enlargement of an auto parking station. James J. Hayes and Vincent B. Faga have operated the Strand for the past few years.

CHICAGO

Many changes in theatre status have taken place in this exchange area. Carl Farber, theatre premium dealer, is taking over the Normal theatre, Pullman, Ill., from Steve Toth; the Princess, Cullom, Ill., has been sold to Ed Samet by R. L. Farber; H. Lindroth, who also owns Lind's Air drive-in, Rockford, Ill., is opening the new Belmar drive-in, Belvidere, Ill.; Warner Brothers' Stratford, closed since last June, is reopening April 24; and Jones, Linick, and Schaffer have bought out Balaban and Katz's interest in the downtown McVickers and now are the sole owners of the theatre. . . . Filmack has taken over the entire building at 1327 South Wabash on Film Row and the Capitol Exchange now is at 1301 South Wabash. . . . Muriel Kahner, secretary to National Screen branch manager Arthur Manheimer, has returned from Cleveland, where she was a representative to the convention of the National Council of Jewish Women.

CINCINNATI

L. B. Wilson, president of L. B. Wilson, Inc., operating local independent radio station, WCKY, has filed application with the Federal Communications Commission for permit to construct a very high frequency television station at Miami, Fla., at an estimated cost of approximately $779,000. . . . The RKO Grand, in which installation of necessary equipment has just been installed, is currently showing the first three-dimensional films in this area, the program consisting of five of the new type films plus "San Antone". . . . Jack Finberg, United Artists manager, is back at his desk following an absence of several months due to a heart attack. . . . Nick Shafer, president of Midstates Theatres, with headquarters here, has announced acquisition of the Plaza thea-

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tre, in Miamisburg, Ohio, from Weaver Brothers, previous owners. . . . A 500-car drive-in, to be known as the Hocking, in honor of the territory in which it will be located, will be built and operated by Chakers Theatres Co., on a site near Logan, Ohio.

CLEVELAND

Michael Lesnick, Associated Circuit auditor for the past 8 years and traveling NSS auditor prior to that, died suddenly in Cleveland Clinic Hospital of a heart condition that developed while undergoing pre-surgery treatment. . . .Helen Rose, secretary to 20th-Fox branch manager since 1949, resigned to join her family in the east. She is succeeded by Phyllis Beston. . . . Charles Deckman, Jr., manager of the Vine theatre, Willoughby, is convalescing from a heart attack. . . . Back from overseas service and now with the Leo Jones theatres in Upper Sandusky are Donald Swartz, theatre manager, and Lawrence Thomas projectionist. . . . Max Shenker of Berlo Vending Co., vacationing in Miami, had a slight heart attack. . . . Mike Gould succeeds Aaron Wayne as a member of the Paramount sales force. . . . Snow and cold greeted the weekend drive-in openings in the Cleveland area.

COLUMBUS

Temporary restraining order granted by Common Pleas Judge Joseph M. Clifford is preventing city police from effectively enforcing the city's new anti-pinball ordinance. . . . In a column taking exception to Ohio censors' cuts in "Come Back, Little Sheba" Norman Nadel, Citizen theatre editor, said such cuts "make a person imagine the worst and focus attention on the violence of the dialogue where the audience wouldn't have noticed any one word or phrase out of context if the film hadn't been cut". . . . Mayor Robert T. Oestreicher called for a balanced parking program designed to give relief both to neighborhood and downtown areas in appointing 12 members to a new parking board. Neighborhood theatremen cheered the mayor's proposal and downtown operators hope that an adequate parking program will aid them. . . . City Attorney Richard W. Gordon said the question of whether charity bingo is illegal will be carried to the Ohio Supreme Court for a decision.

DENVER

Dick Ivy, who has been office manager and booker at the exchange, has bought the Intermountain Film Exchange from Don Hammer. . . . Robert Kehr is building a 350-car drive-in, with room for expansion, at Ogallala, Neb., where he also operates theatres. . . . The Gibraltar Theatres, operating 40 theatres in four states in the Denver area, will conduct a three-month talent hunt. Top prize will be trip to Los Angeles, Hawaii and Las Vegas, Nev. The finals will be at the Denham, Denver. . . . George A. Hodge, Gothic manager, is father to George Edward Hodge, born at Porter sanitarium. . . . Frank Smith, Paramount branch manager in Salt Lake City, was in Denver for a business conference with Robert Selig, film buyer, and vice president, of Fox Inter-Mountain Theatres. . . . Carl Downing and A. C. Silver have opened their new Starlite drive-in, Rocky Ford, Colo.

PAUL GLASE HAS HAD A BUSY FIFTY YEARS AS SHOWMAN

A unique showman in any part of the country would be Paul E. Glase, known as "P.E.G.," the manager of the Embassy theatre and city manager for Fabian Theatres in Reading, Pa. Show business, with which he became affiliated in 1904 as "end man," director and organizer of the Imperial Minstrels, has been for almost 50 years now Mr. Glase's life—his profession, avocation, recreation and what-have-you.

Show business people nationwide perhaps know Mr. Glase best as the compiler and editor of "Lest We Forget," an annual booklet paying last respects to the theatrical personalities who have passed away during the year. The booklet, which for the last 16 years he has published at his own expense and distributed free to troupers, managers, executives, libraries, newspapers and friends of the theatres, is just one of his labors-of-love. In addition he has one of the finest playbill collections in the United States, an extensive private library on the theatre, and is author of numerous stage shows and composer of songs. P.E.G. has had a busy 50 years.

Beginning in 1913 he covered amusement news for the *Reading News* and originated the Reading theatrical guide, now known as the "Time Table" in daily papers. He was press representative for the Reading Symphony, handled advertising for seven theatres and under the signature of "The Stroller" wrote a theatrical news column for the *News-Times* and *Telegram* in Reading.

Between 1919 and 1925 he photographed, edited and directed Carr and Schad's Weekly Newsreel on Community Events and staged the first Penn Wheelman Annual Frolics. He also joined the publicity staff of Carr and Schad Theatres and continued on with the Franklin Theatre Company, the successors to C & S.

PAUL E. GLASE

He was appointed general manager of the Franklin group of 11 Reading houses in 1927 and continued in the same capacity when it became Warner-Equity and Warner Theatres. In 1931 he moved over as manager of the State and Capitol with the Wilmer & Vincent Circuit and two years later was appointed city representative, continuing when the circuit was taken over by the Fabian group.

Besides his annual publication of "Lest We Forget," Mr. Glase also found time in 1946 to compile for the Historical Society of Berks County a folder entitled "Annals of Reading Theatre," a complete history of the stage and screen of that city. In lighter moments he has composed such tunes as "My Little Sugar Plum," "Boogie Boo Scare," "Going Up in My Aeroplane" and "The Newsboys' Song."

HARTFORD

"Bwana Devil" opened at Stanley Warner key houses in Hartford, New Haven and Bridgeport, with subsequent bookings slated for other S-W Connecticut cities. . . . Joseph E. Tinty, owner of the Plainville (Conn.) Stadium, has announced plans for construction of an 800-car capacity drive-in theatre on Route 72, between Plainville and New Britain, Conn. . . . George Lougee has been named manager of E. M. Loew's Milford (Conn.) drive-in. . . . Lockwood & Gordon have reopened their Connecticut drive-ins, at Danbury, Norwalk and Torrington, according to Douglas Amos, Hartford division manager.

INDIANAPOLIS

Marc Wolf, chief barker of Indianapolis Variety Club, was awarded the Sigma Akpha Mu Alumni Club's certificate of merit for outstanding community service Saturday night. . . . Luther Siebert, formerly Screen Guild salesman in southern Indiana, has joined the Allied Artists staff here. . . . Indianapolis Colosseum will hold its annual dinner dance at the Marott Hotel April 25. Ray Thomas is chairman. . . . Abe Baker is now booking for the Pendleton drive-in. . . . Y & W is building a new 1,000-car drive-in at Gary. . . . Richard Norton has taken over the Isis at Winamac. . . . W. T. Studebaker, Losgansport exhibitor, went to California for the Cinemascope demonstration. . . . Southern Indiana exhibitors have been invited to attend the film clinic at the Kentucky Allied convention in Louisville April 14-15.

KANSAS CITY

"Bwana Devil" is doing an estimated four times average business at the Paramount, and will be held over. Harold Lyon, manager, says other 3-D pictures are being booked. . . . Elmer C. Rhoden, president of

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Fox Midwest, and three of his district managers have returned from the CinemaScope demonstration in Hollywood. The district managers are Leon Robertson, Greater Kansas City; Fred Souttar, southern Kansas, and J. J. Long, southern Missouri and eastern Kansas. . . . L. E. Pope, purchasing agent for Fox Midwest, left the following day for California to get technical data on methods and installations. . . . The bill introduced in the Kansas legislature for abolishment of the board of motion picture review was reported out adversely by committee, and thereupon killed by the house where it originated.

LOS ANGELES

Lou Largy, who recently resigned from the RKO booking department, is now attending night-school and is also assisting Floyd Bernard, of the Midway Theatres. . . . Charles Feldman, Universal-International salesmanager, flew in from the east. . . . In town to confer with his partner Al O'Keefe, was Ted Gamble of the Gamble Amusement Co., Portland. . . . Herb Jack of Kroehler Seat Co., back on the Row after recuperating from a recent accident. . . . A newcomer to the distribution office ranks, is the Filmmakers Releasing Organization, which will have 29 key exchanges for the distribution of films. Company, which is headed by Ida Lupino and Collier Young, had been releasing through RKO. The newly formed company plans to negotiate for other independent product other than their own, with Irving H. Levin in charge as president and general sales manager. Levin is at present a franchise holder of the Realart office here. . . . Carl Burrows, Warner booker, is ailing at home with a cold.

MEMPHIS

Police have ordered all bank nights in Memphis theatres discontinued. A six-week extension was granted when the first police order was issued. During this period theatres gave away $2,650. . . . Four new drive-ins are under construction in the Memphis territory. They are: Skyvue at Paris, Tenn., Anne at Leland, Miss., Lake at Wynburg, Tenn., and 45 at Macon, Miss. All are 300-car capacity. All will be finished for an early opening this Spring. . . . Ted Tedesco, Warner assistant shipper, has resigned to go to work for Colonial Pictures as a shipper. . . . A new theatre, the Harlem, with 324 seats, has been completed at Leland, Miss., and will open shortly, according to J. C. Noble, owner. . . . A partnership, J. Henly Smith and G. M. Cook, has bought 64 Drive-In at Russellville, Ark. . . . Palace theatre at Newbern, Tenn., and Louisville drive-in, Louisville, Miss., have been closed temporarily for repairs.

MIAMI

Mel Haber of the Miracle received a very personal birthday gift on the natal day he shares with George Washington when his wife presented him with a new daughter, Julia Ann. . . . 27th Ave. drive-in expects a capacity audience for its third annual Easter sunrise services. Manager John Cunningham and his assistant, Joe Fink, are cooperating with the Lutheran churches of the area, for the event. . . . The Women's Committee of Variety Hospital are arranging an April Showers fashion show luncheon with Eve Tellegen commentating. Activity benefits the hospital. . . . In the national showmanship contest of 20th Century-Fox for "Something for the Birds," managing director Franklin Maury and his right hand man, Mel Haber, earned a $75 prize with their exploitation at the Miracle theatre.

MILWAUKEE

A newcomer attending the National Drive-in convention and Allied of Wisconsin state convention was Robert Drew, son-in-law of Mrs. Bergtold. Mr. Drew helps to manage Mrs. Bergtold's Westby theatre in Westby and the Welcome in Cashton, Wis. He formerly was from New York City where he was active in TV and stock. . . . A Jewish benefit show was held at the Sherman theatre here with "Monticello, Here We Come" and "Mirele Efros" being shown. Proceeds went to Milwaukee Memorial lodge of B'nai B'rith. . . . The Bluemound drive-in theatre here will open for the season April 8. The Victory and the Twin No. 41 will follow suit the following week. . . . The unseasonable warm winter has played fair with the conditions of the outdoor theatres here.

MINNEAPOLIS

Children's admission price has been raised from 12 to 20 cents at most independent and circuit neighborhood houses. . . . Ben Friedman, president of the Albert Lea Amusement Co., is confined to Mount Sinai hospital. . . . Harold Field, president of the Pioneer Theatres circuit, is still ill in Florida. . . . Art Anderson, Warner district manager, was in. . . . A theatre for 3-D film will be included in the shopping center being built at Rochester, Minn., by Shopping Centers, Inc. Construction will start late this year. . . . In an ad run in the *Star* and *Tribune*, North Central Allied asked for public support in helping to "defeat the advance admission policy" on pre-release engagements and the long wait before the films are shown at neighborhood houses. The ad was aimed at "Peter Pan" which was showing at the Orpheum, although no specific film was named. . . . Jack Bradley of Indepedent Film Service has been named distributor for Depix and Polalite glasses.

OKLAHOMA CITY

Gordon Leonard, manager of the Criterion theatre, is spending two weeks vacation in California. . . . Larry Jensen, former manager of the Capitol theatre, was in Oklahoma City last week on his vacation. He is now manager of the Trail theatre, at Colorado Springs. . . . Special return of the "Greatest Show On Earth" starts at the Plaza theatre March 26. . . . Miss Peggy Sims, cashier at the Center theatre, was robbed of $200 March 22 while on duty in the boxoffice. . . . John E. Lilly, 78, veteran theatre owner of Sulphur Springs, Texas, and who at one time had shows in Alba, Winnsboro, Mount Pleasant, and Honey Grove, died March 22. . . . Edgewood drive-in theatre, Neosho, Mo., had its spring opening, March 27.

OMAHA

Omaha, which has played host to a steady stream of Hollywood stars in recent weeks, is promised visits from four more. They are Charlton Heston, Rhonda Fleming, Jan Sterling and Forrest Tucker, who appear in "Pony Express" which will have its world premiere at St. Joseph, Mo., April 22 . . . . Joe Weiss, Co-Op Booking Service, has moved to the booker's position at RKO to fill the vacancy left by Bob Bertram, now owner of a motel at Lincoln, Neb. . . . Carl Krumrei, Sr., business agent for the projector operator's union in Omaha many years, died at the age of 65 after a long illness. . . Mrs. L. W. Heel, owner of the theatre at Fullerton, Neb., is gravely ill in a Grand Island hospital. . . . Wedding bells will ring for Norma Jean Parr, 20th-Fox secretary, and Pvt. Stanley Coney, Easter Sunday at Persia, Ia.

PHILADELPHIA

Mrs. Fannie Rosinksky sold the Eureka to David Rosen. . . . Franklin O. Pease named manager of Warners' Diamond. . . . William Goldman, head of the independent circuit bearing his name, left for a five-week trip to Europe. . . . Art Kearns resigned as manager of William Goldman's Midtown. . . . Bert Leighton, manager of the Grand, Lancaster, Pa., underwent an emergency operation at Lancaster General Hospital. . . . New Egypt, New Egypt, Pa., closed. . . . Leon Cohen, 20th Century-Fox projectionist, and Mickey Lewis, of National Theatre Service, have set up a portable projection business to serve organizations and institutions. . . . Bob Weiner, son of Harry Weiner, Columbia division manager here, is handling exploitation for the company in Chicago. . . . Hamel Fields, manager of Warners' Grand, Wilmington, Del., resigned and Earle G. Finney, manager of Warners' Ritz in that city, will supervise the operation of both houses.

PITTSBURGH

Richard P. Morgan, newly appointed executive secretary of the Allied Motion Picture Theatre Owners of Western Pennsylvania, was credited for doing a swell job staging a series of "showmanship" meetings in the district. Among the subjects discussed at Altoona, Clearfield and New Castle and Erie were 3-D pictures, buying and booking, advanced admission prices and others. Advice and help also was given to the exhibitors which saved them the necessity of travelling to Pittsburgh for meetings. . . . All of the district's drive-ins were opened in March. The weather was excellent and the theatre owners took full advantage of it. . . ."Peter Pan" put in six excellent weeks of better than average grosses before being removed from the Warner theatre. . . . Harry McCartney, Jr., has joined Warners publicity department as a replacement for the Army-bound Danny McKenna. McCartney's dad is Warners' assistant contact manager here.

PORTLAND

Business is perking at all first run houses with all of them playing top product and nearly all of the managers on promotions for their pictures. Two "hiked-price" pictures are currently showing with lots more set. . . . Biggest shock to the Portland theatre scene in some time was the resignation of Jack Matlack, general manager of the J. J. Parker Chain. . . . Midstate Theatres

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have made several changes in the Pasco Tri-City Area theatres. . . . Ross Gosney has been appointed new manager of the Pasco theatre coming from the assistant manager job at the Capitol theatre, Walla Walla. Freddy Gordon in as doorman of the same house. Wally Bardsley is in as manager of the newly constructed River Vue theatre which is a $350,000 drive-in.

PROVIDENCE

Forty-five Rhode Island theatres collected a total of $14,374.84 in the recent March of Dimes campaign, according to Edward M. Fay, dean of local showmen and chairman of the Providence County chapter of the National Infantile Paralysis Foundation. Maurice Druker, Loew's State manager, won the honor of topping all other theatres when he racked up a total of $2,032.93 for his house. Harold Lancaster, manager of The Strand, in Pawtucket, as usual led the Blackstone Valley group with a total of $506.10. . . . "The Miracle of Our Lady of Fatima" returned to this area for the first time at regular admission prices, when the Carlton presented it for a 7-day run. . . . With the advent of Spring, nearby Newport and New Bedford houses are using spot announcements over WJAR-TV in an attempt to attract theatregoers to their respective cities. . . . All nearby drive-in theatres, with the exception of E. M. Loew's Providence drive-in, are currently operating full time.

SAN FRANCISCO

Anne Swenson, office manager-head booker, Republic, resigned to remain at home. Genevieve Sutton, booker, will take over office manager duties in addition to her present work. . . . Olive Easterly, bookkeeper, Redwood Theatres, resigned to return to her home in Buffalo, New York. . . . Robert Weeks, Fox West Coast booker, formerly with the circuit's Southern office, is returning there. . . . The Row was saddened with news of two deaths: Mrs. Leo Brothers, wife of the Orpheum special policeman, and Don Heitman, son-in-law of Sylvia and the late Jimmy O'Neil, who had taken over management of the Coast Pop Corn Specialties upon the death of Mr. O'Neil. . . . James Hapwood, formerly with United-California, Merced, is now assistant at the St. Francis. . . . Walter Bell is equipping his Belaire drive-in at Eureka for 3-D.

ST. LOUIS

St. Louis Variety Club's dinner dance, which served also as an affectionate farewell to Herb Bennin, local MGM manager who was promoted to head the bureau in Washington D. C. Edward B. Arthur, chief barker of Tent No. 4, served as toastmaster. Bennin received a going away gift of a $1000 bond. . . . James A. Callahan, veteran electrician for the St. Louis theatre here, died last week. . . . Joseph L. Markolf, 60, and long time member of the Motion Picture Machine Operators Union, Local No. 143, died of a heart attack last week. . . . The St. Louis loge of the Colosseum of Motion Picture Salesmen of America is seeking blood donors for the Barnes Hospital blood bank as a memorial for Joan Hill, 14-year-old daughter of Warner Bros. salesman Jim and Mrs. Hill, who died recently. . . . All of the seven major drive-ins in the immediate St. Louis area, opened last week.

TORONTO

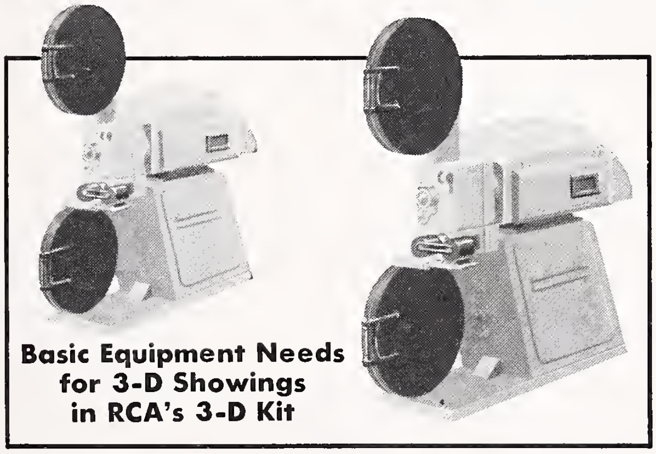
William J. Singleton, new president of Associated Screen News, is vice-chairman of the Public Relations Committee of the Motion Picture Industry of Canada. Singleton was also honored at a luncheon on his new appointment as head of ASN by Montreal film men. . . . Herb Chappel, manager of Famous Players' Palace theatre in Guelph was a runner-up in Fox's "Something for the Birds" contest. . . . Al Davies elected president of the Edmonton branch of the IATSE. Also on the executive staff are George Cox, D. McCardia, T. B. Howden and H. Hodgkinson. . . . Fred T. Stinson, sales manager of Adfilms Ltd., was a speaker at a luncheon meeting of the Progress Club of Toronto. . . . Leslie Allen of Cardinal Films returned from two-week business trip to Europe. . . . Mayor Charlotte Whitton of Ottawa believes bingo games should be investigated by the Ontario Attorney-General.

VANCOUVER

R. J. Hayter, former office manager at Sovereign Films, has resigned and will operate a narrow gauge circuit out of Penticton. . . . Charlie Doctor, Capitol manager, was the winner of "Something for the Birds" 20th-Fox contest open to all U. S. and Canadian managers and collected $1,000. . . . Two Regina theatre men, Murray Bercovich of the Broadway and Phil Bodnoff who is building a drive-in at Weyburn, are fathers of baby girls. . . . MGM cashier, Violet Bedford, was gifted with a ten-year loyalty pin by Charles Ramage, MGM manager. . . . Ken Martin, of Harlan Fairbanks of Seattle, who supply pop-corn and syrups to most B.C. theatres, has moved with his family to Vancouver to look after the H. F. interests. . . . Jerry Paddon, partner in the Lions drive-in at North Vancouver, is father of a son. . . . Prince George in Northern B.C. will have two outdoor theatres this summer. Charles Ewart and associates and D. J. Louis and partners are planning two new drive-ins.

WASHINGTON

K-B's Apex theatre played a two-day road show engagement of "Julius Caesar," a 16 mm version produced by David Bradley. . . . The Savoy theatre has initiated a midnight show policy on Fridays. . . . Washington showmen prominent on the Cherry Blossom Festival committee include Orville Crouch, Allan Zee, George Crouch, Jack Foxe, Frank La Falce, Bryson Rash, William Hoyle, David Polland, and Rick La Falce. . . . The Variety Club rooms will soon be repainted and recarpeted. . . . Richard Coe, drama editor of the *Washington Post,* broke his leg skiing during his vacation. . . . Sergeant Charles E. Klein, son of the late Fred Klein, owner of a chain of Maryland theatres, was wounded in Korea. . . . Michael Siegel is back in Washington as sales representative for I. F. E. Releasing Corporation, the company releasing Italian films in the United States.



FAST 3-D CONVERSION

Now, in a single, low-cost, quick-conversion kit, RCA supplies everything you need for easy conversion to three-dimension films. These few simple items equip your present projectors to handle all 3-D systems now in production:

Basic Equipment Needs for 3-D Showings in RCA's 3-D Kit

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3. **Blowers for port filters.**
4. **Upper and lower 5500-foot film magazines.**

Ask your RCA Dealer about RCA's 3-D Kit—and—for flawless 3-D presentations—ask him about RCA's seamless silver screen.

RCA ®

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

FANGS OF THE ARCTIC: Kirby Grant, Chinook—A good picture for the small towns, lots of action and also a good story, plus some real outdoor scenes. Everybody here liked the dog Chinook, so I guess that is why it went over so well. Box office average. Weather good. Played Sunday, Monday, March 15, 16.—Charles Reynolds, Marco Theatre, Waterford, Calif.

FLAT TOP: Sterling Hayden, Richard Carlson—Routine aircraft carrier story. Comments were favorable, but business was below average for us. Played Sunday, Monday, March 15, 16.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

HOLD THAT LINE: Bowery Boys—This time the Bowery Boys go to college, with the resulting number of laughs and comedy situations. Good if your audience likes this series, and that means just about every situation. Business good. Played Friday, Saturday, March 6, 7.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

WAGONS WEST: Peggie Castle, Rod Comeron—Just a fair Friday-Saturday western. Some of the night shots were too dark. Box office below average. Weather good. Small town and rural patronage. Played Friday, Saturday, March 20, 21.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

Columbia

BRIGAND, THE: Anthony Dexter, Jody Lawrence—This is an excellent motion picture that I would classify better than "Prisoner of Zenda" (MGM). The story jumped in some places and I don't think Anthony Dexter speaks as distinctly as he should. Many of our patrons complained that he could not be understood because his voice was too heavy. Maybe they should dub in another man's voice. Business fair. Played Friday, Saturday, March 13, 14.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

HAREM GIRL, THE: Joan Davis, Paul Marion—Been kicking this around for almost a year and then used it only to get us out of a spot. This is just plain silly—we were right in our first opinion. Box office below average for mid-week change. Weather good. Small town and rural patronage. Played Wednesday, Thursday, March 11, 12.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

Metro-Goldwyn-Mayer

APACHE WAR SMOKE: Gilbert Roland, Glenda Farrell—A little picture but very entertaining and satisfactory for top half in any small town. Gilbert Roland has lots of screen appeal and deserves a break. Played Sunday, Monday, March 19, 20.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

MILLION DOLLAR MERMAID: Esther Williams, Victor Mature—Esther Williams' best to date. All comments good—a good story and very spectacular. We had excellent business Sunday, but Monday was way off due to local events, so we just broke even. Played Sunday, Monday, March 22, 23.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

SELLOUT, THE: Walter Pidgeon, Audrey Totter—A good drama which contrasted nicely with a feature comedy we played. Not a strong draw for single billing, but will more than satisfy on a double bill. Good acting and story. Business above average. Played Wednesday, Thursday, February 18, 19.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Paramount

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—Enough cannot be said about this best Sunday-Monday gross of the year. Shirley Booth is great and deserved the Oscar she won for the role. We advertised it well in advance and had everyone talking about it before it played. Played Sunday, Monday, March 1, 2.—Frank Chamrod, West Theatre, George West, Texas.

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—Enough cannot be said about this superior motion picture. This is one of the very best to come out of Hollywood in a long time. It should go over big in any situation, whether a large town or small—it all depends on the kind of advertising that you care to do on it. If you are in a small town, it will be better to do quite some advertising, because if your town is anything like ours, it will be hard to push this sort of drama down their throats. Our first night of the picture wasn't good, but the next night we more than doubled the receipts. Can't see why Burt Lancaster wasn't nominated for an Academy Award in this as Shirley Booth was—his acting was just as superior. Played Wednesday, Thursday, March 4, 5.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

RKO Radio

BLUE VEIL, THE: Jane Wyman, Charles Laughton—Played this very late to above average midwest business. All comments good. Played Friday, Saturday, March 17, 18.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

FACE TO FACE: James Mason, Robert Preston—Our business was very good but would have done better if the duo-drama had a different title. "Face to Face" gives people the idea that the film is about a romance and a lot of necking. Hollywood will learn some day how to title films. Played Friday, Saturday, March 6, 7.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

SUDDEN FEAR: Joan Crawford, Jack Palance—If we had not played this on "Foto Nite," I do not think it would have done much business in this small town. It is a good thriller and certainly rates high in suspense, but Joan Crawford needs a stronger name opposite her than Jack Palance, however suitable for the role he may be. Business average. Played Wednesday, Thursday, March 18, 19.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

WHERE DANGER LIVES: Robert Mitchum, Faith Domergue—Robert Mitchum definitely wasted in this one. He is extremely popular, but this type of film does not help him along, and I don't think I have any faith in the future for Faith Domergue. Looks like Howard Hughes drew a blank with this one, and it was a great pity to see such a fine star like Claude Rains given a small, measly part in this film. No fireworks and no complaints—just an ordinary midweeker that had a very good title to help it along. Played Wednesday, Thursday, December 3, 4.—Dave S. Klein, Astra Theatre, Kitwa/Nkana, Northern Rhodesia, Africa.

Republic

QUIET MAN, THE: John Wayne, Maureen O'Hara—We played this second run in our locality, yet business was fine, with our adult attendance just one short of the "G. S. O. E.," but of course not so many kids. Give it your best time, but use all the advertising you can. We were successful in tying in with travel agencies who kindly donated posters, etc., for window displays. Business tops. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, March 9, 10, 11, 12, 13, 14.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Twentieth Century-Fox

RUBY GENTRY: Jennifer Jones, Charlton Heston—This picture did not break any records, but was liked by the majority of our customers. It is a good picture and Jennifer Jones is outstanding, as usual, but it needs some good advertising in a small town. Business was above average. Played Sunday, Monday, February 22, 23.—Frank Chamrod, West Theatre, George West, Texas.

TREASURE OF THE GOLDEN CONDOR: Cornel Wilde, Constance Smith—Astronomical describes it! It's tops all the way as regards above-par acting, color and story, but did not hold up after the first night as I certainly expected it would. Played Sunday, Monday, Tuesday, March 1, 2, 3.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

WITH A SONG IN MY HEART: Susan Hayward, David Wayne—Playing this third run in the district as we did, we booked it two days only. After seeing it, I wish we had booked it for at least four days and really advertised it. If you have not yet played it, unless your patrons just hate music, they will love this one. The singing of Jane Froman alone is worth the price of admission, my patrons told me. Many fine comments and business fine. Played Monday, Tuesday, March 16, 17.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Universal

BONZO GOES TO COLLEGE: Edmund Gwenn, Maureen O'Sullivan—Not so good for adults, but the kids got a big kick out of it. Box office normal, weather good. Small town and rural patronage. Played Wednesday, Thursday, March 18, 19.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

DESERT LEGION: Alan Ladd, Arlene Dahl—Somewhere along the way this fell down. It is only average screen fare and only our action fans liked it. The rest walked out or waited for the cartoon. Business was average. Played Sunday, Monday, March 22, 23.—Frank Chamrod, West Theatre, George West, Texas.

FLAME OF ARABY: Maureen O'Hara, Jeff Chandler—We played this late and we are glad we did for two reasons—one, Jeff Chandler's popularity has grown, and, two, there are not so many Oriental action pictures this year as last, so it would seem. Double billed with a Bowery Boys feature and business was good. Played Friday, Saturday, March 6, 7.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

MEET ME AT THE FAIR: Dan Dailey, Diana Lynn—Excellent picture from Universal. From some reports that I have been reading, this picture isn't going over very well. For small towns it is very good. This kind of a musical is the kind that smaller towns appreciate and can understand. Maybe in more metropolitan areas this picture wouldn't go over as well. Dan Dailey couldn't have done a better job of acting. But the person who stole the show was the boy singer, Chet Allen. He is excellent! Played Sunday, Monday, March 15, 16.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

The Academy Awards Take a Long Step Forward

THANKS to television, and a sponsor, the Radio Corporation of America, a national audience estimated at sixty million persons has had the opportunity to witness the presentation of the Awards at the 25th Annual Fete of the Academy of Motion Picture Arts and Sciences, originating in Hollywood and New York. We consider it the best example of institutional advertising for motion pictures that the industry has ever had, and it vastly increases the stature of the Oscars, in public relations and public esteem.

We have long taken a dim view of the ingrown quality of an Award system that originated in Hollywood, wherein those who make the pictures name their own "best"—because we believe the public are the only qualified judges as to what *they like best.* We would prefer a national poll, on some basis, apart and away from the politics of the studios. But this was different, because it was *visible,* and for such an inclusive audience, spread across the country. The gesture will do more to convince the public of the serious side of Hollywood than any publicity that grinds out of the mills; in contrast with such handouts, this top-bracket TV program proved the quality of our artistic endeavor and scientific achievement as nothing else ever did.

It made a good show, and it was in good hands, with so many Hollywood stars on display, and so much fine talent given an opportunity to tell and sell our industry story. It should prove to the powers-that-be that the job is worth doing right, or not at all. We predict that another year, you will see improvement, because we have proven the quality of the attraction for television sponsorship. RCA have reason to be interested, in both fields of endeavor, and they got their money's worth, two ways. It should never be a problem, again, to finance the necessary $100,000 a year that it costs to put this show on the air. Thanks to NBC-TV for extending the time beyond the hour that was contracted for. They, too, obtained good value.

PROFITABLE ADVERTISING

With more than half of its playdates still in prospect, Cecil B. DeMille's spectacular "Greatest Show on Earth" will gross an additional million, beyond expectations, as a result of having been declared the best picture of the year in the Academy Awards. Other pictures, players and distinctions will add several millions more to the value of other motion pictures in release.

Furthermore, as a result of the extensive television coverage of the presentation itself, managers in many situations will obtain more benefit than usual for the additional honors bestowed in our industry. They may be encouraged to use television as a local advertising medium, supplementing the national program. Jerry Pickman, vice-president of Paramount and director of their advertising policy, was one who caught a fast ride, by having film material ready in television stations.

There can be no doubt but that the investment (on the part of Radio Corporation of America, television sponsor for the Awards program) has returned a profit, and this will be multiplied by local gains. In Detroit, recently, the ABC-Paramount theatre placed ten television spots on local stations for Columbia's "Invasion, U.S.A.," and grossed $29,000 on the week, which is three times normal.

Some managers across the board have been so short sighted as to complain that this TV program hurt their business, in the late hours of a midweek night. Nothing could be further from the truth, for here was selling approach, directed to their potential audience, carrying with it praise and acclaim for motion pictures through a full year of production. Surely, convincing evidence that we are in show business to stay, and that motion pictures are the world's best and most popular entertainment,

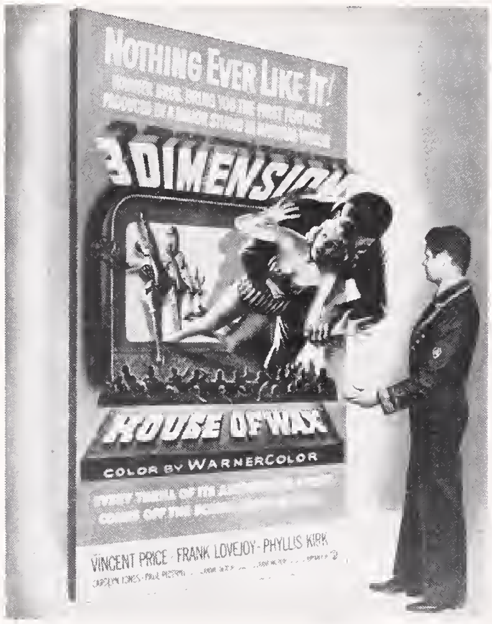
¶ The *New York World-Telegram,* and possibly other of the Scripps-Howard newspapers, are running a series of coloring contest drawings, next to reading matter and in the front section, away from the amusement page, asking children to hand-color large drawings of Bugs Bunny and others of the Warner Brothers' cartoon family. There is no mention of motion pictures, nor theatres, nor the producers of the series. It is apparently just a happy idea on the part of the newspaper, to connect Bugs Bunny with his proper seasonal holiday. All bunnies celebrate Easter. If a great newspaper chain can think of this idea, without promotion from the industry, then it stands to reason that any theatre manager can take coloring contest mats to his hometown newspaper, and get a favorable reaction. All the world loves cartoon characters, and all children like to paint and color outline drawings to look like their friends on the big motion picture screen.

* * *

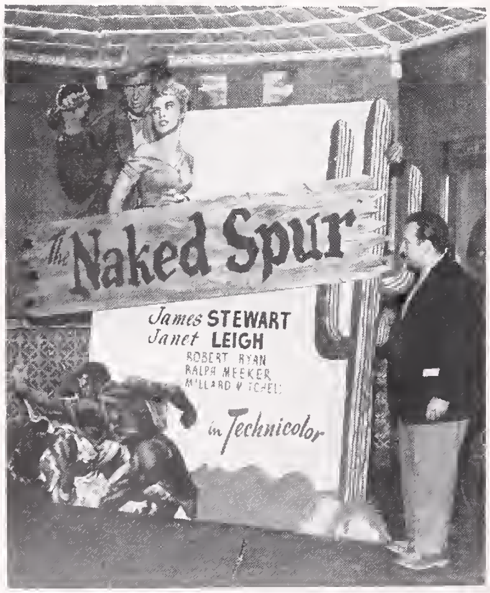
¶ A staff writer in the current issue of *Look* magazine describes the test installation of Telemeter, Paramount's process of placing a box office on television programs in the home, and says: "It taps a golden flood"—since, by 1955, if only 30% of the sets in use pay $1 for the privilege of seeing a top picture, the producers will gross $15,000,000—practically overnight. In the schematic drawing attached, the local theatre in Palm Springs is evident, but we don't quite get the connection, unless that it is to be determined whether films should be televised before, during or after the local theatre run. With the suggestion that the local theatre man will participate in the profits of pictures which are run both ways, plus his acceptance and collaboration. The fact that Famous Players-Canadian Corporation has signed a 25-year franchise for Telemeter across Canada is indication that theatres will become active partners in this new development. —*Walter Brooks*

Making Your Advertising Look Alive

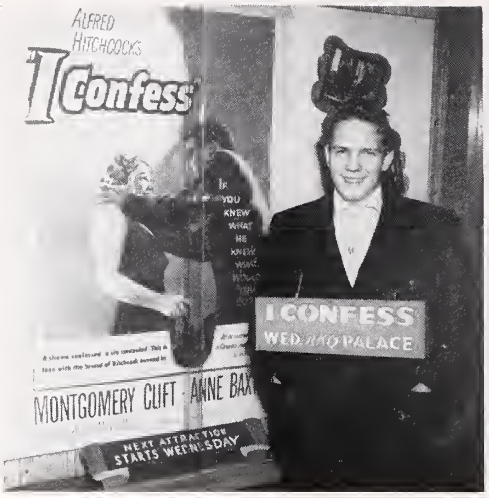
IT'S A GOOD TRICK and you can do it, by planning the use of new and live ideas, carried out with skills that you've learned as a showman. Try these for action and pressure on the pocketbook nerve, where they step up and buy tickets.


NOTHING EVER LIKE IT!
3 DIMENSION
HOUSE OF WAX
COLOR BY WARNERCOLOR
VINCENT PRICE · FRANK LOVEJOY · PHYLLIS KIRK

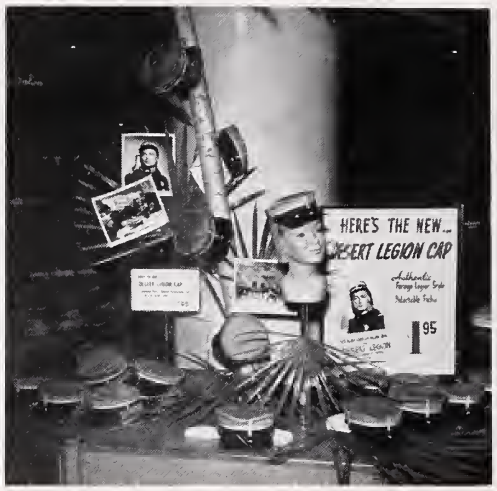
This really jumps at you! Three-dimensional lobby display for "House of Wax" prepared by Warner Brothers, as a 7-foot-high standee. You don't need polaroid glasses to get this startling effect!


The Naked Spur
James STEWART
Janet LEIGH
ROBERT RYAN
RALPH MEEKER
MILLARD MITCHELL
in Technicolor

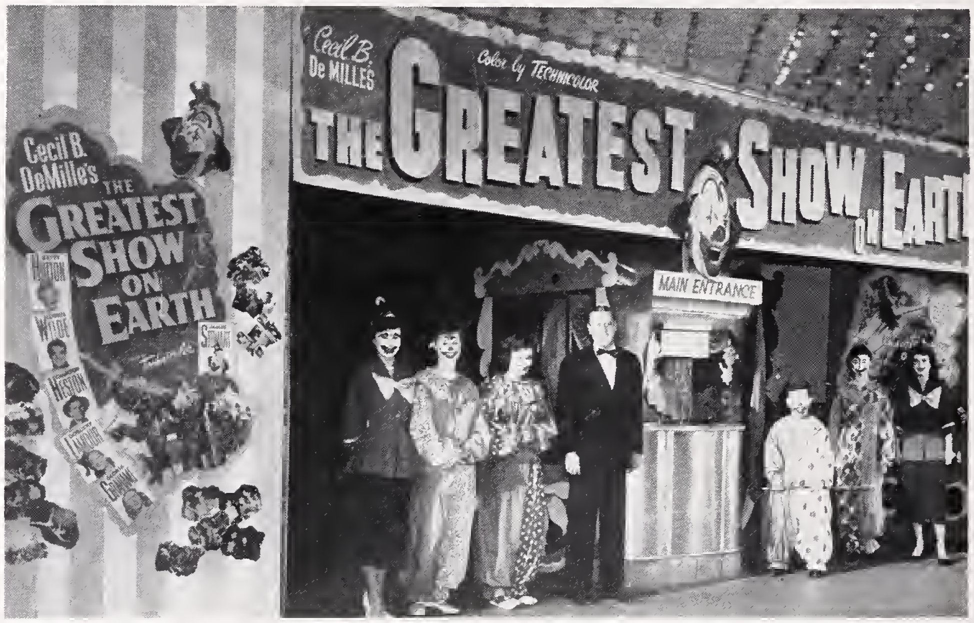
Mel Warshaw, manager of the Paramount theatre, Phoenix, Arizona, is one of the old-timers who believes in the use of poster cut-outs. This fine display was assembled with a 24-sheet as basic art.


ALFRED HITCHCOCK'S
I Confess
MONTGOMERY CLIFT · ANNE BAXTER
NEXT ATTRACTION STARTS WEDNESDAY
I CONFESS
WED. RKO PALACE

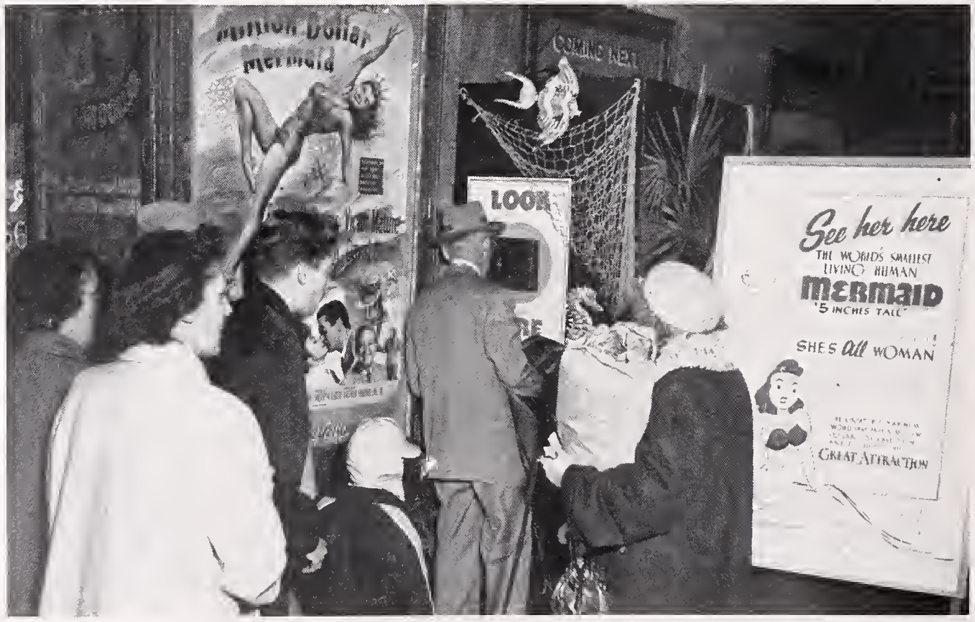
Ed McGlone, manager of the RKO Palace, Cincinnati, had this trick flash-box, operated by pocket batteries, as lobby and street display.


HERE'S THE NEW... DESERT LEGION CAP
Authentic Foreign Legion Style Detachable Fichu
1.95

Department stores in Minneapolis displayed special "Desert Legion" caps, complete with fichou (whatever that is!) for the Universal picture.


Cecil B. DeMille's
THE GREATEST SHOW ON EARTH
Color by TECHNICOLOR
MAIN ENTRANCE

Declared the best picture of the year, "Greatest Show on Earth" will play in 10,000 more theatres. Here is the staff of the Imperial theatre, Long Beach, Cal., where manager Forrest Justus has caught the spirit of the occasion.


Million Dollar Mermaid
COMING NEXT
LOOK
See her here
THE WORLD'S SMALLEST LIVING HUMAN
MERMAID
5 INCHES TALL
SHE'S All WOMAN
GREAT ATTRACTION

Keith Petzold, manager of the Broadway theatre, Portland, had a real live mermaid, only five inches high—and thousands of people peeked into this display to see her, as we would, too, if we were in his neighborhood.

"As Busy as Bob Harvey, North Bay"

That's what they're saying up in Canada, and down across the border, where showmen talk about those who get results with exploitation. We read about Bob in Dan Krendle's Ballyhoo bulletin from the Ontario "B" district, and in the trade press—but mostly in our mail, for scarcely a week goes by but there is a new entry from the Capitol theatre, North Bay, in the Quigley Awards competition. Our trouble, mostly is to keep up with such a consistent showman, who always has news of his activities, on tap and current.

Newest example at hand is Bob's handling of "Breaking the Sound Barrier"—which has strong appeal for Canadians, and Bob had strong support from the military services. The jet pilots flying the North Bay area know a thing or two about it, so Bob had a contest on "Why I Would Like To Fly a Jet." There are also good stunts for 20th Century-Fox's "Night Without Sleep," which suggested its own street ballyhoo character, looking that way.

In his spare time, Bob and other managers of the area, have provided the energy and showmanship to put over the Variety Village vocational school for crippled children, with a benefit show and the commendation of the local press. And along somewhat similar community lines, the theatres have lead in the stimulation of local "Dollar Days" for the benefit of North Bay merchants. The Mayor and the advertising manager of the *Daily Nugget* appeared on stage at the Capitol for the drawing of sponsored prizes.

A camera contest for "Because You're Mine" proved popular, and a teacup reading in the theatre foyer for "Somebody Loves Me" was appropriate promotion in advance of this attraction. Word-of-mouth advertising spread like wildfire on this advertising stunt that you had to pay your way into the theatre to take advantage of. Marge and Gower Champion sent a wire of congratulations to the dancing champions at the North Bay Policemen's Ball, and that made news in the papers, with pictures. The dance contenders could also sing, and so provided their own stage show.

Bob says the folks up his way are busy staking out claims for uranium, tantalum and columbium, but we believe that Famous Players-Canadian has already staked out claims for champion showmanship in the same neck of the woods.

Special for "The Hoaxters"

Lou Cohen, manager of Loew's Poli, Hartford, staged a special preview of Dore Schary's "The Hoaxters" for an audience of more than 200 members of the State Legislature, employees of State departments, representatives of the press and radio.

CONTENDERS FOR QUIGLEY AWARDS

E. ASPINWALL
Capitol, Bolton, Eng.

GERALD L. ATKIN
Strand, Albany, N. Y.

GEORGE ATTON
Del Mar
Santa Cruz, Calif.

JOHN BARRY
Odeon, Kettering, Eng.

DAVE G. BORLAND
Dominion
Vancouver, Can.

HUGH BORLAND
Louis, Chicago, Ill.

RUSSELL BOVIM
Loew's, St. Louis, Mo.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

C. F. BRODIE
Regal, Barrow, Eng.

ELLIOTT BROWN
Odeon, Victoria, Can.

TOMMY BRYANT
Newport, Norfolk, Va.

BILL BURKE
Capitol
Brantford, Can.

AL CAMILLA
Modjeska
Milwaukee, Wis.

BOB CARNEY
Loew's
Waterbury, Conn.

BARRY CARNON
Fairlawn, Toronto, Can.

JACK CASE
Globe
Los Angeles, Calif.

JIM CATTELL
Capitol, Bellaire, O.

ART CAULEY
Paramount
Peterborough, Can.

H. C. CHAPPEL
Palace, Guelph, Can.

JIM CLOWES
Strand, St. John, Can.

ELDON COFFMAN
Saenger, Hope, Ark.

LOU COHEN
Poli, Hartford, Conn.

H. F. CRANE
Adelphi
Birmingham, Eng.

CHARLES DOCTOR
Capitol
Vancouver, Can.

JACK EBERSBERGER
Sheboygan
Sheboygan, Wis.

JOHN W. ELLIS
Odeon, Chester, Eng.

DOUGLAS EWIN
Regal, Oxford, Eng.

AL FORD
Odeon, London, Can.

ARNOLD GATES
Stillman, Cleveland, O.

SAM GILMAN
State, Syracuse, N. Y.

FRED E. GODWIN
Wellston
Warner Robins, Ga.

ART GRABURN
Plaza, Vancouver, Can.

ROD GURR
Metro
Manly, Australia

E. D. HAINGE
Odeon
Birmingham, Eng.

J. P. HARRISON
Campus, Denton, Texas

JAMES M. HART
Grosvenor
Glasgow, Scotland

BOB HARVEY
Capitol
North Bay, Can.

BENNETT HOLLIS
Aberdeen
Aberdeen, Wash.

FRED HOLMES
Ritz, Sunderland, Eng.

D. HUGHES
Regal
Cheltenham, Eng.

T. A. JACKSON
Odeon, Chester, Eng.

AL JENKINS
Vogue, Vancouver, Can.

STEPHEN KAY
Futurist, Elsecar, Eng.

ARNOLD KIRSCH
De Luxe
New York City

SID KLEPER
College
New Haven, Conn.

FRANK LAWSON
Odeon, Danforth, Can.

JEAN-PAUL LEGRIS
Champlain
Montreal, Can.

RAY E. LEVEQUE
Albert, Berlin, N. H.

LARRY LEVY
Colonial, Reading, Pa.

ED LINDER
Ontario
Washington, D. C.

A. LOEWENTHAL
Ward, New York City

J. TAPKE LOKENBERG
Asta, Hague, Holland.

JOHN LONGBOTTOM
Odeon
Middlesbrough, Eng.

T. MURRAY LYNCH
Paramount
Moncton, Can.

P. E. McCOY
Miller, Augusta, Ga.

C. L. McFARLING
Orpheum
Sioux City, Ia.

DESMOND McKAY
Playhouse
Galashiels, Scotland

TONY MASELLA
Palace, Meriden, Conn.

GILLES MORIN
Electra, Montreal, Can.

LORNE MOORE
Odeon, North Bay, Can.

JACK MOYLAN
Kaye, Havana, Ill.

D. L. NICHOLSON
Metro-Goldwyn-Mayer
Johannesburg, S. Africa

TOM PACEY
Odeon, Winnipeg, Can.

J. K. PEASE
Princess, Blackpool, Eng.

ALLAN W. PERKINS
Roxy, Midland, Can.

KEITH PETZOLD
Broadway
Portland, Ore.

E. G. PIKE
Odeon, Southend, Eng.

T. L. PIKE
Georgia, Columbus, Ga.

C. A. PURVES
Astra, Hemswell, Eng.

JOE REAL
Midwest
Oklahoma City, Okla.

ALEC REID
Odeon, Brantford, Can.

W. J. REGAN
Victoria
Vancouver, Can.

BOB RETZER
Solano, Fairfield, Calif.

EDW. RICHARDSON
Granada, Cleveland, O.

HARRY A. ROSE
Majestic
Bridgeport, Conn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

HERB ROYSTER
Mayfair, Portland, Ore.

W. S. SAMUELS
Lamar, Beaumont, Texas

MATT SAUNDERS
Poli, Bridgeport, Conn.

GERRY SAUNDERSON
Odeon, Toronto, Can.

JEROME SCHUR
Melba, New York City.

WILLIS E. SHAFFER
Fox, Hutchinson, Kan.

HAROLD SHAMPAN
Gumont, Islington, Eng.

DELMAR SHERRILL
Drive-In
Statesville, N. C.

CHARLES SMITH
Regent, Brighton, Eng.

DOUGLAS SMITH
Casino, Halifax, Can.

GEORGE SNYDER
Paramount
Syracuse, N. Y.

JOE SOMMERS
Kingston
Kingston, N. Y.

SOL SORKIN
Keith's, Syracuse, N. Y.

BOYD SPARROW
Warfield
San Francisco, Calif.

MURRAY SPECTOR
Teaneck, Teaneck, N. J.

E. Y. STAFFORD
Raleigh
Fayetteville, N. C.

CHARLES B. TAYLOR
Center, Buffalo, N. Y.

JOHN TELLA
Kiva, Durango, Colo.

MRS. P. M. THOMAS
Parker
Parkersburg, W. Va.

DALE THORNHILL
Fox, Benton, Ill.

BILL TRAMBUKIS
Regent, Harrisburg, Pa.

WILLIAM TRUDELL
Capitol, London, Can.

DAVID B. WILLIAMS
Gaumont, Preston, Eng.

G. C. WILLIAMS
Regent, Chatham, Eng.

J. L. WILLIAMS
Ritz, Northampton, Eng.

H. F. WILSON
Capitol, Chatham, Can.

J. H. WOODWARD
Astra, Melksham, Eng.

LEW YOUNG
Norgan
Palmerston, Can.

NEW ENGLAND MANAGERS URGED TO ACCELERATE

by G. Fred Aiken

PROVIDENCE: A recent survey and study of promotion and exploitation by theatre operators in nearly a score of leading New England cities shows that this section of the country is far behind other locations in outstanding selling efforts.

With few exceptions, most of the first-run houses in Boston, Providence, Springfield, Worcester, Hartford and other similar-sized cities, fail to dramatize and exploit outstanding films in the same spectacular fashion as reported from other centers of comparable population.

Smaller theatres in much smaller cities than those noted above, far outshine and out-dazzle their "bigger brothers" in New England metropolitan areas.

New England Conservatism

Far from condemning surrounding first-runs, the writer just desires to point out that typical New England conservatism is reflected in the manner in which the average exhibitor publicizes even the most outstanding screen productions.

In Motion Picture Herald, and other trade publications, week after week, come reports, some accompanied by photographs, of how theatre managers in Syracuse, Scranton, Salt Lake City and similar situations use high-powered exploitation to sell current and forthcoming productions.

Massive displays, tricky street stunts and cooperative promotions with leading merchants highlight the exploitations put forth by exhibitors everywhere but in New England. There have been a few rare exceptions, but by and large, the spectacular has not been the rule in the north-east.

True, lobby displays, heralds, advertising on restaurant menus and store wrappings have been noted from time to time, but this is a far cry from the possibilities exploited elsewhere in the country.

As Seen by a Resident

Having resided in this area for over two-score years, the writer is aware of the particular stamp that characterizes the staid New Englanders, and more than in any other section, should dramatic and sensational promotional features be used to sell the motion picture. It takes plenty of oomph and zip to stir the complacency of the average "down-Easter." This has been observed by vaudevillians, traveling circuses, opera stars and every type of entertainer whose route has called for appearances in this section.

Providence is particularly noted as being a "cold town," and the writer, who has talked with literally hundreds of performers, in every category, has been asked what one has got to do, in order to rate a round of applause. Many entertainers have accused New Englanders of "sitting on their hands."

Thus, it is quite apparent that something more than routine publicity is necessary to arouse the enthusiasm and whet the pleasure-appetite of residents of this area.

Such epics as "The Greatest Show on Earth," "Quo Vadis," "Breaking the Sound Barrier," right down to "Francis Goes to West Point" offer unlimited possibilities for spectacular exploitation. And, while many theater managers may be restricted by limited budgets, it goes without saying that "it takes a dollar to make a dollar."

In an area saturated with television fans, accelerated promotional activity is virtually a "must." Even though New Englanders are noted for their conservative natures, they are curious, inquisitive and impressionable when exposed to intensive and smart showmanship. This has been pointed up on a number of occasions when torrid "tub-thumpers" like the late Dexter Fellowes, of circus fame, and promoters of Shrine circuses, and other outstanding events, staged spectacular parades and street exhibits to increase sales at the ticket window.

It's Time to Accelerate

So the situation resolves itself down to the fact that a good production CAN be sold by carefully-planned and outstanding exploitation. And, to impress a staid and conservative populace such as that which predominates New England, tactics utilized in other sections of the country could well be emulated in this area.

While the theatre owners and managers in this vicinity sincerely try to do their utmost to build and hold patronage, it is going to take a little more effort and imagination, during the coming months, to keep the girl in the box-office busy. It can be done, but a departure from conservatism is definitely to be decided, and acted upon.

By following the example of what theatremen are doing in other parts of the country, New England exhibitors, too, can "awake" potential customers with well-staged promotional attractions.

It's Always "Movietime" In Beaumont, Texas

Maybe they've discontinued "Movietime in Texas" as official COMPO enterprise, but it's always "Movietime in Texas" with good Round Table members like W. S. Samuels, manager of the Lamar Theatre, Beaumont, Texas, who will keep this banner flying. We acknowledge another bundle of his supreme showmanship, all of the newest and brightest examples of exploitation and promotion in printed form. This manager is a past-master in handling off-set and he puts out something new every week. In the current mail, among other things, he has his own form to fill out for "Individual Deficit Return," if you'd like to use it for your income tax, and many large and small stunts, all in photo-offset printing.

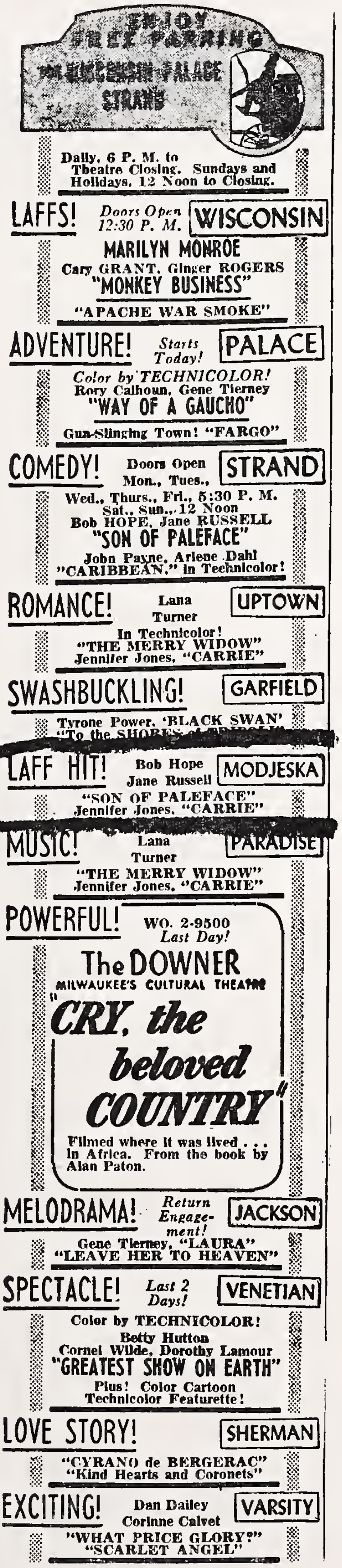
A "Juvenile Panel" is an Innovation

Al Camillo, manager of the Fox Modjeska theatre, in Milwaukee, "largest and most beautiful theatre on the South Side"—has created an innovation in stage attractions, with a cross between community and public relations, radio and television practice, resulting. It is the Modjeska theatre's "Juvenile Panel"—an intellectual-type quiz-show, on stage, with attractive students from nearby schools, discussing today's problems in a 25-minute program. The moderator of the program is a well-known disc jockey, who has a local following on the air. It's a regular attraction, every Friday night.

The "Juvenile Panel" cuts two ways, with those who are attracted to the theatre because their young friends and classmates are "on the panel"—and with many students who vie with each other "to get on the panel" from the host of contenders. And, moreover, there are cooperative merchants to sponsor full-page ads in Milwaukee newspapers and to offer prizes for the winners. The appearance "on stage" is similar to "Information Please" or any of the prominent quiz shows on radio or television. Subjects discussed are generally the problems of the teen-agers, who are participating and most interested. Sample questions range all the way from "Should the President of the United States be a young man?" to "When taking a bath, do you prefer a shower or a tub?" Most of the topics are serious and only occasionally facetious.

Roy Rogers presented this plaque to two of our good Round Table members, for having the largest Roy Rogers Riders Clubs in the country. First place to Charlie Duncan, owner-manager of the Alhambra theatre, Decatur, Ill., who has 10,000 members; and second place to Earl Cunningham, manager of the Fountain Square theatre, Indianapolis, with 8,000 members in good standing.

GUIDE ADVERTISING


ENJOY FREE PARKING
WISCONSIN-PALACE
STRAND

Daily, 6 P. M. to Theatre Closing. Sundays and Holidays, 12 Noon to Closing.

LAFFS! Doors Open 12:30 P. M. WISCONSIN
MARILYN MONROE
Cary GRANT, Ginger ROGERS
"MONKEY BUSINESS"
"APACHE WAR SMOKE"

ADVENTURE! Starts Today! PALACE
Color by TECHNICOLOR!
Rory Calhoun, Gene Tierney
"WAY OF A GAUCHO"
Gun-Slinging Town! "FARGO"

COMEDY! Doors Open Mon., Tues., Wed., Thurs., Fri., 5:30 P. M. Sat., Sun., 12 Noon STRAND
Bob HOPE, Jane RUSSELL
"SON OF PALEFACE"
John Payne, Arlene Dahl
"CARIBBEAN," in Technicolor!

ROMANCE! Lana Turner UPTOWN
In Technicolor!
"THE MERRY WIDOW"
Jennifer Jones, "CARRIE"

SWASHBUCKLING! GARFIELD
Tyrone Power, 'BLACK SWAN'
[redacted]

LAFF HIT! Bob Hope Jane Russell MODJESKA
"SON OF PALEFACE"
Jennifer Jones, "CARRIE"

MUSIC! Lana Turner PARADISE
"THE MERRY WIDOW"
Jennifer Jones, "CARRIE"

POWERFUL! WO. 2-9500 Last Day!
The DOWNER
MILWAUKEE'S CULTURAL THEATRE
"CRY, the beloved COUNTRY"
Filmed where it was lived . . . in Africa. From the book by Alan Paton.

MELODRAMA! Return Engagement! JACKSON
Gene Tierney, "LAURA"
"LEAVE HER TO HEAVEN"

SPECTACLE! Last 2 Days! VENETIAN
Color by TECHNICOLOR!
Betty Hutton
Cornel Wilde, Dorothy Lamour
"GREATEST SHOW ON EARTH"
Plus! Color Cartoon
Technicolor Featurette!

LOVE STORY! SHERMAN
"CYRANO de BERGERAC"
"Kind Hearts and Coronets"

EXCITING! Dan Dailey Corinne Calvet VARSITY
"WHAT PRICE GLORY?"
"SCARLET ANGEL"

We found Larry Graburn, director of advertising for the Odeon Theatres of Canada, admiring this directory ad, placed by Fox Wisconsin Theatres in Milwaukee. He discovered it in a campaign submitted by Al Camillo, manager of the Fox Modjeska theatre, as an entry in the Quigley Grand Awards competition. And, we reproduce the style, so you can see what Larry was applauding.

Selling Approach

THE HITCH-HIKERS—RKO Radio Pictures. This pressbook is the first we have received since the RKO department originating these sales and exploitation aids was transferred from New York to California. It has more direct quotes from West Coast showmen, and many good ideas, better as a whole, than usual. The only thing it lacks is the big 35c economy mat for small situations, in which respect RKO would do well to follow others. 24-sheet and other posters are strong, and they ask "Are you using enough paper?"—a fair question that is always in our selling approach. The ad mats are unusual, selling this story with the symbol of hitch-hiking, the extended thumb, and that you can use to the limit in all kinds of display. The herald, simple and effective, keys the campaign. Newspaper ads from teasers up to large display are full of this provocative advertising theme. You'll find something different about pressbook materials for "The Hitch-hiker" which will get you a good ride on your amusement page, for novelty and style. The picture is essentially an exciting man-hunt and will have strong appeal as melodrama to lovers of action and suspense. Because it warns effectively of hitch-hikers, it will have strong support from civic and school authorities. TV and radio spots may be used to advantage with special material furnished, available free at your nearest RKO exchange.

TONIGHT WE SING—20th Century-Fox. In color by Technicolor. The greatest treasure of entertainment in a lifetime. The whole world of entertainment unfolds before your eyes. Tonight we love—tonight we dance—tonight we sing. All-star cast, including Ezio Pinza, Roberta Peters, Tamara Toumanova, Anne Bancroft, David Wayne, in the love-and-music story of the man who dressed up show business in white-tie and tails and gave it to millions! 24-sheet and other posters suitable for cut-outs, as selling approach for a picture of the opera on your screen, with many names, many stories in one. Herald keys the campaign, and sells the attraction in a majority of situations. Newspaper ad mats are extensive and expensive, from a set of teasers to many, oversized mats for large theatres and long runs. You'll find some particularly good ones in this excellent, oversized pressbook, including the special complete campaign mat at 35¢ which has eight mats for small situations at the price of one. Music tieups are naturally the most logical, and there are many suggested, in the radio, record and music trades. Distinguished attraction has special appeal for opinion-makers, so special previews for press, civic leaders and club women are suggested. Music teachers and school tieups are also recommended as exploitation aids. A free lobby sound effects record is offered from the Pressbook Editor, as well as radio transcription records.

THE FOUR POSTER—Columbia Pictures. Smart and sophisticated. The case for the double bed. A four-square look between the bed posts at a happy, happy marriage. Time was, when nobody ever heard of twin beds, except maybe twins. In those days, beds, like bicycles, were built for two. The double bed is half the work—easier to make up—and *much* easier to make up in! Rex Harrison and Lili Palmer are all the cast of the heartwarming stage success, brought to the screen. And so to bed! 24-sheet and all posters are in unique line drawing style, so different and delightful in style. Four-page herald keys the campaign with the best advertising approach. The newspaper ad mats are excellent and enable you to sell an attraction for adults with proper selling tactics. Very unusual copy and styling, which will be appreciated on your amusement page, and by your potential audience. There are many large and small ad mats, and the 35¢ economy size gives you eight styles in small sizes for a majority of small theatres at low cost. Many cities have seen the stage show at high prices; reprint the $4.80 ticket as a throwaway to accent what they're getting on the screen at your admission prices. Four poster stunts will suggest merchant tieups and window displays. Everybody loves a couple in love, and that will suggest things you can do in newspaper tieups and on radio programs.

THE BLUE GARDENIA—Warner Brothers. "There was nothing lily-white about her, the kill-and-clinch girl they called 'The Blue Gardenia'." Making love by candlelight, murder to music. Why did the police want her, above all others? No telling what a girl will do—to get even! Anne Baxter, Richard Conte, Ann Sothern, in exciting melodrama of murder and mayhem. No poster larger than 6-sheet, but that has strong, substantial material for lobby or marquee cut-outs. No herald, but too many oversized ad mats for ordinary use, so you print your own herald by matching these up for size. The combination ad and publicity mat for small situations gives you six styles at the price of one mat, 35c at National Screen branches (not available in Canada). The single column ad mats have been purposely made slightly narrower than regular width to obtain better display in small space. Special mat for a tabloid flash, similar in style to a newspaper extra, is available and may be printed locally,

FILMACK
SPECIAL TRAILERS
SPEED! QUALITY! SHOWMANSHIP!
CAN'T BE BEAT!
630 NINTH AVENUE
NEW YORK 36, N.Y.
1327 S. WABASH
CHICAGO 5, ILL.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

GOING FAST! SUPER SALE ON SUPER SIMplex mechanisms, excellent condition, only $225 each. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU CAN'T BEAT STAR'S VALUES! BRENKert 70 amp. lamphouses, rebuilt, $475 pair; Holmes projectors, heavy bases, Strong 30 amp. lamphouses, sound, etc., complete, rebuilt, $795 pair; Super-Simplex mechanisms, 6 months' guarantee, $450 pair; 2 unit electric ticket register, rebuilt, $125; RCA PG-139 Sound System, MI-9030 soundheads, etc., complete, rebuilt, $875. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

THEATRES

FAMILY THEATRE OPERATION. GAIETY, Ronan. House attached. Money maker. Terms. Literature. Wire McADAM, Livingston, Mont.

PUBLIC SALE OF THEATRE BUILDING TO settle estate Saturday, April 18, 1953, 11:00 A.M., on the premises. One story, cinder block building in Milroy, Mifflin County, Pa. Only theatre in central Pennsylvania town of 1,200. Seating capacity 350. Large parking lot included. ELAINE M. HAUSSER, Administratrix of the Estate of Lewis G. Hausser, 1127 Eighth Ave., Altoona, Pa.

STUDIO EQUIPMENT

CASH IN ON YOUR KNOW-HOW. SHOOT LOcal newsreels, TV commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BUSINESS BOOSTERS

COMIC BOOKS, BALLOONS, TOYS. WRITE FOR catalogue. HECHT, 3074 Park Ave., New York 51.

HELP WANTED

EXPERIENCED AGGRESSIVE MANAGER wanted for situation in New York State. Please reply giving background, salary requirements, and whether available for interviews to be held in New York City. Reply BOX 2712, MOTION PICTURE HERALD.

EXPERIENCED AGGRESSIVE MANAGERS wanted for drive-ins and indoor theatres. Good paying jobs for qualified showmen. Give experience, references and photo in first letter. Apply BOX 2714, MOTION PICTURE HERALD.

MANAGERS, ASSISTANTS, INDEPENDENT theatres, large Eastern city. Excellent salaries, and opportunity for advancement. BOX 2713, MOTION PICTURE HERALD.

WANTED — EXPERIENCED THEATRE MANagers for Pittsburgh and surrounding territories. Write in detail to CHARLES COMAR, Personnel Mgr., Stanley-Warner Theatres, 2217 Clark Bldg., Pittsburgh, Pa.

WANTED EXPERIENCED THEATRE MANAgers for situation in Wisconsin. Only managers living in Michigan, Illinois, Iowa, Minnesota and Wisconsin need apply. Write Box No. 131, Oshkosh, Wisconsin. State qualifications and experience.

WANTED—MANAGER EXPERIENCED IN EXploitation and promotions for Ohio situation. Please advise whether available for interview in Cleveland and include background, salary requirements, references in your reply. BOX 2715, MOTION PICTURE HERALD.

SEATING

S. O. S. SAVE ON SEATS. REBUILT PANEL-back spring cushion chairs $4.95; many other bargains, send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

SUPER SIMPLEX DRIVE-IN OUTFIT FOR 500 cars $3,295, others as low as $1,595. (Send for lists.) In-car speakers with 4" cones $15.90 pair with junction box; underground cable $65M. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

POSITION WANTED

PROJECTIONIST, EXPERIENCED ALL TYPES equipment. Immediate employment. BOX 2716, MOTION PICTURE HERALD.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

REEL VALUES: 2,000' ALUMINUM, $3.35; 15A rectifier bulbs $4.59; rewinds $9.95 set; Stereopticons $24.95; 9'x12' plastic screens $42.66. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RECTIFIER BULBS, FIRST QUALITY, $4.75: Universal splicers, $5.69; exciter lamps, 39c; photo-cells, from $2.25. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

BOOKS

MAGIC SHADOWS — THE STORY OF THE origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALmanac—the big book about your business—1952-53 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Committee of 55 Serves On Catholic Charities

A motion picture industry committee of 55 to serve as part of the Cardinal's Committee of the Laity in the 1953 Catholic Charities Drive of the Archdiocese of New York, which seeks $2,500,000 in gifts through 50 different businessmen's committees, was announced this week by John J. O'Connor, vice-president of Universal Pictures, who is chairman of the Motion Picture Committee.

George J. Schaefer is treasurer of the 1953 Drive and L. Douglas Netter, Jr., of Altec Service Corp., is vice-president of the Motion Picture Committee.

The committee includes the following: Frank J. Alford, Charles A. and John W. Alicoate, William E. Barry, Frank E. Cahill, Jr., Francis X. Carroll, Patrick Casey, Thomas J. Connors, Robert W. Coyne, Thomas Crehan, William Cronin, John Dervin, Russell V. Downing, Al Duryea, Joseph Eagan, S. H. Fabian, James M. Franey, James M. Geoghan, Edmund C. Grainger, James R. Grainger, William J. Heineman, Walter F. J. Higgins, William W. Howard, John Hughes, John Kane, Sherwin Kane, Austin C. Keough, Frank J. Kiernan, Fred Lynch, Thomas J. Martin, Paul C. Mooney, Sr., Peter J. Mooney, James Mulvey, John F. Murphy, William P. Murphy, Joseph A. McConville, Joseph E. McMahon, William J. McShea, Paul D. O'Brien, Robert H. O'Brien, Thomas F. O'Connor, Charles L. O'Reilly, Edward K. O'Shea, Martin Quigley, Charles M. Reagan, Phil Reisman, Herman Robbins, George J. Schaefer, George Skouras, Spyros Skouras, Edward J. Smith, Jr., Nick Tronolone, Frank C. Walker, Richard F. Walsh, William A. White.

Legion Approves Eight Of 10 New Productions

The National Legion of Decency this week reviewed 10 films, putting five in Class A, Section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults; and two in class B, morally objectionable in part for all. In Section I are "By the Light of the Silvery Moon," "Code Two," "The Lady Wants Mink," "The Secret Conclave" and "War of the Worlds." In Section II are "Cow Country," "Guerrilla Girl" and "Man on a Tightrope." In Class B are "Abbott & Costello Go to Mars" because of "suggestive costuming," and "Serpent of the Nile" because of "suggestive dancing, costuming and situations."

Shea Theatres Will Have Three Regional Meetings

Shea Theatres in Ohio, Pennsylvania, New York, New Hampshire and Massachusetts will have a series of three regional meetings which will afford representation for the staffs of all theatres. The first will be at Zanesville, Ohio, April 21; the second, at Youngstown, Ohio, and a third will be held later in New England. New York executives who will attend are Gerald Shea, president, Richard Harper and Ray Smith, executives.

Arkansas ITO Meeting Scheduled for May 5-6

LITTLE ROCK: The annual Independent Theatre Owners of Arkansas convention has been set for May 5-6 at the Marion Hotel. Jerry Pickman, Paramount director of advertising and publicity, will hold an advertising clinic. John Sims, National Theatre Supply, will discuss the 3-D developments. Other speakers are being set. On display throughout the convention will be J. P. Harrison's recent Quigley Award exhibit.

FILM BUYERS RATING

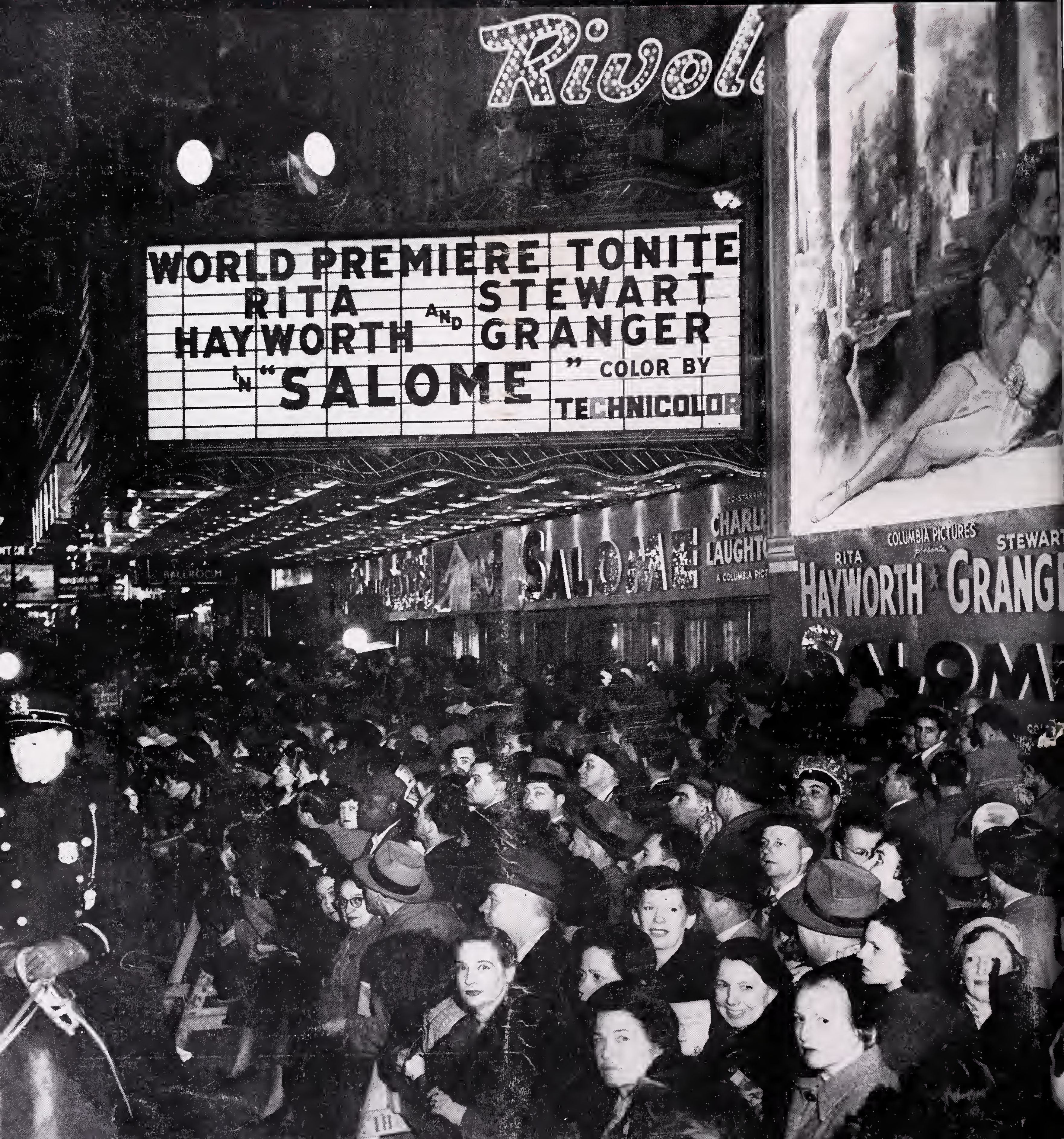
Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions, 5,761 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd (WB)	2	8	34	14	7
Above and Beyond (MGM)	10	44	19	1	–
*Affair in Trinidad (Col.)	8	13	29	19	8
Against All Flags (Univ.)	–	5	24	25	7
Androcles and the Lion (RKO)	–	1	6	4	2
Angel Face (RKO)	–	1	3	7	–
Apache War Smoke (MGM)	–	7	16	11	2
April in Paris (WB)	4	16	19	22	5
Assignment—Paris (Col.)	–	–	11	17	3
Bad and the Beautiful, The (MGM)	2	13	20	25	1
†Battle Circus (MGM)	–	–	4	1	–
Battle Zone (AA)	1	8	12	3	1
Because of You (Univ.)	8	40	39	11	2
Because You're Mine (MGM)	–	12	27	35	7
Beware, My Lovely (RKO)	–	2	1	9	5
Black Castle, The (Univ.)	–	1	6	9	3
Blackbeard, the Pirate (RKO)	–	5	21	7	9
Blazing Forest (Para.)	–	2	16	26	3
Bloodhounds of Broadway (20th-Fox)	2	7	32	25	4
Bonzo Goes to College (Univ.)	1	19	52	12	–
Breaking the Sound Barrier (UA)	3	3	3	4	2
Bwana Devil (UA)	12	1	–	–	–
Caribbean (Para.)	–	5	22	42	10
Cattle Town (WB)	–	2	8	14	11
City Beneath the Sea (Univ.)	–	–	4	2	1
Cleopatra (Para.)	–	–	1	4	9
Clown, The (MGM)	3	20	30	17	–
Crimson Pirate (WB)	1	22	55	20	5
Desperate Search, The (MGM)	–	–	14	1	1
Devil Makes Three, The (MGM)	–	–	15	15	3
Eight Iron Men (Col.)	1	1	10	12	1
Everything I Have Is Yours (MGM)	1	18	58	24	4
Face to Face (RKO)	–	–	–	3	1
*Feudin' Fools (Mono.)	2	15	9	2	2
Flat Top (AA)	4	19	37	2	–
Four Poster, The (Col.)	4	2	1	3	1
Golden Hawk, The (Col.)	–	9	21	16	4
Gunsmoke (Univ.)	1	5	8	3	–
Hangman's Knot (Col.)	1	26	35	2	2
Hans Christian Andersen (RKO)	2	2	–	–	–
Happy Time, The (Col.)	4	1	4	14	14
Hellgate (Lippert)	–	4	14	11	3
Hiawatha (AA)	–	2	5	5	–
Horizons West (Univ.)	–	6	20	17	8
Hour of 13, The (MGM)	–	7	1	2	3
Hurricane Smith (Para.)	–	6	35	24	2
I Don't Care Girl, The (20th-Fox)	–	5	21	21	3
Invasion U.S.A. (Col.)	1	4	6	4	7
Iron Mistress, The (WB)	6	29	63	12	2
It Grows on Trees (Univ.)	–	1	12	32	10
Ivanhoe (MGM)	14	22	11	3	2
Jazz Singer, The (WB)	–	–	16	6	11
†Jeopardy (MGM)	5	6	–	1	1
*Just for You (Para.)	10	24	34	9	2
Kansas City Confidential (UA)	–	3	9	5	5
Last of the Comanches (Col.)	–	1	7	5	–
Lawless Breed (Univ.)	2	13	26	3	1
Limelight (UA)	–	2	–	–	3
Lure of the Wilderness (20th-Fox)	33	43	28	14	3
Lusty Men (RKO)	3	18	63	8	1
Man Behind the Gun (WB)	2	5	11	4	–
Meet Me at the Fair (Univ.)	–	7	20	14	2
*Merry Widow, The (MGM)	4	15	37	34	4
Million Dollar Mermaid (MGM)	19	68	28	–	–
Miracle of Fatima, The (WB)	4	7	12	13	4
Mississippi Gambler (Univ.)	20	24	8	–	–
Monkey Business (20th-Fox)	2	41	32	15	6
Montana Belle (RKO)	–	9	28	14	–
My Cousin Rachel (20th-Fox)	–	2	8	13	5
My Man and I (MGM)	–	–	14	13	15
My Pal Gus (20th-Fox)	3	21	28	17	3
My Wife's Best Friend (20th-Fox)	–	1	12	27	14
Naked Spur, The (MGM)	5	16	14	–	–
Never Wave at a Wac (RKO)	3	13	3	–	–
Niagara (20th-Fox)	4	15	10	2	–
Night Without Sleep (20th-Fox)	–	–	1	9	8
No Holds Barred (AA)	–	4	8	–	–
O. Henry's Full House (20th-Fox)	1	6	20	25	3
Operation Secret (WB)	–	3	22	16	15
Outpost in Malaya (UA)	–	1	10	5	7
Pathfinder, The (Col.)	–	1	6	1	1
Plymouth Adventure (MGM)	6	18	42	46	6
Pony Soldier (20th-Fox)	–	16	46	27	2
Prisoner of Zenda (MGM)	–	11	43	41	4
Promoter, The (Univ.)	2	2	1	–	–
Quiet Man, The (Rep.)	32	46	16	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	2	14	20	4
*Rainbow 'Round My Shoulder (Col.)	1	4	19	9	4
Redhead from Wyoming (Univ.)	–	1	19	4	–
Ride the Man Down (Rep.)	1	8	5	9	–
Road to Bali (Para.)	32	41	12	–	–
Rogue's March (MGM)	–	–	3	1	1
Ruby Gentry (20th-Fox)	10	24	6	14	5
Savage, The (Para.)	7	10	30	15	2
Seminole (Univ.)	–	9	10	1	–
†She's Back on Broadway (WB)	–	3	3	3	2
Silver Whip (20th-Fox)	–	–	4	7	1
Sky Full of Moon (MGM)	–	3	1	20	7
Snows of Kilimanjaro (20th-Fox)	24	38	9	3	–
Somebody Loves Me (Para.)	2	3	46	12	6
Something for the Birds (20th-Fox)	–	1	2	16	19
Son of Ali Baba (Univ.)	1	9	22	13	8
Springfield Rifle (WB)	5	26	61	5	5
Stars and Stripes Forever (20th-Fox)	19	58	31	8	1
Stars Are Singing, The (Para.)	–	–	6	8	3
Steel Trap (20th-Fox)	–	5	9	29	9
Stooge, The (Para.)	20	26	6	–	–
Stop, You're Killing Me (WB)	–	–	4	19	15
†Strange Fascination (Col.)	–	–	1	–	5
Taxi (20th-Fox)	–	3	3	3	3
Thief, The (UA)	1	3	10	12	11
Thief of Venice (20th-Fox)	–	2	7	3	3
Thunder in the East (Para.)	–	8	15	18	3
Thunderbirds (Rep.)	1	6	31	6	–
Torpedo Alley (AA)	–	1	3	3	–
Toughest Man in Arizona (Rep.)	–	8	7	8	2
Treasure of Golden Condor (20th-Fox)	–	3	3	5	1
Tropic Zone (Para.)	–	4	8	12	4
Turning Point, The (Para.)	–	–	29	20	7
Untamed Frontier (Univ.)	–	13	29	26	6
Voodoo-Tiger (Col.)	–	1	5	1	–
Wac from Walla Walla (Rep.)	2	12	16	7	3
Way of a Gaucho (20th-Fox)	–	4	36	31	12
Willie and Joe Back at the Front (Univ.)	–	10	32	20	7
Yankee Buccaneer (Univ.)	–	10	15	13	5

GREATEST BUSINESS IN HISTORY OF RIVOLI THEATRE, NEW YORK!


Rivol
WORLD PREMIERE TONITE
RITA AND STEWART
HAYWORTH GRANGER
IN "SALOME" COLOR BY
TECHNICOLOR
SALOME
CO-STARRING
CHARLE
LAUGHTO
A COLUMBIA PICT
COLUMBIA PICTURES
presents
RITA
HAYWORTH
STEWART
GRANG
SALOME

APRIL 11, 1953

MOTION PICTURE HERALD

Wide Screen Systems Sprout as Studios Race for 3-D Goal

REVIEWS *(In Product Digest)*: JAMAICA RUN, MAN IN THE DARK, FORT VENGEANCE, BRIGHT ROAD, MURDER WILL OUT, INVADERS FROM MARS, THE HOMESTEADERS, DOOMED

Better Theatres for APRIL

The "Wide-Screen" Movement

Precision in 3-D Projection

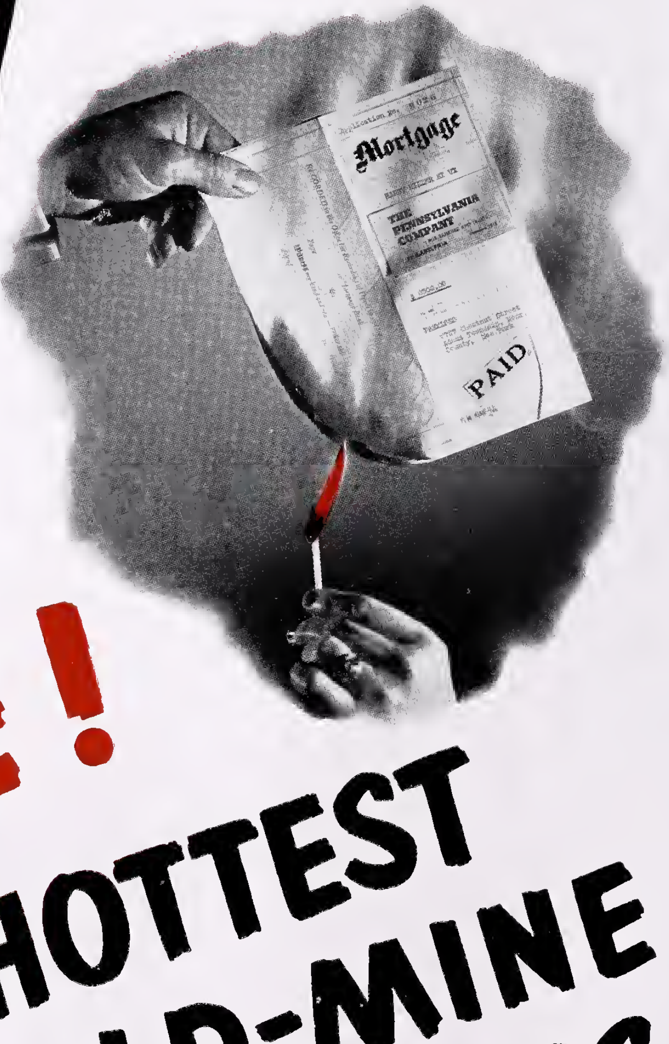
Maintaining a Competent Staff

Entered as second-class matter January 17, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

In Two Sections, Section One

M·G·M's

"NEVER


Mortgage
THE PENNSYLVANIA COMPANY
PAID

BURN THE MORTGAGE!

Here comes the **HOTTEST GABLE GOLD-MINE** in **YEARS**!

LET ME GO"

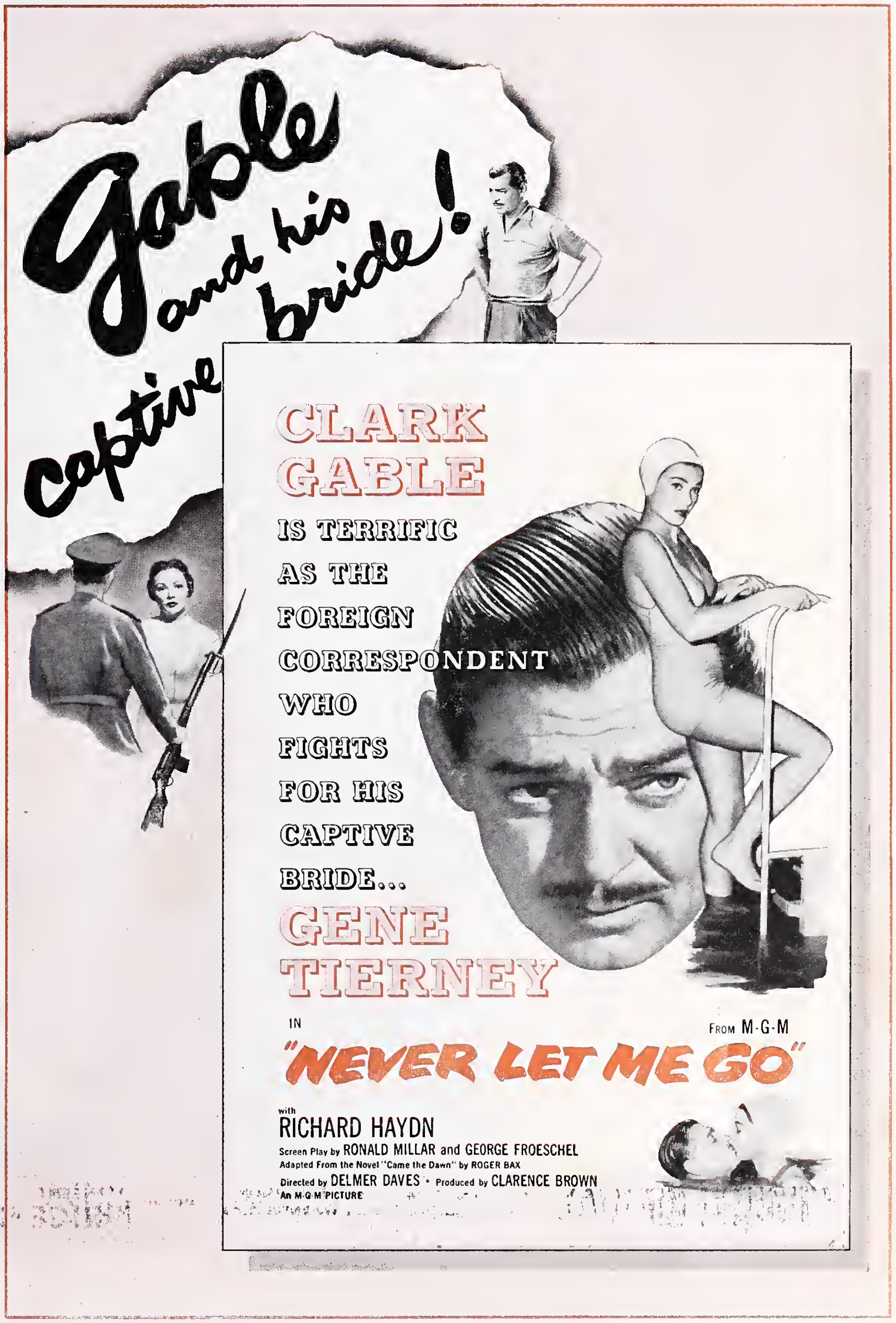
"SURE-FIRE B. O."

–says VARIETY

SAYS M-G-M's LEO:

Launched to the nation in BIG campaign starting with telecast on ED SULLIVAN'S top-rated "TOAST OF THE TOWN" over CBS-TV. 26 million fans will see thrills from the picture in their homes. Watch the trade press for details of M-G-M showmanship behind a great showman attraction.

RIGHT: *Fan ad (part of big campaign) shows theme of promotion "Gable and his captive bride."*



Gable and his captive bride!

CLARK GABLE

IS TERRIFIC AS THE FOREIGN CORRESPONDENT WHO FIGHTS FOR HIS CAPTIVE BRIDE...

GENE TIERNEY

IN

"NEVER LET ME GO"

FROM M-G-M

with RICHARD HAYDN

Screen Play by RONALD MILLAR and GEORGE FROESCHEL

Adapted From the Novel "Came the Dawn" by ROGER BAX

Directed by DELMER DAVES • Produced by CLARENCE BROWN

An M-G-M PICTURE

NOW AT THE N.Y. PARAMOUN

NATURAL VISION **3 DIMENSION** THE WAY **WARNER BROS**

“H

“HOUSE OF WAX” Photographed in NATURAL VISION 3-DIMENSION Color by WARNERCOLOR starring VINCENT **PRICE** · FRANK **LOVEJOY** · PHYLLIS **KIRK** CAROLYN JONES PAUL PICERNI Screen Play by CRANE WILBUR Produ BRYA

T! A NEW ERA BEGINS!

PRESENT IT IN

OUSE OF WAX" AND INTRODUCING THE PHENOMENAL

WARNERPHONIC SOUND

COLOR BY WARNERCOLOR

ced by
N FOY

Directed by
ANDRE de TOTH

AND NEXT WEEK IN LOS ANGELES, HOUSTON, FT. WORTH, SAN ANTONIO, DALLAS, LONG BEACH, CAL., PHOENIX — FOLLOWED IMMEDIATELY THROUGHOUT THE U. S., CANADA AND GREAT BRITAIN!

OUT-OF-THIS-WORLD EXCITEMENT FOR YOUR SCREEN!

Edward L.
Alperson
presents

Invaders from Mars

Photographed in
COLOR

EXPLOITATION NATURAL!

Use the sock ads, surefire stunts including special 4-Color Comic Strip Herald, in the hard-selling pressbook. They'll bring 'em in for this UNUSUAL, OFF-THE-BEATEN-PATH ENTERTAINMENT!

DATE IT NOW FOR MAY!

"INVADERS FROM MARS" starring Helena Carter • Arthur Franz • Jimmy Hunt • Production Designed and Directed by WILLIAM CAMERON MENZIES
Screenplay by RICHARD BLAKE • Associate Producer EDWARD L. ALPERSON, JR. • An Edward L. Alperson Production • Released by 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 191, No. 2

April 11, 1953

Management By Proxy

THE recent press interview of Mr. Charles Green, a stranger to the motion picture industry yet intent upon gaining control and management of the Twentieth Century-Fox Film Corp., was curiously revealing.

While Mr. Green is sharply critical of the management of the company, he acknowledged that he has been the purchaser of a substantial amount of the stock of the corporation. This apparent inconsistency is perhaps explainable. His stock purchases may have been for purposes other than investment. They may have been for the purpose of getting technically into a stockholder's position and from this point of vantage to trade himself into a controlling voice in the affairs of the company or into other gainful results suitable to his objectives.

Mr. Green appears in this situation out of a colorful background of similar exploits, some of which have been successful within the purview of the operation and some of which have not been. Under corporate law a stockholder has the right, if he is dissatisfied with the management of the corporation in which he owns an interest, to assert himself and demand a change in the management. The existence of this necessary safeguard for stockholders creates meanwhile an opportunity for any energetic, skillful and determined enterpriser to force his way into a corporation, not primarily for the purpose of bettering the affairs of the corporation, but rather for the purpose of gaining an individual profit. Many American corporations, great and small, have from time to time found such a maneuver a heavy and perplexing burden of management.

Whether Mr. Green is primarily intent upon bettering the affairs of the Twentieth Century-Fox Corp., and incidentally his own as a stockholder, or whether he has other plans and intentions in mind will become more clear as his threatened proxy contest reaches its climax in the corporation's annual stockholders' meeting next month.

Although Mr. Green summoned the press to meet with him for the purpose of hearing his plans and intentions for the Twentieth Century-Fox Corp., very little information indeed was revealed. If he has a scheme for bettering the affairs of the company he did not disclose it. His criticisms of management were vague and indefinite. Strangely enough, he said he considered the future of the American theatre as irrelevant to his plans.

If Mr. Green proceeds with his plans and if they should approach anything in the way of fruition there obviously will be created a situation of immediate and drastic concern to the theatre operators of the United States and of the world. What Mr. Green might be able to bring to the company in the way of a betterment in corporate operation is by no means clear. But exceedingly clear is the fact that he is a novice from another world with respect to matters having to do with the production and the promotion of entertainment. In his press interview he referred to Eidophor as another kind of CinemaScope.

The appearance in the Twentieth Century-Fox company of a financial enterpriser, however adroit and skillful, would solve no problems for the company or for its customers in this critical period of readjustment in the affairs and operations of the industry. Submergence of such key personalities as Mr. Spyros P. Skouras and Mr. Darryl F. Zanuck would be disastrous. These able and experienced executives, together with the many other able and experienced executives of the management of the company, will have the hearty goodwill and the active support of all branches of the industry in the proxy contest which Mr. Green is engineering.

Mr. Green's undertaking will involve a wasteful diversion of executive attention. It is possible that it may confuse some shareholders who are not in a position to know first-handedly the Skouras record of constructive leadership since he assumed the presidency of the company, the Zanuck record of production performance which is among the most distinguished in the history of motion pictures and the fact that the company, under the Skouras administration, enjoys a high repute with its principal stockholders, its customers and in the financial world.

Mr. Green's plans seem to simmer down to the familiar tune, "Anything You Can Do I Can Do Better." It is seldom a convincing number and is not likely to be in this case, as was predicted recently in a letter to clients from one of the foremost investment advisory services.

—*Martin Quigley*

■ ■ ■

Films & Delinquency

OCCASIONALLY in the past certain educators have bedeviled the industry for allegedly contributing to juvenile delinquency. Now that position is a Communist Party "line." The fact that educators throughout the world had long since discredited the theory has not stopped the Communists from seizing upon it as a discovery of their own.

While in this country some of the fury of critics concerning the delinquent children question has been transferred from motion pictures to television, abroad the Red charges against Hollywood product can conceivably hurt the industry unless regularly answered. The fact that these same charges have had to be answered frequently during the past fifty years does not alter the situation. Authoritative statements on the true role of the film are always useful in replying to critics.

Letters to the Herald

Change of Pace

TO THE EDITOR:

With regard to advertising, this much can be said: we need a change of pace; an evaluation of media according to type of attraction; development of media ads to facilitate localizing; continuity of theme from national advertising to media ads provided for local use; an application of the salesmanship used in trade paper advertising to ads provided for local use—some of the trade material is much better than that provided for local use; coordination of national advertising to release by areas; a spread or sharing of the attention given to exchange cities, i.e., star visits, budgets, etc. —*R. NORRIS HADAWAY, Alabama Theatre, Birmingham, Ala.*

Silver Anniversary

TO THE EDITOR:

Our years of being a part of the entertainment world are on the increase. Yes, on April 30, 1953 we will be celebrating our Silver Anniversary. For 25 years we have made every effort to afford the best in cinema attractions to the people of Washing Court House and the area.

Throughout our experience as exhibitors we have relied on MOTION PICTURE HERALD and we knew you would be interested to know that our theatre is now a quarter of a century old.

May the movie industry continue to climb to successful heights in the future.—*HOY O. SIMONS and ALICE G. PAYNE, Fayette Theatre, Washington Court House, Ohio.*

Ads and Trailers

TO THE EDITOR:

I wish that some of the advertising men representing the large companies would realize that all that reverse stuff just does not register in our newspapers. Maybe it's fine in the *New York Times,* but it just doesn't come up readable in our local papers. Many showmen have pleaded with these men to cut out so much gingerbread and very small reverse stuff, but they keep right on down the groove. We want clean-cut illustrations that can be readily recognized! Why so much pen-and-ink sketches! Give us more than one slant to work on.

With regard to trailers, I have a suggestion. Occasionally I'll use maybe three or four teasers (very short) within one program. For instance, I used three very short teasers on "Scaramouche" with just one catch phrase such as: "The man of a thousand adventures—Scaramouche!" Then, at the end of these scattered through we ran the regular trailer. It helped.

In connection with comedies, why can't the companies make series of very short trailers, corny and tricky, that could be spotted through the program, selling the "yuks" and "laffs" of their features. Then, when people got to see the trailer they'd be in the mood to know that here was a real comedy. And, as you know, too many companies have the "funniest ever made!" It's as they say in radio—"repetition to the point of irritation sells."—*Exhibitor, Newport News, Virginia.*

Proud of "Fame"

TO THE EDITOR:

A few days ago I received a copy of the 1953 issue of *Fame.* I have looked it over and you can well be proud of this year's issue. I know I will find your 21st edition interesting and valuable.—*A. W. SCHWALBERG, president, Paramount Film Distributing Corp., New York.*

"Fame" Praised

TO THE EDITOR:

My heartiest congratulations on the quality of the 1953 issue of *Fame.* Its production values in every way equal the stature it has achieved in the broadcasting industry in so short a space of time.

We at NBC are particularly proud of the number of NBC stars and programs represented in the Television and Radio Halls of Fame. It is to us one of the annual milestones in our endeavors to entertain and inform the nation's listening and viewing public—*SYDNEY H. EIGES, vice-president in chairge of press, NBC, New York.*

Ad Audience Appeal

TO THE EDITOR:

It is the ads themselves that are in for criticism. Pictures are not advertised (by mat illustrations) with enough audience appeal. Many major companies' cuts and illustrations are cheaply made.

There is usually only one style of ad with emphasis on one phase of the film, whereas there should be three separate style ad campaigns on each major film, each with emphasis on a different aspect. Also needed are more smaller ads from two columns by ten inches down that stand out with cuts and illustrations that can be seen clearly; and last, but not least, in the different style campaigns for each film be sure that the picture is honestly advertised for what it is. —*JOHN P. LOWE, Garden Theatre, Greenfield, Mass.*

MOTION PICTURE HERALD

April 11, 1953

COLUMBIA announces 3-D camera and new aspect ratio Page 12

3-D VIEWERS to get day in court as legal actions start Page 12

WARNERS move into field with big "House of Wax" opening Page 12

WIDE-SCREEN in the lead as pack rounds the first turn Page 13

TOA ready and willing to give testimony before Senate group Page 14

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

UNIVERSAL reports net profit for quarter of $475,888 Page 18

GREEN explains 20th-Fox proxy fight plans; Zanuck retorts Page 20

OHIO ITO, in annual meet, hears speakers on 3-D, other problems Page 21

BOX OFFICE Champions for the month of March Page 21

ALLIED demands that companies arrive at a 3-D standard Page 24

MARKS, with new system, aims at elimination of screen Page 26

EXHIBITOR in Cincinnati fights Disney price-fixing on "Pan" Page 27

PARAMOUNT announces release schedule for the whole summer Page 27

BRITISH move afoot to end industry row with Beaverbrook Page 30

INDIA industry closer now than ever to production code Page 34

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 36

BILL JENKINS, a leader in Atlanta these many years Page 37

SERVICE DEPARTMENTS

Film Buyers' Rating 3rd Cover

Hollywood Scene Page 35

Managers' Round Table Page 41

People in the News Page 32

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Advance Synopses Page 1790

Short Subjects Page 1791

The Release Chart Page 1792

ON THE HORIZON

SOON to dawn, if not already here, is the day when a resourceful exhibitor, urged by one company to equip for a 1.66-to-1 aspect ratio, by another to fit out for 1.75-to-1 and by two others to set up for 1.85-to-1, will find it preferable, and more fun, to get a graduated range of masked-down aperture-plates and wide-angled lenses and work out his own aspect ratios, picture by picture, to suit himself, his theatre and his customers. Already here, and hastening the day above mentioned, is a production policy, openly declared by one studio and being practiced by most or all, under which directors and cinematographers are concentrating the material of key interest in the central portion of the picture, so that cropping at top, at bottom (or even at sides, in case anybody should like to obtain the sought enlargement within the standard 1.33-to-1 aspect ratio by cropping sides as well as top and bottom) will not cut away anything important.

► The Federal Communications Commission had 883 applications for television stations pending as of January 31, a House Appropriations subcommittee was told. Of these, about 550 involved competing applications for the same channels and will involve lengthy hearings, FCC chairman Paul A. Walker said. Unless the staff processing these applications is increased sharply, Mr. Walker added, "it will take us years to dispose of this backlog." He asked the House group for enough money to increase the personnel working on television applications from 62 to 107, and said that it would take 279 people to have the backlog completely cleared up by June 30, 1954.

► The full House Judiciary Committee will make up its mind some time during the next week or two on whether to approve a bill to set up a uniform Federal time limit on private treble damage anti-trust suits. The bill has already been approved by a subcommittee, which urged a uniform five-year limit.

► There will always be a showman: Sol Krim, manager of the Krim theatre in Detroit where "Limelight" is the current attraction, is offering a $1,000 reward to anyone finding anything "subversive" in the picture. That is publicity. In the department of public relations, Mr. Krim has been handing out coffee and doughnuts to American Legion members vigilantly picketing the film.

► Although March 20 ushered in spring, the season was officially launched in the industry last week by Si Seadler, MGM manager of advertising, with what he calls his Annual Pastrami Festival. As has been his custom, come spring, he bundles together a collection of delicacies from the nearby delicatessen store and scurries off to a shaded patch of green grass in Central Park. There, with other guest industry representatives, Mr. Seadler holds court. Dress is optional.

► Consolidated Film Industries, laboratory, subsidiary of Republic Pictures, probably will derive more revenue from televison film footage than from theatrical motion picture printing in the next few years, Herbert J. Yates told Republic stockholders this week. For details of the Republic stockholder meeting, see page 30.

► The Federal Communications Commission seems inclined to take its time on the industry's compromise theatre television offer. Six weeks gone and nothing in sight.

► John Parsons, western division manager for Telenews Theatres, has cut down losses of 3-D viewing spectacles with a lobby notice telling patrons that the glasses are only on loan and that they must be returned or a service charge of $3.00 will be made. It also points out that the glasses cannot be used for any other purpose. The notice cut the loss down to 26 pairs the first week after it was posted at the San Francisco Telenews.

► The Capitol theatre in New York Wednesday started a record ninth week with "Moulin Rouge," the John Huston production released by United Artists. Purchaser of the 1,000,000th ticket, expected some time this week, will win free guest tickets for the next show and other gifts. The nine-week run at the house was exceeded only by "Since You Went Away," "Anchors Aweigh" and "Gone with the Wind."

► William J. Heineman, vice-president in charge of distribution for United Artists, said this week that engagement-for-engagement, the Arch Oboler tri-dimensional "Bwana Devil" was the biggest grossing picture in the history of United Artists. It broke the UA record in nearly every theatre that played it, including Canada.

► Never miss an opportunity for publicity. The RKO studio this week was claiming the first 3-D casualty. Alfred Werker, directing Edmund Grainger's "Arizona Outpost," collided with the king-sized camera dolly used for 3-D and fractured his left ankle.

In BETTER THEATRES

To the sudden complications of stereoscopic pictures have been added those of "wide screen" projects, of which recent weeks have brought quite an array. In "Regrowing Pains," the editor of *Better Theatres* takes note particularly of recent developments in the "panoramic" division of the current technical upheaval, observing the possibility of some problems in it for the theatre, with apparent confidence, however, that the "systems" will prove to contain the solutions.

The new problems already presented projectionists by stereoscopic pictures are discussed by Gio Gagliardi in "The Needle's Eye" department. "Why 3-D Requires Precision in Equipment and Operation" explains the practical considerations of two-image magnification.

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This week in pictures

SOME OF THE PLANNERS for the Virginia Motion Picture Theatre Association convention at Old Point Comfort May 5-7. Seated are Syd Gates, co-chairman; Mrs. Helen Perlin Smith and Mrs. Constance Crockett Crosby, co-chairmen of the ladies' committee; and Leonard Gordon, co-chairman. Standing: Jerome Gordon, refreshments; William E. Jaspar, registration; Hal. J. Lyon, president's cocktail party; Julian Gordon, games; Earl Westbrooke, transportation; J. K. Crockett, registration; James Booth, exhibits; and Robert Levine, film clinics.

AMERIC
RICAN

THE STARS, as they arrived in New York for the premiere, Friday, of Warners' "House of Wax" at the New York Paramount. They are Vincent Price, and Mrs. Price, Phyllis Kirk, and Paul Picerni.

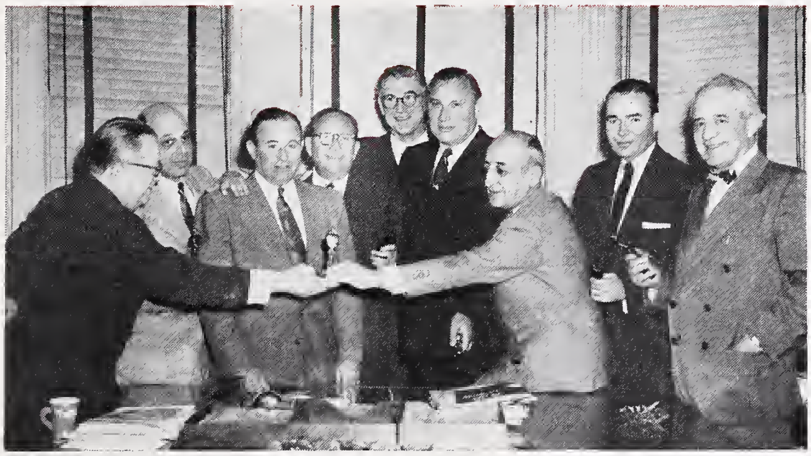
by the Herald

SIR MICHAEL BALCON, left, British producer and head of Ealing Studios, answered questions Tuesday morning in the New York office of Alfred Daff, Universal executive vice-president, right. He is here with a print of his latest, "The Cruel Sea," and will advise on marketing and advertising; and he also will find out first hand what this 3-D and wide screen talk is all about.

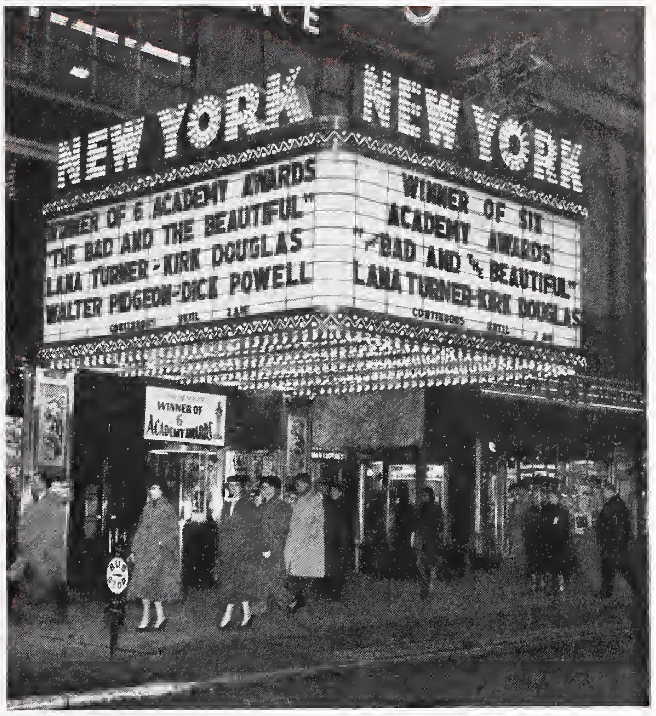
PRESENTATION, left, of the original Pictorial Review cover of April 12, to Rita Hayworth, star of Columbia's "Salome." The presenter is Dick Cook, of the magazine. The painting shows Stewart Granger and Miss Hayworth and is by caricaturist Jaques Kapralik.

ROBERT WOLFF, right, managing director of RKO Radio Pictures in Great Britain, is in New York on an annual visitation to the States. He conferred at the home office with the new president, James R. Grainger.

by the Herald



IN CHICAGO, the industry again attracted public acclaim with presentation of $71,582 to the Chicago Heart Association from patrons of the city's theatres. Above, in array, are S. De Witt Clough, Association director; John Jones, Jones, Linick, and Schaefer; Jack Kirsch, Allied of Illinois president; William K. Hollander, Balaban and Katz advertising director; Randolph Owsley, 1953 Heart Drive manager; David Wallerstein, Balaban and Katz general manager; Ralph Smith, Essaness general manager; Joe Berenson, Variety Club; and Richard Finnegan, La Rabida sanitorium president, and Chicago Sun-Times editor.

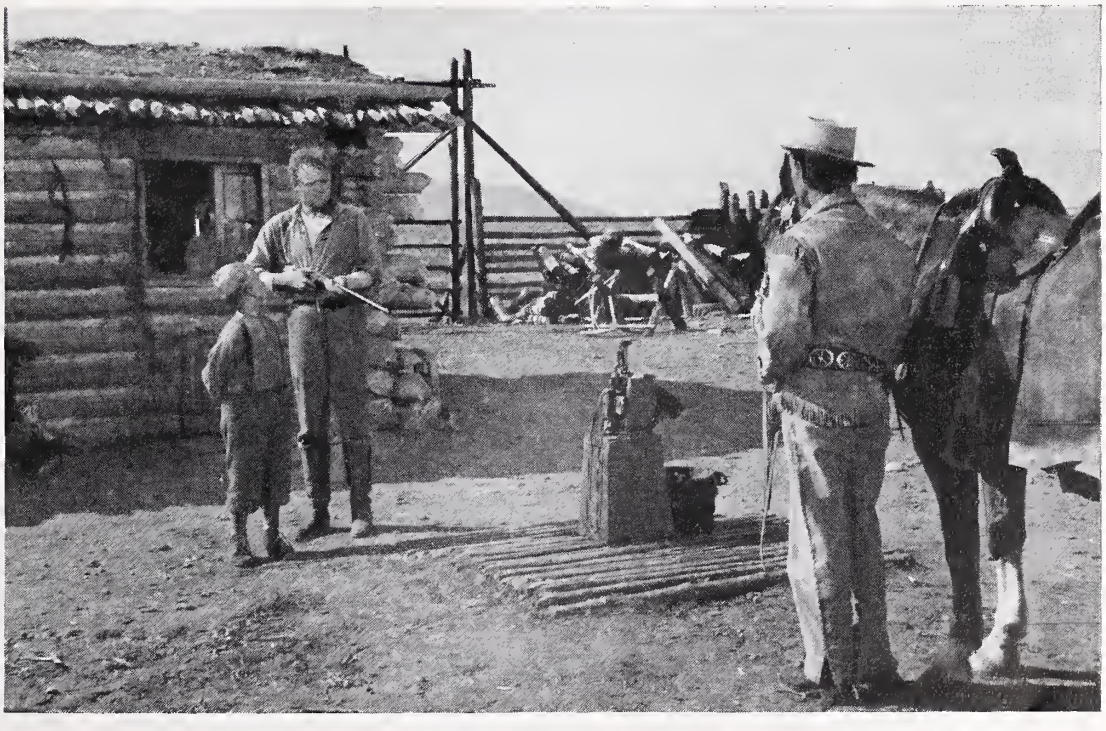

NEW YORK
WINNER OF 6 ACADEMY AWARDS
"THE BAD AND THE BEAUTIFUL"
LANA TURNER - KIRK DOUGLAS
WALTER PIDGEON - DICK POWELL
NEW YORK
WINNER OF SIX ACADEMY AWARDS
"THE BAD AND THE BEAUTIFUL"
LANA TURNER - KIRK DOUGLAS
WINNER OF 6 ACADEMY AWARDS

"THE BAD AND THE BEAUTIFUL" gets an added boost in its run at the New York Theatre, on Times Square. The house lost no time boasting about an Academy Awards winner.

by the Herald

STUART DUNLAP, Argentina manager for MGM, is in New York for home office conferences, and also will motor to the Coast to see some of his family. He's been in Buenos Aires 17 years, and the visit here his first in three years.

ANOTHER FOR SAMUEL GOLDWYN, left. He receives a scroll from Mrs. Harold Strickland, president of the American Newspaper Women's Club, at a Washington luncheon for him. The scroll cites "a great producer of motion pictures, a great man in the entertainment field, and a great American."



"SHANE," right, will play the Radio City Music Hall, New York. The Paramount feature will be shown on the Paramount-devised wide screen. It was made by George Stevens and stars Alan Ladd, Jean Arthur, and Van Heflin.

COLUMBIA ANNOUNCES 3-D CAMERA, NEW ASPECT RATIO

Columbia, currently represented on Broadway with its first 3-D feature, "Man in The Dark" (see review in Product Digest section), also this week took the first definite step towards the standardization of aspect ratios in wide-screen systems with the announcement that its Vitascope system is based on a 1.85 to 1 aspect ratio.

This is the same ratio Universal demonstrated last week as being, in Universal opinion, most practicable for use in exhibiting standard product already filmed and awaiting release. Paramount's big-screen system uses a 1.66 to 1, and MGM's overseas system uses 1.75 to 1. Since all these systems achieve their broadening from the standard 1.33 to 1 by masking the aperture plate to the required extent, a compromise on some middleground ratio appears wholly possible, although, at mid-week, no Panmunjom was in sight in the Hollywood hills.

Columbia's Vitascope system which the studio is to use on all future production, can deliver a standard or 3-D picture on either a big or standard screen and in color or black and white, as can Universal's, Paramount's and most others now in use by the production companies.

Vitascope comprises a twin-camera setup, differing from those built by the other majors in that the cameras both shoot straight ahead, and embodies a stereophonic sound system. The system can use the full complement of lenses available to normal photography, 25mm to 150mm.

The first film to be shot in the Vitascope process will be "Miss Sadie Thompson," in color by Technicolor and starring Rita Hayworth, Jose Ferrer and Aldo Ray. Also scheduled are "I Ride Alone" and "Renegade Canyon," both for release probably before the Hayworth film.

Big Opening For "Wax"

Warners' heavily publicized Natural Vision feature in WarnerColor and WarnerPhonic sound, "House of Wax," opened at a star-studded premiere Friday at the Paramount theatre in New York.

The event, the first of a series of globe-girdling openings of the new picture, is to be followed by a special 24-hour premiere showing in Los Angeles at the Downtown Paramount and Hollywood theatres April 17.

Attending the New York premiere were the picture's stars, Vincent Price, Phyllis Kirk and Paul Picerni, who also put in an appearance at the special press showing of the film Thursday night. "House of Wax" is the first Natural Vision film to go into release since the record-breaking "Bwana Devil."

In connection with the opening, the company announced late Tuesday that a total of 27 theatres already have begun installing WarnerPhonic sound equipment for playing with "House of Wax." The list of houses was expected to reach 60 within a few days, it was indicated.

The company also announced that more than 700 orders have been received by the home office for the seven by five-foot lobby display available for the picture. The lobby set piece, said to be the first such piece offering a 3-D effect, has been installed or is in the process of being installed in theatres weeks ahead of engagements, it was said. The accessory sells for $18.75 and is being distributed by the home office at the request of exhibitors.

DeBra Tells Harvard Law Forum of Wide-Screen 3-D

A prediction that motion picture audiences may eventually see films on giant, panoramic screens and in true three-dimension at the same time, was made in Boston last week by Arthur DeBra, director of community and exhibitor relations of the Motion Picture Association of America in New York. Speaking before the Harvard Law School Forum, Mr. DeBra described the extensive preparations being made by the motion picture industry for the introduction of 3-D and wide-screen systems, adding that the two were not incompatible.

RKO Readies Release of "Louisiana Territory"

"Louisiana Territory" has been announced by RKO Radio as the final title of the company's new featurette filmed in Pathecolor with the Norling three-dimensional camera. The production, filmed against authentic New Orleans backgrounds, including the Mardi Gras, was directed and photographed by Harry W. Smith and produced by Jay Bonafield and Douglas Travers. Release date is May 30.

Postpone Championship Match Until May 15

A nose injury suffered by champion Rocky Marciano during training has caused the heavyweight title match, set to be filmed in 3-D for United Artists, to be postponed from April 10 to May 15. The International Boxing Club, promoter of the Walcott-Marciano fight in Chicago Stadium, also has slated the event to be telecast for home viewing.

Viewers for 3-D to Get Day in Court

The Polaroid Corporation this week in U. S. District Court in Boston charged the Depix Corporation, manufacturer of throwaway polarizing viewers, and Alvin Marks, inventor of the Depix polarizing process, with infringement of four patents held by Polaroid.

The Polalite stereoscopic viewers recently offered to the trade by Depix and its distributor, National Film Service, constitute the alleged infringement cited. The action also alleges that the use by Depix and Mr. Marks of the trademark "Polalite" is an infringement upon the registered trademark, Polaroid. The infringements are described as willful and deliberate, with treble damages demanded.

Depix Filed Suit Earlier

Depix and Mr. Marks had several weeks ago filed suit in Boston against Polaroid charging patent infringements. Meanwhile, in New York Wednesday, Matthew Fox, who, in partnership with Commercial International Company, negotiated the deal whereby National Film Service distributes the Depix glasses, said that the next move on the part of Depix might be to ask the Department of Justice to look into the entire 3-D viewer situation.

He indicated it might be found that Polaroid was trying to establish a monopoly in a situation where that company could not possibly supply the needs of the industry. Mr. Fox said that Depix currently is producing 100,000 pairs of the viewers daily and in the near future would increase that total to 1,000,000 pairs with the opening of additional manufacturing facilities in Long Island City.

A spokesman for National Theatre Supply Company, distributor for still another type of 3-D throwaway viewer, Magic-Vuer, announced this week in New York that the company's current output was being channeled to the film companies distributing them with their 3-D product on a "nonprofit" basis until the shortage of viewers is relieved. Orders from exhibitors for Magic-Vuers, which are made by the Polacoat Company of Cincinnati, are being accepted for delivery in July.

Oboler Offers New Filter

However, Arch Oboler, a principal stockholder of Magic-Vuers, left New York Tuesday for Cincinnati where he said he hoped to be able to speed production of the viewers to enable deliveries to exhibitors within 30 days. Mr. Oboler also announced the availability through National Theatre Supply of a new Magic-Vuer projector filter made in both laminated glass and double strength glass, with both models containing built-in spirit levels. Exhibitors can get immediate delivery, he said.

WIDE SCREEN IN LEAD AS PACK ROUNDS FIRST TURN

by VINCENT CANBY

TRUE 3-D processes—those requiring the use of polarizing viewers—this week were nudged out of the news spotlight by a series of new wide-screen systems, whose aspect ratios varied from company to company, designed with the immediate idea of giving a new illusion of depth to standard films.

Columbia announced late last week the advent of its Vitascope system, which produces an image with an aspect ratio of 1.85 to 1, in contrast to the standard aspect ratio of 1.33 to 1 (4 to 3). This is the same ratio which Universal announced earlier for its wide-screen system for use in projection of standard films. (See opposite page.)

The Radio City Music Hall in New York and Paramount Pictures jointly announced that the latter's "Shane," a super-Western in Technicolor filmed in the standard system, would be screened as the Music Hall's next attraction in an aspect ratio of 1.66 to 1.

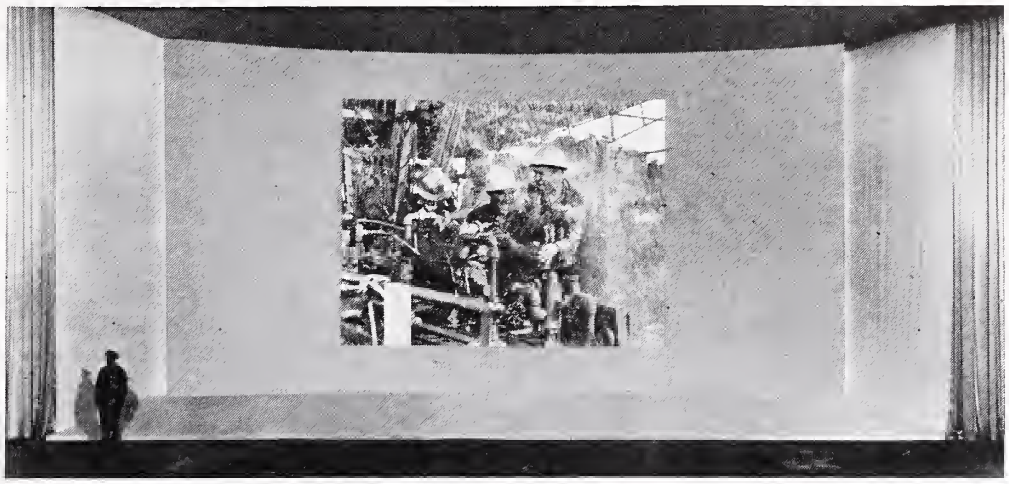
MGM, which is reportedly much impressed with 20th Century-Fox's CinemaScope (aspect ratio: 2.66 to 1), announced that it was introducing, for foreign consumption only at this time, a system for projection of standard films with an aspect ratio of 1.75 to 1. The system made its debut at the company's Forum theatre in Liege, Belgium.

In each of these instances, greater scope is achieved by masking both top and bottom of the image at the projector. Thus, Paramount, Universal, Columbia and MGM now are on the new wide-screen band wagon (if in different corners), while 20th-Fox remains somewhat aloof with its CinemaScope, a process bypassing conventionally filmed product entirely, and while Warners has official eyes only for true 3-D.

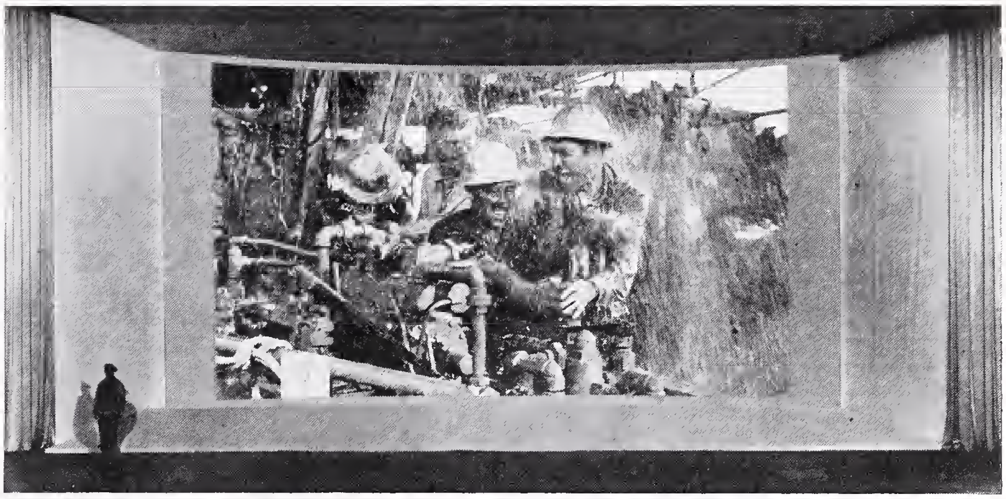
True 3-D had a big break in New York with the openings Wednesday at the Globe of Columbia's "Man in the Dark" and Friday at the Paramount of Warner's "House of Wax," filmed in WarnerColor and featuring WarnerPhonic sound. Warners also took the occasion to announce that Alfred Hitchcock's next picture will be a screen adaptation of the stage hit, "Dial M for Murder," to be shot in the company's own two camera 3-D system as well as in WarnerColor and WarnerPhonic sound.

Doing right by CinemaScope, 20th-Fox let it be known during the week that an additional 112 orders for installations had been placed by major circuits, including Central States, Skouras and Interstate Theatres. The applications were said to

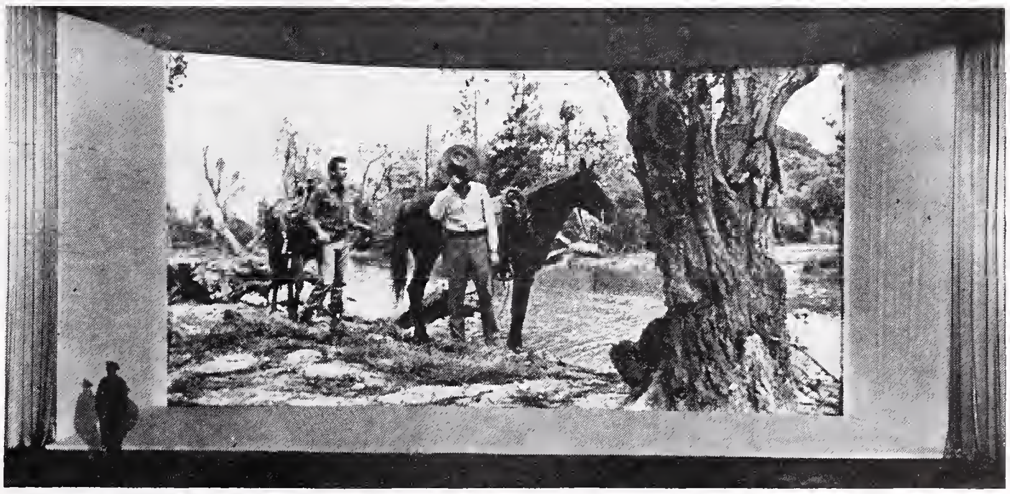
(*Continued on following page, column 3*)



A scene from Universal's "Thunder Bay," projected in the standard 4 to 3 aspect ratio on the company's new wide-screen.



The same scene projected in the 1.85 to 1 aspect ratio designed to give greater scope to conventionally photographed films.



A test scene shot in the company's 2 to 1 aspect ratio, filling the giant screen.

The shapes of things that are and those still to come are graphically illustrated in the three photographs above made at the Universal studios and projected on a 25x50-foot screen. The middle picture shows the "new look" which can be given to standard pictures by simple masking of image, in this case 12 per cent each off top and bottom. The bottom picture, filmed in the company's new wide-screen process, was also presented at studio demonstrations in true 3-D, thus providing the marriage of the processes long called for by many industry figures.

TOA WANTS TO GIVE TESTIMONY

Letter to Senate Unit Asks Hearing and Stresses Value of Arbitration

The Theatres Owners of America intends to be heard officially in further Senate Small Business Committee hearings on film industry trade practices, and will place special emphasis on the need for a workable intra-industry arbitration system, it was learned in New York this week.

The committee's first round of hearings adjourned in Los Angeles April 2 after four days of testimony by both exhibitors and distributors. They are scheduled to resume in Washington next Wednesday with exhibitor witnesses.

"Glad to Be Heard"

The TOA statement was contained in a letter from Walter Reade, Jr., TOA executive vice-president, to William D. Amis, professional staff member of the committee. Mr. Reade said that TOA "shall be glad to be heard on the subject of arbitration, which subject we gather, from trade reports, will be considered by the committee.

"This organization feels now, as it always has, that most exhibitor complaints are arbitrable. We are, therefore, prepared to break the stymie that has been created in intra-industry negotiations in this field.

"As to those grievances and complaints which do not lend themselves to arbitrability, for example, the current practice of most distributors of demanding exorbitant film rental, and thus compelling theatre operators to advance their admission prices, we feel that the Decrees in U. S. vs. Paramount, *et als,* provide adequate remedies. It is for the Department of Justice to see to it that the relief granted in that case be observed and complied with."

Chance to Answer

In the last day of the hearings in Los Angeles the distributors were given their chance to answer the many charges made against them earlier by the exhibitors.

Opening for the distributors, Alfred R. Taylor, Los Angeles Paramount exchange manager since 1945 and with the company 25 years, said film rental is the only flexible item in the exhibitors' fixed costs. Pointing out that power rates, advertising costs, payrolls, property rentals and all other costs have risen sharply, with exhibitors unable to obtain "adjustments" of those costs when box office revenues are off, Mr. Taylor said Paramount, contrary to the testimony given by certain exhibitor witnesses earlier, does make adjustments in reasonable cases.

ALLIED IS SET FOR PRACTICES PROBE

WASHINGTON: **The Senate Small Business Committee's forthcoming eastern hearings on trade practices will find Allied States Association well represented and bristling with information. It is announced the sessions will be held in Washington April 15-17, 22-24. Plans for hearings were discussed at the recent Allied board meeting in Milwaukee where the association's strategy was mapped.**

After defending Paramount's establishment of seven first run zones in the Los Angeles area, which move, he said, benefitted independents and displeased major circuits, Mr. Taylor said his company had instituted bidding voluntarily in this area, but had done so only on request in certain surrounding towns. He said all exhibitors get equal opportunity to bid for product and that, although the basic policy is set in New York home offices, he and George Smith, western district manager, decide on acceptance or rejection bids.

Defends Distributors

Homer Mitchell, of O'Melveny & Myers, law firm, representing several distributors, made strong representation to the effect that the Consent Decrees have established lawful procedure and distributors seek only to observe the law faithfully, Tom Hespell, MGM district manager, gave testimony substantially paralleling Mr. Taylor's.

An exhibitor, Morris Pfalzer, secretary-treasurer of Metropolitan Theatres Corporation, testified that Warners refused to consider bids from anybody but United Paramount for "House of Wax" first run in Los Angeles. He said the first run situation hasn't been improved in the slightest since the Consent Decree, and urged establishment of an arbitration system to be administered by the Federal Trade Commission or the Justice Department.

Four Chicago Theatres Join Illinois Allied Unit

CHICAGO: Four additional theatres—the downtown McVickers, the Newberry on the North Side, the suburban Normal, and the outlying Byrd—have joined Allied Theatres of Illinois, it is announced by Jack Kirsch, head of the unit. The addition of the McVickers theatre, owned by Jones, Linick and Schaefer, brings the number of Loop theatres in Allied to five. The other member houses are the Clark, the Monroe, Telenews and Today.

Raise Prices for "Bwana"

The Center theatre, Fall River, Mass., raised its admission prices during its showing of "Bwana Devil."

WIDE-SCREEN

(Continued from preceding page)

represent top houses "blanketing" Iowa, Indiana, Vermont, New Hampshire, Massachusetts and Connecticut, with every state in the Union now said to be represented.

With all these announcements came another cry for standardization, this time from the board of directors of the Allied States Association. Said the board, in a statement prepared at its recent meeting in Milwaukee and issued in Washington:

"The most immediate and dangerous threat to the vast majority of theatres" consists of two factors: first, "the persistence of several film companies in producing depth pictures by different processes or systems thus requiring the installation of different kinds of projection equipment;" and second, an alleged policy of the companies to "restrict such pictures and equipment for projecting the same (when controlled by the film companies) to a limited number of showcase theatres in the large cities."

Milwaukee Variety to Collect in Theatres

Milwaukee Variety Club has decided upon theatre collections as part of its campaign for financing its Heart Clinic. The goal is $75,000. Other methods of reaching it will be outings, golf tournaments, theatre parties, and special premieres. The Heart Clinic is operated in conjunction with the Marquette School of Medicine, and is in the Milwaukee County Emergency Hospital. It was opened in January, 1951, and the local tent, Number 14, is committed to furnish it $25,000 yearly.

R. N. Smith Sells Texas Circuit of 10 Theatres

R. N. Smith has sold his Texas circuit, consisting of 10 theatres, to Owen Killingsworth, Jack Life, H. C. Moseley and R. D. Leatherman. The theatres are located in Raymondville, Mission, Falfurrias and Premont. The circuit's personnel will remain the same, although new headquarters will be established in Raymondville. Mr. and Mrs. Smith have been exhibitors for the past 31 years.

February Television Set Production Hits Record

The Radio-Television Manufacturers Association has announced that the production of television sets in February established a record for that month. The association reported February TV production at 730,597, compared with 719,234 for the preceding month and 409,337 for February, 1952.

Cinerama Moves

"This Is Cinerama," the first program in the extra wide-screen system, will move from New York's Broadway theatre to the Warner theatre June 6, it was announced this week by Joseph Kaufman, director of exhibition for Cinerama Productions.

GET
SET
FOR

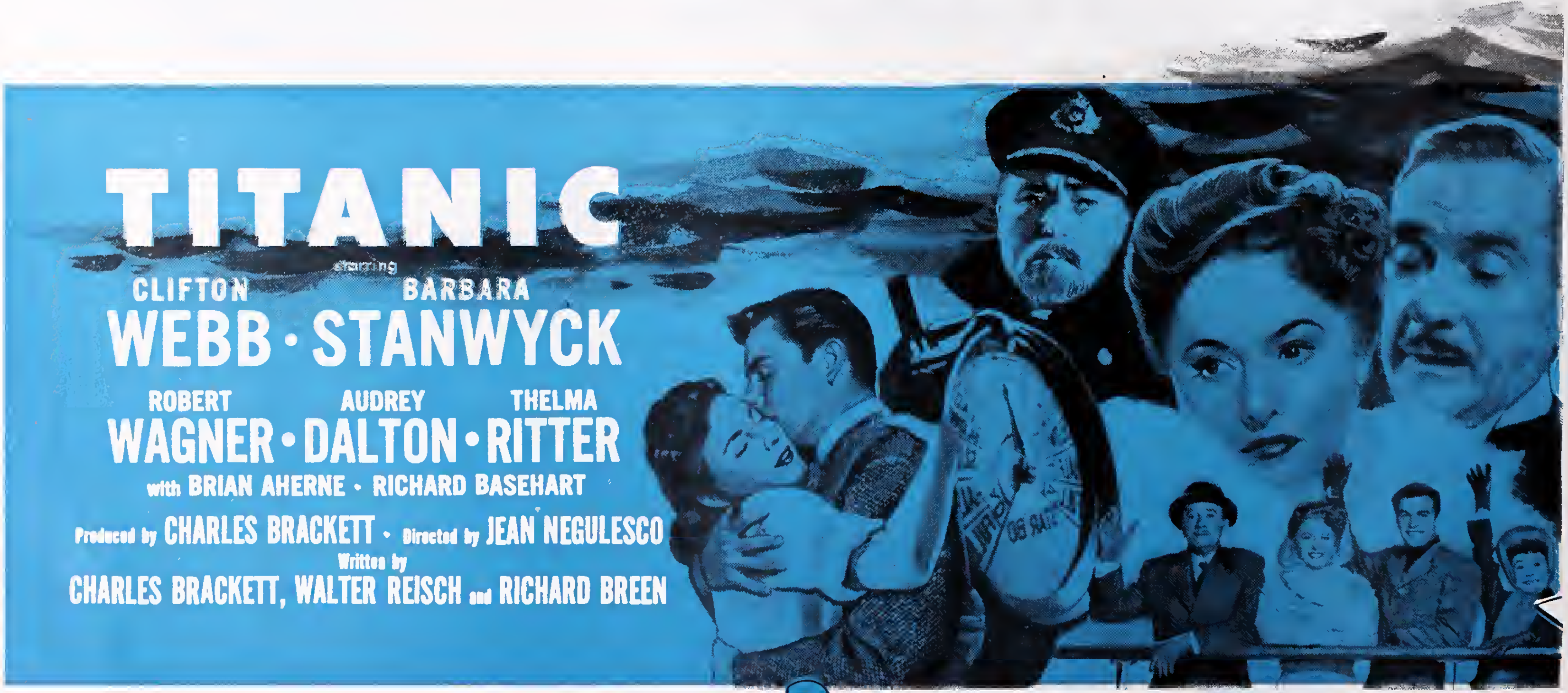
BUSINESS
FROM 20th...
MAY 13th!

20th LAUNCHES

MAY 13th

DAY-AND-DATE...COAST

IN 300 THEATRES



TITANIC

starring

CLIFTON **WEBB** · BARBARA **STANWYCK**

ROBERT **WAGNER** · AUDREY **DALTON** · THELMA **RITTER**

with BRIAN AHERNE · RICHARD BASEHART

Produced by CHARLES BRACKETT · Directed by JEAN NEGULESCO

Written by
CHARLES BRACKETT, WALTER REISCH and RICHARD BREEN

There's No Showmanship Like 20 Century-Fox Showmanship

-TO-COAST

.....Backed By 3-Way "OPERATION TITANIC" Pre-Selling Campaign That Will Make News In Your City!

SPECIAL WORLD PREMIERE April 11th at Norfolk Naval Base, Virginia, for base personnel, high-ranking U. S. military officers, federal, state and local officials, and "NATO" representatives.

NAVY RELIEF BALL—First ever held by 5th Naval District, Atlantic Fleet. Contingent of Hollywood stars! Crowning of Debra Paget and Anne Francis as "Co-Queens of Atlantic Fleet."

ON-THE-SPOT COVERAGE by TV, newspapers, national mags., syndicates, columnists, and newsreels! Entire press delegation will participate in "TITANIC BEACH-HEAD," specially staged amphibious assault landing.

First public TV preview of "TITANIC" scenes on "TOAST OF THE TOWN" Sunday, May 3rd. Reserve time now locally for spots before and after to plug your own playdate. Arrange for cross plugs, displays with local Lincoln-Mercury dealers and CBS-TV stations and affiliates.

Terry Ramsaye Says

ONE FEVER SUBSIDES—It seems we are likely to hear no more about that once hot pursuit of a special spectrum allotment for a highway-in-the-sky for theatre television transmission. The end was in sight when the Federal Communications Commission called recess on hearings and suggested that it would be appropriate to have some showing that it was necessary, and asked what were the plans to do what, if, when and as. Next came from movieland a murmuring indication that maybe all that would be necessary would be assurance that when required, space would be allowed over common carrier facilities.

Now it is learned that the documentary department devoted to the preparation of exhibits and testimonies for future hearings, conducted in the New York office of the National Exhibitors Theatre Television Committee, is being quietly folded into filing cases and put away till sometime when, if ever.

The 3-D or 3rd dimensia excitement has taken over the stage.

And that even now has passed a peak of intensity.

The several new processes of picturization and projection are inevitably approaching the period when anticipation will be seriously in need of support by demonstration as an implement of dramatic delivery—just a better way of telling a story, to put it plainly. Sheer novelty "lasts fast."

Many able showmen are saying: "Let us now have it proved to the customers." And increasingly these questioning gentlemen are getting widely into print, both here and abroad.

* * *

SCREEN DIMENSIONS — Considerable unalloyed piffle about the art pervades the current discussion of screen dimensions. The very obvious fact is that the motion picture's current maelstrom of technological excitements arises from trying to do something that will over-shadow television. That is appropriate and highly understandable. One expedient is stereoscopic photography, the other is sheer size and scale—"aspect ratio" is the term for it. The aim of the wide-screen picture is sensational impact, but quite as importantly, the quest of a bigness to make the home television screen look small, and trivial.

Despite the pretentious proclamations so abundantly spread in print, no part of all this is primarily for the sake of the art and most assuredly none of the current turmoil originated among the creative artists of the motion picture in any department.

Now all of a sudden we find critical assertion that the fifty-year-old standard ratio of four units wide and three high is called aesthetically objectionable, archaic, etc. Just why have those purportedly sensitive observers been silent until now? One has no memory of any of the great creative workers of the screen down all the years complaining that his expression was cramped by the ratio of three-to-four. The reason has been that the ratio was comfortable, imposing no limitations.

No known statistics on picture proportions are available, but if one considers the typical ratios of museum pictures and gallery art, and the ratios of both amateur and professional photography there will be found no pursuit of wide and shallow panoramic shapes. The painter and the photographer has ever fitted the ratio to the subject. Remember that muralists are really interior decorators filling spaces. So has the cinematographer, working within his three-to-four by concentrating his accent of attention on any relative area that he elected. Plainly he will have less latitude if he compelled to cover vast areas right and left of his focal center of dramatic interest.

The contention that some of the currently promoted wide-screen processes render closeups unnecessary is without validity. The closeup is the screen's most valuable device for filling the eye of the spectator with the one all-important dramatic manifestation of the fleeting moment in a speeding story. Mensuration cannot revolutionize the syntax.

* * *

GREAT TV SECRET OUT—After all that political uproar of charge that conspiracy was keeping from the public the priceless boon of color television, it now comes out, in Washington hearing testimony, that it has not been delivered on the market for two important reasons: 1) it has not been and is not yet ready for the market; 2) the owners of color television processes, being the owners, do not elect to put it on sale until in their judgment it is ready. It would seem that we have a lot of Congressional committees that might find something to attend to that is more clearly within the province of government. There are still several things in Washington more in need of attention than color television.

U-I Quarter Net $475,888

Universal Pictures Company, Inc., and subsidiary companies report for the 13 weeks ended January 31, 1953, consolidated net earnings of $475,888, after provision of $675,000 for estimated Federal income and excess profits taxes. This compares with consolidated net earnings for the corresponding 13 weeks of the previous fiscal year of $411,435, after provision of $280,000 for estimated Federal income taxes.

After deducting dividends on the preferred stock, consolidated net earnings for the 13 weeks ended January 31, 1953, are equivalent to $.43 per share on the 961,698 shares of common stock outstanding. For the corresponding period of the previous fiscal year, consolidated net earnings were equivalent to $.37 per share on the 960,498 shares of common stock then outstanding.

The earnings figures are preliminary and subject to verification by independent auditors and to year-end adjustments.

Chicago Tax Collections Level Off for Quarter

CHICAGO: Theatre tax collections for the first quarter (December, January and February receipts) reflected a levelling off of business in contrast to the marked downward trend of the past few years. This year $367,678 was collected compared with $368,776 for a similar period last year. The three per cent city amusement tax collections in February were $90,575, down from $95,000 last year.

Will Rogers Hospital Chooses National Staff

A "National Group of Examining Physicians" will be formed by the Variety Clubs-Will Rogers Memorial Hospital, Saranac, New York. The selected doctors will examine and X-ray any member of the industry who has a chest ailment or suspicion of tuberculosis; and will diagnose and advise hospitalization for cases which may require such services. They will do these things for a minimum fee. The Hospital hopes shortly to have a listing of chest specialists in every exchange area.

Remodel Akron Theatre

Construction has started on the complete remodeling of the front of Shea's Colonial theatre in Akron, Ohio. Gerald Shea, president of the Shea Circuit, has announced the remodeling is being done under the supervision of William Rau, theatre architect of New York City.

New Carolina Theatre

Wilrik Theatres, Inc., have started construction on a new 500-seat theatre in Sanford, N. C. Upon completion, the Wilrik will be leased to the Stewart Everette Theatre Corp.

ENJOY THESE TRADE SHOWS!

You'll be better-equipped to tell the folks about them!

"SCANDAL AT SCOURIE" (Tech.)—April 28th

Winner of the Parents' Magazine Medal! One of the most appealing pictures of the year, it will enjoy the acclaim America gave to "Stars In My Crown." A perfect role for Greer Garson!

—★—

M-G-M presents Greer Garson • Walter Pidgeon • In Color by Technicolor • "SCANDAL AT SCOURIE" • with Agnes Moorehead • Donna Corcoran • Screen Play by Norman Corwin and Leonard Spigelgass & Karl Tunberg • Based on a Story by Mary McSherry • Directed by Jean Negulesco • Produced by Edwin H. Knopf

ALBANY	20th-Fox Screen Room	1052 Broadway	4/28	2 P.M.	**MEMPHIS**	20th-Fox Screen Room	151 Vance Avenue	4/28	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	4/28	2 P.M.	**MILWAUKEE**	Warner Screen Room	212 W. Wisconsin Ave.	4/28	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	4/28	2 P.M.	**MINNEAPOLIS**	20th-Fox Screen Room	1015 Currie Avenue	4/28	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	4/28	2 P.M.	**NEW HAVEN**	20th-Fox Screen Room	40 Whiting Street	4/28	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	4/28	1:30 P.M.	**NEW ORLEANS**	20th-Fox Screen Room	200 S. Liberty St.	4/28	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	4/28	1:30 P.M.	**NEW YORK**	M-G-M Screen Room	630 Ninth Avenue	4/28	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	4/28	8 P.M.	**OKLAHOMA CITY**	20th-Fox Screen Room	10 North Lee Street	4/28	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	4/28	1 P.M.	**OMAHA**	20th-Fox Screen Room	1502 Davenport St.	4/28	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	4/28	2:30 P.M.	**PHILADELPHIA**	M-G-M Screen Room	1233 Summer Street	4/28	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	4/28	2 P.M.	**PITTSBURGH**	M-G-M Screen Room	1623 Blvd. of Allies	4/28	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	4/28	1 P.M.	**PORTLAND**	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	4/28	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	4/28	1:30 P.M.	**ST LOUIS**	S'Renco Art Theatre	3143 Olive Street	4/28	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	4/28	1 P.M.	**SALT LAKE CITY**	20th-Fox Screen Room	216 E. First St., So.	4/28	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	4/28	2 P.M.	**SAN FRANCISCO**	20th-Fox Screen Room	245 Hyde Street	4/28	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	4/28	1:30 P.M.	**SEATTLE**	Jewel Box Preview Thea.	2318 Second Avenue	4/28	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	4/28	2 P.M.	**WASHINGTON**	RKO Screen Room	932 N. Jersey Ave., N.W.	4/28	2 P.M.

"REMAINS TO BE SEEN"—April 17th

At last on the screen! The famed Broadway stage mystery-comedy. Packed with chills and laughs, with great starring performances by June Allyson and Van Johnson.

—★—

M-G-M presents June Allyson • Van Johnson in "REMAINS TO BE SEEN" • Co-Starring Louis Calhern • with Angela Lansbury • John Beal Dorothy Dandridge • Screen Play by Sidney Sheldon • Based on the Play by Howard Lindsay and Russel Crouse • Presented on the Stage by Leland Hayward Directed by Don Weis • Produced by Arthur Hornblow, Jr.

ALBANY	20th-Fox Screen Room	1052 Broadway	4/17	2 P.M.	**MEMPHIS**	20th-Fox Screen Room	151 Vance Avenue	4/17	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	4/17	2 P.M.	**MILWAUKEE**	Warner Screen Room	212 W. Wisconsin Ave.	4/17	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	4/17	2 P.M.	**MINNEAPOLIS**	20th-Fox Screen Room	1015 Currie Avenue	4/17	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	4/17	2 P.M.	**NEW HAVEN**	20th-Fox Screen Room	40 Whiting Street	4/17	2 P.M.
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CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	4/17	1 P.M.	**OMAHA**	20th-Fox Screen Room	1502 Davenport St.	4/17	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	4/17	10:30 A.M.	**PHILADELPHIA**	M-G-M Screen Room	1233 Summer Street	4/17	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	4/17	2 P.M.	**PITTSBURGH**	M-G-M Screen Room	1623 Blvd. of Allies	4/17	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	4/17	1 P.M.	**PORTLAND**	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	4/17	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	4/17	1:30 P.M.	***ST. LOUIS**	S'Renco Art Theatre	3143 Olive Street	4/21	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	4/17	1 P.M.	**SALT LAKE CITY**	20th-Fox Screen Room	216 E. First St., So.	4/17	1 P.M.
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LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	4/17	2 P.M.	**WASHINGTON**	RKO Screen Room	932 N. Jersey Ave., N.W.	4/17	2 P.M.

**Except St. Louis which is 4/21*

"A SLIGHT CASE OF LARCENY"—April 30th

The fans will love this action-packed story of two ex-GIs back home. And the fans will want to see luscious Elaine Stewart, LIFE cover girl with the stars Mickey Rooney, Eddie Bracken.

—★—

M-G-M presents "A SLIGHT CASE OF LARCENY" • Starring Mickey Rooney • Eddie Bracken • with Elaine Stewart • Marilyn Erskine • Screen Play by Jerry Davis • Based on a Story by James Poe • Directed by Don Weis • Produced by Henry Berman

ALBANY	20th-Fox Screen Room	1052 Broadway	4/30	2 P.M.	**MEMPHIS**	20th-Fox Screen Room	151 Vance Avenue	4/30	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	4/30	2 P.M.	**MILWAUKEE**	Warner Screen Room	212 W. Wisconsin Ave.	4/30	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	4/30	2 P.M.	**MINNEAPOLIS**	20th-Fox Screen Room	1015 Currie Avenue	4/30	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	4/30	2 P.M.	**NEW HAVEN**	20th-Fox Screen Room	40 Whiting Street	4/30	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	4/30	1:30 P.M.	**NEW ORLEANS**	20th-Fox Screen Room	200 S. Liberty St.	4/30	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	4/30	1:30 P.M.	**NEW YORK**	M-G-M Screen Room	630 Ninth Avenue	4/30	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	4/30	8 P.M.	**OKLAHOMA CITY**	20th-Fox Screen Room	10 North Lee Street	4/30	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	4/30	1 P.M.	**OMAHA**	20th-Fox Screen Room	1502 Davenport St.	4/30	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	4/30	10:30 A.M.	**PHILADELPHIA**	M-G-M Screen Room	1233 Summer Street	4/30	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	4/30	2 P.M.	**PITTSBURGH**	M-G-M Screen Room	1623 Blvd. of Allies	4/30	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	4/30	1 P.M.	**PORTLAND**	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	4/30	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	4/30	1:30 P.M.	**ST. LOUIS**	S'Renco Art Theatre	3143 Olive Street	4/30	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	4/30	1 P.M.	**SALT LAKE CITY**	20th-Fox Screen Room	216 E. First St., So.	4/30	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	4/30	2 P.M.	**SAN FRANCISCO**	20th-Fox Screen Room	245 Hyde Street	4/30	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	4/30	1:30 P.M.	**SEATTLE**	Jewel Box Preview Thea.	2318 Second Avenue	4/30	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	4/30	2 P.M.	**WASHINGTON**	RKO Screen Room	932 N. Jersey Ave., N.W.	4/30	2 P.M.

GREEN IN SUIT; ZANUCK REPLIES

Proxy Battle Out in Open; Zanuck Calls Suit Plan "Reprisal" on Skouras

by MANDEL HERBSTMAN

For the first time in his proxy brawl with the management of 20th Century-Fox, Charles Green revealed himself to the press at the St. Regis Hotel in New York last Thursday and announced he had filed a suit against the company in New York Supreme Court.

Mr. Green, who is seeking control of the company, charged "mismanagement" in his action which seeks to have certain portions of the employment agreements of Darryl F. Zanuck and Spyros P. Skouras declared "null and void."

Asks Account of Loss

The case is a derivative action, brought by Mr. Green, Chalgren Associates (a co-partnership) and the Green Sales Co. on behalf of themselves and all other 20th-Fox stockholders "who may care to participate in the suit and contribute to the expenses thereof." The suit would require the "defendants to account to the Corporation for any loss or damage sustained to it as a result of their actions."

Named as defendants are the board of directors, Mr. Skouras and Mr. Zanuck, president and production vice-president of TCF Film Corp. and 20th Century-Fox Film Corp.

From Hollywood at the weekend Mr. Zanuck, commenting on the suit, said a complete court answer would be filed as soon as a study could be made. "So far as I can see Mr. Green's suit could only be actuated by a desire of reprisal because Spyros Skouras and I have refused to become accomplices to his efforts to seize control of the corporation," he said.

He added he had no desire to be president of the company as offered by Mr. Green in the event that he should gain control. "The presidency of any motion picture company," Mr. Zanuck said, "must be occupied by a qualified executive who has had long experience in theatre operations, distribution, foreign relations and in the field of public welfare. It would be difficult for me to contemplate working effectively as the vice-president in charge of production with anyone less experienced than Mr. Skouras."

The suit charges that Mr. Skouras and Mr. Zanuck influenced the board to enter into employment agreements with them that bore no reasonable relationship to the value of their services, adding the agreements were excessive and exorbitant and "constituted waste and gift of corporate assets." It is further alleged that the agreements gave options to Mr. Skouras and Mr. Zanuck to terminate the full time periods of the contracts without affording corresponding options to the company.

Twentieth Century-Fox directors earlier in the week called a special meeting of stockholders for May 5 in Wilmington, Del., to vote on the elimination of cumulative voting from the corporate by-laws. The move is regarded as management strategy to offset the chances of Mr. Green electing a majority of directors at the annual meeting of stockholders scheduled for May 19 in New York. Under cumulative voting provisions of the present by-laws stockholders are permitted to multiply their shares by the number of directors and vote the total for any one director. Thus a relatively small minority can achieve representation on the board.

Outlines Grievances

At the press conference, which lasted close to two hours, Mr. Green amplified his grievances. However, most of the basic information sought by the press, such as the amount of stock he and his associates own, the identity of his associates, the specific complaints he plans to level against the company, and the program he has to offer, were undisclosed. He asserted that such information is contained in the papers which he was to file with the Securities and Exchange Commission, seeking authorization to conduct the proxy fight. The papers were filed Tuesday.

Mr. Green said the statement he will issue in solicitation of proxies for the annual meeting of 20th-Fox stockholders next month will not "propose a full slate of directors." He declined to reveal how many he would propose but implied his objective is control of the board and the company.

He said he will be a candidate for the board himself but disavowed any desire to take a top post should he gain control.

Zanuck on "Other Side"

When questioned if any of the present 20th-Fox management or board members are associated with him, he asserted, "Not to my knowledge." Asked specifically about Mr. Zanuck, whom he saw on the coast several weeks ago, he said, "I think he belongs on the other side."

Mr. Green asserted that up to the filing of the suit he had had several meetings with Mr. Skouras but that an impasse was reached.

In his suit, Mr. Green was particularly critical of the death benefits of Mr. Skouras and Mr. Zanuck, claiming that they are illegal, improper and contrary to the retirement and death benefit plan adopted by stockholders in 1946.

In a second cause of action, the complaint alleges that for years, in addition to salaries and emoluments received by the executives for their services, 20th-Fox has paid the executives, or disbursed on their behalf, "huge sums of money as alleged corporate expenses," but, it is claimed, "to a substantial extent, such expenses were fictitious, or if incurred, had no relationship" to the "corporate business and affairs."

French Ask Europe Pool

WASHINGTON: Eight deputies in the French National Assembly have sponsored legislation calling for a European motion picture pool, according to reports reaching the State Department here from Paris.

The pool would involve production, distribution and exhibition facilities. The proposal has been referred to the Assembly's Press Committee.

The resolution requests the French Government to press for the creation of a European commission to inaugurate the pool. On the subject of production, the resolution points out that many countries do not have adequate facilities, and that more and better films could be turned out if technicians in one country had access to the production facilities in others. Only France and Italy have turned out a large number of top-quality films, despite talent in other countries, the resolution points out.

Customs and financial barriers have held down exhibition in one country of films produced in another country, and an exhibition pool would increase the market for all films, the resolution states. Finally, it says a distribution pool would help the producers get wider markets.

Foreign Heads Weigh Situation Abroad

Foreign distribution heads and others attended a Motion Picture Export Association meeting in New York Tuesday and generally reviewed industry's situation in Brazil, Indonesia, Spain and Japan. On the latter market, it was reported that Irving Maas, MPAA international department executive, is still in Tokyo conferring with leaders of the Japanese industry and government officials on a new film import pact in that country. At the meeting two remaining import licenses in France for 1952-53 were given to Loew's and Monogram-International.

Columbia Would Register Stock on N. Y. Exchange

WASHINGTON: A petition to register 23,143 shares of Columbia Pictures common stock on the New York Stock Exchange has been filed here with the Securities and Exchange Commission. Columbia reported that 16,805 shares were in payment of a 2½ per cent stock dividend paid last January 19, and the additional 6,338 shares will be issued upon the exercise of outstanding warrants.

Ohio Unit Is Warned on 3-D Showing

COLUMBUS: Exhibitors were advised not to go in for 3-D "unless you can do a top notch job of projection" by Herbert Barnett, president of the Society of Motion Picture and Television Engineers in an address before the Independent Theatre Owners of Ohio during Tuesday's session of the 18th annual convention. "Unlike the presentation of conventional pictures, anything less than fine projection destroys what you are selling—a three-dimensional picture."

Wide Range of Topics

Although 3-D was the principal topic of discussion, the two-day convention covered a wide range of other topics. Wednesday afternoon the members unanimously approved a resolution supporting a bill introduced in the Ohio state legislature by Senator Charles A. Mosher to abolish the state's film censorship law. The resolution condemned the censorship law as "unconstitutional, restrictive, capricious, arbitrary and an affront to human freedom" and pledged the unit's members to "their best efforts" to seek passage of the Mosher bill. The resolution pointed out that ending the censorship would ease the print situation by making prints from out of state exchanges available, not now the case.

Stating that exhibitor headaches aren't helped any by conflicting statements and claims to miracles, Mr. Barnett pointed out that the "wide-screen, 3-D scramble is a gigantic struggle for power, but at the same time having a common interest in revival of the motion picture industry. Hundreds of millions of dollars are involved. So are the fate of companies and the future of individuals.

He said film engineers "are working hard to ease your troubles in a constructive and reasonable manner by establishing standards as quickly and easily as possible."

"Things may be in a turmoil for a year or so, but I am certain that when the dust settles the film industry will be stronger than ever."

In his speech, Mr. Barnett questioned the value of wide-screens in smaller theatres, but Maurice Bergman, Universal public relations executive, told the convention Universal engineers are working on a wide-screen suitable for smaller theatres throughout the country.

Cites Universal Screen

Mr. Bergman also mentioned his company's all-purpose wide-screen, which he said Universal expects to demonstrate to the public, probably at Loew's State in New York soon, with a standard feature, "Thunder Bay," with James Stewart in the film's starring role.

Bob Hall, vice-president of Magic-Vuers, showed 3-D color slides of scenes from "Bwana Devil," "House of Wax" and "Arena." He said 3-D is not injurious to the eye.

The small-town clinic conducted by William Carroll discussed increased admissions and pre-releases in relation to extra clearances. The subsequent run clinic conducted by Louis Wiethe, Cincinnati, discussed the value of TV spots and declared distributors should give assist ad campaigns for first subsequent runs. Rube Shor, Cincinnati, conducted the drive-in clinic.

Sees Better Entertainment

Martin Quigley, Jr., editor of Motion Picture Herald, urged the convention delegates to concentrate on the industry's very real and very valuable assets and to exploit them to the fullest. "There will always be a future for the motion picture industry," he said, emphasizing that no matter what system or systems emerge from the present technological ferment, they are certain to result in better entertainment and better attraction value.

Arthur Mayer, former executive vice-president of Compo, also stressed optimism, saying that the industry has regained its courage and is "looking at the world through rose-colored (3-D) glasses."

A testimonial plaque was presented to Martin Smith, past president, at the annual banquet Wednesday night "in grateful appreciation of his services as president, treasurer and director of National Allied and his gallant contribution to the cause of freedom in successfully opposing the censorship law." Mr. Smith showed an uncensored newsreel in one of his theatres last year in a test of the law.

Ralph Heacock, of the RCA Theatre Equipment Division, speaking Wednesday said that Cinerama is responsible for all the new projection methods. He said CinemaScope's lenticular screen will be excellent, but he declined to say whether 3-D or wide screens would be supreme two years from now. Screens will be developed that will be equally good for conventional and 3-D, he said and forecast use of at least two in-car speakers per car for drive-ins if they install stereophonic sound. He said houses with only 20-foot proscenium could use CinemaScope by reduction in screen height.

Louis Wiethe, Cincinnati, chairman of the subsequent run clinic, charged that Paramount and Warners make no attempt to sell their pictures. The group opposed forced admission hikes but said there is little objection to increased admissions for films like "Quo Vadis" and "The Greatest Show on Earth." Leo Jones, Upper Sandusky, urged exhibitors to contact U.S. Representatives and urge them to support elimination of the 20 per cent Federal admissions tax in House hearings April 20.

C. F. Pfister was reelected president of the Ohio group. The only change in officers was the election of Horace Adams as second vice-president. Park Belden, Akron, was the only new member of the board of directors.

Box Office Champions For March, 1953

COME BACK, LITTLE SHEBA
(Paramount-Wallis)

Produced by Hal B. Wallis. Directed by Daniel Mann. Written by Ketti Frings. Cast: Burt Lancaster, Shirley Booth, Terry Moore, Richard Jaeckel.

HANS CHRISTIAN ANDERSEN
(RKO-Goldwyn)

Produced by Samuel Goldwyn. Directed by Charles Vidor. Written by Moss Hart. Technicolor. Cast: Danny Kaye, Farley Granger, Jeanmaire, Joey Walsh. *(Champion for second month.)*

JEOPARDY
(Metro-Goldwyn-Mayer)

Produced by Sol Baer Fielding. Directed by John Sturges. Written by Mel Dinelli. Cast: Barbara Stanwyck, Barry Sullivan, Ralph Meeker, Lee Aaker.

PETER PAN
(RKO-Disney)

Produced by Walt Disney. Directed by Hamilton Luske, Clyde Geronimi, Wilfred Jackson. Adaptation of the play by Sir James M. Barrie. Technicolor. Cast (Voices): Bobby Driscoll, Kathryn Beaumont, Hans Conried, Bill Thompson, Heather Angel, Tom Conway.

THE STAR
(20th-Fox-Friedlob)

Produced by Bert E. Friedlob. Directed by Stuart Heisler. Written by Katherine Albert and Dale Eunson. Cast: Bette Davis, Sterling Hayden.

THE STOOGE
(Paramount-Wallis)

Produced by Hal B. Wallis. Directed by Norman Taurog. Written by Fred F. Finkelhoffe and Martin Rackin. Cast: Dean Martin, Jerry Lewis, Polly Bergen, Marion Marshall, Eddie Mayehoff. *(Champion for second month.)*

Buy Arkansas Drive-In

The K. Lee Williams circuit has purchased the De Queen Drive-In theatre, De Queen, Ark. The theatre will be reconditioned before it is opened for the summer.

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ALLIED SEEKS 3-D STANDARD

Board Wants Economical Process; Will Continue Drive-in Convention

MILWAUKEE: A call to all film companies to agree on a standard and economical 3-D process and to make this method available to all classes of theatres, was sounded by Allied States Association at a meeting here. The board said it was disturbed by reports the companies were pushing different processes and would restrict 3-D equipment to large city showcase theatres.

Meanwhile the board has decided to continue a separate annual national convention for drive-in operators. Allied's 1954 national convention will be at the Shoreham Hotel in Washington November 15-17, Abram F. Myers, board chairman, announced. It will be staged jointly by Allied Independent Theatre Owners of Eastern Pennsylvania and Allied Motion Picture Theatre Owners of Maryland.

To Meet in Cincinnati

Mr. Myers said that the board had awarded the 1954 drive-in convention to the Independent Theatre Owners of Ohio and West Virginia Allied Theatres' Association, as joint managers. The convention will be held at the Netherlands Plaza Hotel in Cincinnati, February 15-17, 1954. Being considered is establishment of a Canadian unit, and another for drive-ins.

"While it is obvious," Mr. Myers declared," that drive-ins and conventional theatres have common problems involving prices and availability of film, the transition to 3-D, taxation and legislation, the board recognizes that drive-in operators also have their separate interests and problems due to differences in their manner of operation and the accent put on the concession end.

"The board concluded that in working out common problems, both classes of exhibitors should belong to and cooperate within the established Allied regional associations. Drive-ins always have been and will continue to be welcome at the annual Allied national convention, where film problems receive major attention. In addition the board felt that Allied can render an important service by holding each year, at a more convenient time, a national drive-in convention similar to the highly successful one held in Milwaukee last week."

Cites Dual Threat

The board's statement on 3-D films started by declaring that "the most immediate and dangerous threat to the vast majority of theatres, including the subsequent run, neighborhood and small town theatres" consists of two factors: first, "the persistence of the several film companies in producing depth pictures by different processes or systems, thus requiring theatres, in order to play such pictures, to buy and install different kinds of projection equipment which they could not afford even if available," and second, an alleged policy of the companies to "restrict such pictures and the equipment for projecting the same (when controlled by the film companies) to a limited number of showcase theatres in large cities."

"The board of directors," the Allied resolution said, "Therefore calls on producers and distributors to adopt, at the very earliest time, a standard process or system for achieving third dimension or creating an illusion thereof that will be suitable for and within the means of the greatest possible number of theatres, and, to the extent that the film companies control such standard equipment, they will make it available to all classes of theatres."

Michigan Allied Will Meet April 27-29

Allied Theatres of Michigan holds its 34th annual convention April 27 through 29, at the Tuller Hotel, Detroit. Among speakers will be Wilbur Snaper, National Allied president; Samuel Pinanski, New England circuit leader and representative of COMPO; William Gehring, 20th Fox; and many others who have been invited, including Senator Homer Ferguson. Mr. Snaper will be the speaker the first day, on subjects such as arbitration, and rentals and increased admissions. The second day will be devoted to drive-in problems; the third, to third dimension.

Commend Texas Industry For Aid to Crippled Child Fund

The Texas motion picture industry was praised highly for its contributions during the year past, at the Gonzales Warm Spring Foundations annual membership meeting recently in Gonzales. Present to accept the commendations were H. J. Griffith, president of Theatre Enterprises, Dallas; and Lynn Smith, Gonzales theatre owner. Both are directors of the Foundation. Texas exhibitors raised $282,883 for the 1952 Texas Theatres Crippled Children's Fund.

Canadian Construction Up

TORONTO: Although there were just three alteration and construction awards made in Canada in February, worth $33,000, openings of theatres and drive-ins in Canada have increased. Twelve have been opened since the beginning of the year; five drive-ins are almost ready to start work; two others are nearing completion; and two more have applied for construction permits.

Trim Texas Ticket Taxes

DALLAS: Governor Allan Shivers of Texas has signed the new tax bill passed by state legislature which reduces state admission taxes to motion pictures, operas, plays and like amusements. H. A. Cole and R. J. O'Donnell of the Texas COMPO tax committee, in a letter to exhibitors in the state, said, "This adjustment of our state tax will be of very substantial assistance to our industry in all its phases."

Texas COMPO had carried on an extensive campaign against the old tax law which called for admission taxes of one cent on each 10 cents or fraction thereof but exempted admissions of 51 cents or less.

The new tax law establishes a tax of three cents where the admission charged is in excess of 80 cents and not more than 90 cents; and where the admission charge is in excess of 90 cents, there is a tax of five cents plus one cent on each 10 cents or fraction thereof in excess of $1. Since the bill makes no note of taxes on passes, there will be no state charge.

Other sections of the bill call for a penalty of at least $25 but not more than $100 for failure to file reports as required, and in addition a penalty of not less than $25 or more than $100 for failure or refusal to pay tax. Each day's delinquency will constitute a separate offense.

Dudley Offers a New Wide-Screen System

HOLLYWOOD: A new wide-screen system called Vistarama, declared compatible with CinemaScope and adaptable to both 35mm and 16mm usage, has been announced by Carl Dudley, president of the newly formed Vistarama Corp., as well as Dudley Pictures Corp. and Dudley Television Corp. The system employs Anamorphic lenses, designed by the Simpson Optical Co., and projects an image with a 2.66-1 aspect ratio, which is identical with CinemaScope. Mr. Dudley, established in the commercial film field, said, "Vistarama will match any known process. It is available to majors and independents alike, and is equally effective for 16mm systems, thus offering producers and sponsors of commerical films the same new exciting brand of showmanship that has revolutionized Hollywood."

Plan Super Texas Drive-In

Plans have been announced for the construction of a $1,000,000 drive-in at Pasadena, Texas, which will feature a playground, cafeteria, laundry service and a concession roof where 400 persons will be able to dine and watch the film at the same time. Capacity will be 1,078 cars.

Announce New Drive-In

George Clanton, exhibitor at Montross, and Tappahanock, Va., will build a drive-in at the latter town. It will have a children's playground.

75% OF ALL THEATRES NOW EQUIPPED FOR 3-D HAVE ALREADY BOOKED COLUMBIA'S

MAN IN THE DARK

IN 3 DIMENSIONS

MARKS SCHEME WOULD ABOLISH THE SCREEN

by MARTIN QUIGLEY, JR.

IF THE current revolution of the screen should ever "go all the way" and abolish the screen itself, Alvin M. Marks of Whitestone, Long Island, may be the one responsible.

Mr. Marks would substitute for the screen as it has been known since the beginning an area with depth. Into this area "real" images would be "projected" by electronic means. Such pictures would occupy their proper locations in space over an area in depth of 15 or 20 feet which includes most of the range of maximum 3-D effect. Objects at distances beyond that would all be "projected" on the last plane of the screen area.

Actually Exist in Space

Since these images would actually exist in space and would not be merely pictures thrown on a flat or curved screen no glasses or other viewing aid would be required for the perception of depth. Spectators would see a scene much as it is in nature.

Lest there be any rush to seek to acquire electronic projection, Mr. Marks predicts that it would take several million dollars and five years of time to develop the system. At present he is busy 16 hours a day overseeing production of polarizing viewers which will be introduced to the theatre market in May under the sponsorship of Matthew Fox.

On the other hand Mr. Marks' electronic 3-D system is not to be simply dismissed as some dreamer's vision. Whether the motion picture ever would need a costly and as elaborate system as Mr. Marks has set down in his basic patent No. 2543793 (applied for in 1946 and granted in 1951) is debatable. If it does, it is likely that Mr. Marks' system will have definite application.

Authority on Radar

"My project would be no tougher to develop than radar was," Mr. Marks commented. So far as radar is concerned, he is an authority because during World War II he served as liaison officer with the office of Naval Research Patent Division on secret radar developments. His "Three Dimensional Intercommunication System" has more in common with radar and television than with traditional motion picture practices.

Mr. Marks' development of the complex electronic projection system climaxed two decades of interest in the problem of 3-D pictures. When still in Brooklyn Technical High School in New York, Mr. Marks began to work summers and at odd times for a family friend, John A. Inslee, of the Steadylite Motion Picture Machine Company, then at 39 Broadway. In the period from 1925 to 1929 that company was trying to develop a commercially practical continuous motion picture projector.

by the Herald

ALVIN M. MARKS, inventor and research scientist, and president of the Polalite and Depix companies, with Arthur Bodkins, his assistant, at the Whitestone, New York, plant.

In connection with this work Mr. Marks worked out an improved optical system. After calculating that it would cost $288,000 to produce a good polarizing screen a foot square out of Nicol prisms, he set about seeking other methods of polarizing light.

About 1928 he started investigating polarizers. By 1933 he had achieved reasonable success in putting a continuous crystalline film on glass under surface tension. He said, "I was the first to produce continuous crystalline polarizing film on a transparent surface." A patent on the method was issued to him in 1938.

Interest in Polarizers

The great interest in polarizers following the success of "Bwana Devil" and the shortage of glasses brought a rush of visitors this winter to the small one-story laboratory of Mr. Marks' Polalite Corporation at 153-16 Tenth Avenue, Whitestone, Long Island. As Mr. Marks said, "Fifteen people a day kept coming in." He formed the Depix Corporation to make 3-D viewers. The man who came away with a contract in February, 1953, was Mr. Fox. Mr. Marks agreed to sell his glasses through Mr. Fox's Commercial International Corporation. They are distributed to theatres by National Film Service.

In his electronic 3-D system the images would be "projected" by two projectors set at an angle of 45 degrees from the "screen." The screen area would include a series of transparent plastic layers running back to a depth of 15 or 20 feet.

An electronic picture would be scanned onto the screen area producing a "solid" picture in space. In each plastic layer there would be located a multitude of tiny dipoles which would be made opaque or transparent by an electrical impulse. The pictures, of course, would be in color.

Regarding the more conventional 3-D projection Mr. Marks believes that certain of his inventions will help overcome the light and heat problems. He has one system of polarization that he claims cuts down the light loss from roughly 50 per cent to some 20 per cent. He also says that he has polarizers that can withstand heat up to 700 degrees without deterioration.

Nine Circuits to Get RCA 3-D Equipment

CAMDEN, N. J.: Radio Corp. of America is supplying complete 3-D projection and stereophonic sound equipment to nine theatre circuits planning early three-dimensional film premieres, it was disclosed by J. F. O'Brien, manager of the theatre equipment section of the RCA Victor Division. According to present plans, the circuits expect to have approximately 20 installations under way next month. Several have announced 3-D bookings beginning about April 15.

The circuits getting the equipment for some of their theatres were listed as follows: Chakeres Theatres, Inc.; Fabian Theatres; Fox Intermountain Theatres, Inc.; Interstate Circuit Inc. and Texas Consolidated Theatres, Inc.; James Coston circuit; RKO Theatres Corp.; Standard Theatres Management Corp.; Stanley Warner; and William Goldman Theatres, Inc.

FCC Sets Competitive Hearing on TV License

WASHINGTON: A competitive hearing on conflicting applications for a Denver television channel has been scheduled by the Federal Communications Commission for April 23. A commission hearing examiner recommended that the channel go to Aladdin Radio and Television, Inc., controlled by Frank H. Ricketson, Harry E. Huffman and Ted Gamble. The Denver Television Co., controlled by Denver exhibitor John Wolfberg and actor James Stewart, has filed an appeal. Since this is the first hearing of its type the FCC must set down policy guides for the conduct of the hearing.

United Artists Adds "Phantom from Space"

"Phantom from Space," a science-fiction story produced and directed by W. Lee Wilder, has been added to United Artists' April-May releases. It joins "Rough Shoot," "The Assassin," "Raiders of the Seven Seas," "That Man From Tangier," and the reissue bill of "Love Happy" and "Africa Screams" for release during that period. Its release date is May 15. "Rough Shoot," originally scheduled for that date, will go into distribution May 22.

Open Phoenix Drive-In

J. B. McCormick, Jr., Wade F. Allen and Weldon Girard have opened the 550-car, 400-seat, Rodeo Drive-In, Phoenix.

Exhibitor in Fight Over 'Pan' Scale

CINCINNATI: Exhibitor resistance to the demand for advanced admission prices on top pictures has flared into the open here with the showing of Walt Disney's "Peter Pan" at the Twin Drive-in and Westwood theatres at regular admission prices, playing day-and-date with RKO circuit houses which are charging increased prices.

Rube Shor, who operates the Twin and Westwood, announced his plan to charge regular admissions in newspaper advertisements, which appeared on the same page with the RKO subsequent run ads. At the Twin, children under 12 are admitted free. Adult admissions are 50 cents at the Westwood. The RKO theatres are charging $1 top.

Despite warnings by Walt Disney Productions against the showing of the picture at the regular prices and free admissions to children, Mr. Shor has challenged the Disney organization to force him to increase his prices. Mr. Shor, in a telegram to Disney, insisted on the performance of his contract "as written."

In answer to a telegram from Disney, in which the latter warned of copyright infringement if the picture is played without conforming to the contract provisions, Mr. Shor telegraphed the following to the Disney office in New York:

"I am advised by counsel that RKO has been enjoined in Federal court from agreeing with exhibitors on admission prices and that RKO cannot escape therefrom by entering into contractual regulations with you. The contract I made with RKO and which was approved by you was valid and binding and I insist on its performance as written, and your rights to write into it unlawful terms and conditions implicating me in an unlawful understanding are denied."

Whatever action that may result from the exhibition of "Pan" at two theatres at regular admission prices probably will not come to a head until after the completion of the run, it was indicated by Leo Samuels, sales manager for the Disney company with headquarters in New York.

Heads Edmonton Group

TORONTO: A. E. Staniland has been elected president from among the 20 Edmonton theatre managers attending the Edmonton Theatre Managers' Association. Vice-president is Walter Wilson, manager of the Capitol, while secretary-treasurer is Fred Varlow of the Garneau.

To Construct Drive-In

Ken Phillips and Peter Karonis, owners of the Phil-Kron Drive-In theatre, Bloomington, Ill., will start construction on a 500-car drive-in just north of Bloomington as soon as the weather permits.

High Rentals Assailed By Florida Showmen

What were termed the "high costs of present day film rentals" occupied discussions recently of the Motion Picture Exhibitors of Florida board of directors, meeting in Jacksonville. They were reported to have planned proposals for action to be presented to the general membership meeting April 27 in the same city. Also discussed were ways of protecting the industry during the 1953 legislative sessions, which began April 6. Director of discussions was William P. Cumbaa, of Leesburg, unit president. Arvin Rothschild, National Theatre Enterprises, was acting secretary. Among those present were Guy A. Kenimer, B. B. Garner, H. T. Spears, Carl Floyd, Hugh G. Martin, E. D. Martin, Maurice Hensler, Phil Sullivan, Bob Anderson and Horace Denning.

Uphold Bordonaro Anti-Trust Verdict

A $7,500 verdict in favor of Bordonaro Bros. Theatre, Inc. of Olean, N. Y. against three motion picture companies, has been affirmed by the New York Circuit Court of Appeals. Sidney B. Pfeifer, Buffalo attorney, said the verdict, reached in a Buffalo jury trial last May before Federal Judge John Knight, was appealed by Bordonaro Bros. on the grounds it was "inadequate." Mr. Pfeifer represented RKO-Radio, one of the defendants, during the two-week trial of the case.

The Bordonaro Bros. complained that the defendants — Paramount Pictures, Warner Bros. Circuit Management and RKO Radio — had conspired to keep motion picture product from the Palace theatre in Olean, which the plaintiffs operate and instead, favored the Haven theatre which Warner Bros. operate in the same city. The $7,500 verdict is to be trebled, thus bringing total damages to $22,500.

This was the second such case brought by Bordonaro Bros. Four years ago they recovered $82,500 against the same three defendants for the period up to September, 1946. The latest action covers the period from Sept., 1946 to March, 1948.

Allied Artist Schedules Board Meeting May 20

A meeting of the board of directors of Allied Artists will be held May 20 at the Roney Plaza Hotel, Miami Beach, Fla., it was announced by Steve Broidy, president of the company. This meeting will fall on the last day of the company's three-day international sales convention to be held there. Those scheduled to attend the directors' meeting are W. Ray Johnston, G. Ralph Branton, George D. Burrows, Edward Morey, Harold J. Mirisch, Norton V. Ritchey and Arthur C. Bromberg, Herman Rifkin and Howard Stubbins, franchise owners. Franchise owners who will attend the convention are Harry Berkson, Mel Hulling, Nate Schultz, Ray and Oliver Trampe and Ben Williams.

Paramount Releases Set For Summer

Pledging a continuous flow of "big" pictures through the summer months, A. W. Schwalberg, president of Paramount Film Distributing Corporation, announced the revised schedule of releases for April, May, June and July. "For some years," Mr. Schwalberg said, "exhibitors have maintained their need for big pictures during these vital months."

The Paramount executive also revealed the temporary postponement of release of two previously announced films, "Shane" and "War of the Worlds," because of "gigantic strides which have been made in the development of Paravision, which offers vastly improved viewing and projection technique."

Set for April release are "Off Limits," starring Bob Hope, Mickey Rooney and Marilyn Maxwell, and "The Girls of Pleasure Island," in color by Technicolor, starring Don Taylor, Leo Genn and Elsa Lanchester.

The general release of "The Greatest Show on Earth," Technicolor, heads the list of May releases. Others set for the month are "Pony Express," also in Technicolor, starring Charlton Heston, Rhonda Fleming, Jan Sterling and Forrest Tucker, and special pre-release engagements of "Sangaree," 3-D Technicolor production, starring Fernando Lamas and Arlene Dahl.

June pictures will be the color by Technicolor production of "Jamaica Run," starring Ray Milland, Arlene Dahl and Wendell Corey; "The Vanquished," in color by Technicolor, starring John Payne, Coleen Gray and Jan Sterling, and "Scared Stiff," starring Martin and Lewis, Lizabeth Scott and Carmen Miranda.

The July releases are "Houdini," starring Tony Curtis and Janet Leigh, and "Stalag 17," starring William Holden and Don Taylor.

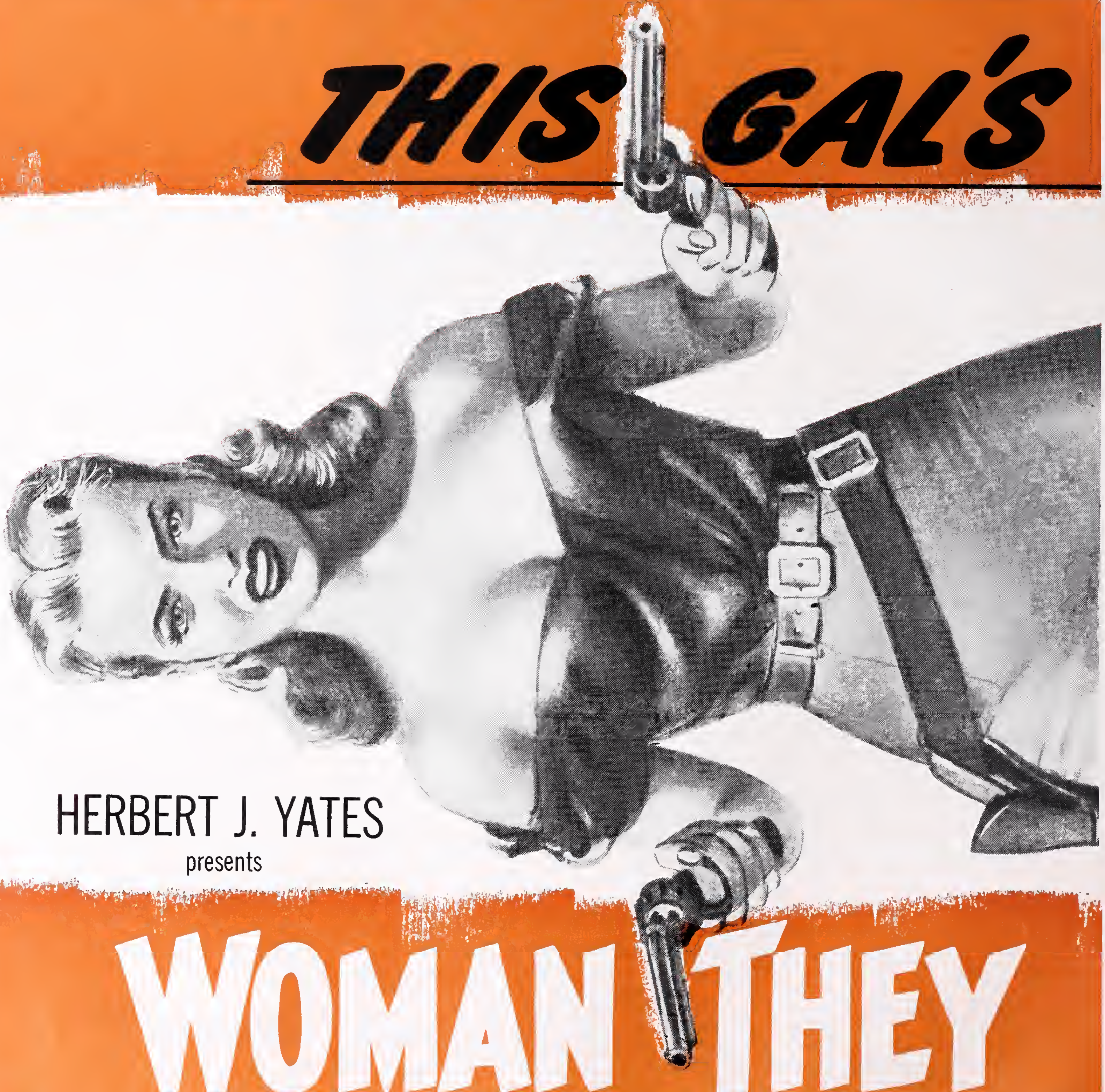
Scheduled for release after July are "Forever Female," "Arrowhead," "Roman Holiday," "Little Boy Lost," "Here Come the Girls," "Botany Bay," "The Caddy," "Three Sisters from Seattle," "Red Garters" and "Elephant Walk."

Tennessee Legislature Eliminates Film Tax

NASHVILLE: The governor has signed a bill passed by the Tennessee legislature removing the two per cent sales tax on film rentals. A measure requiring drive-in theatres to take down any vision-obstruction barriers between automobiles has passed on second reading. Another measure just introduced would require that "theatres, motion picture and other shows subject to state's gross receipts tax, file report and pay tax by the 20th of the month on which the tax is payable."

ANY WAY YOU

THIS GAL'S



HERBERT J. YATES
presents

WOMAN THEY ALMOST LYNCHED

LOOK AT HER

DYNAMITE!

Kate Quantrill...

...RODE LIKE A MAN

...FOUGHT LIKE A MAN

...KILLED LIKE A MAN

...AND

Loved

LIKE THE BEAUTIFUL
WOMAN SHE WAS!

Starring **JOHN LUND · BRIAN DONLEVY · AUDREY TOTTER · JOAN LESLIE**

With **BEN COOPER · NINA VARELA · JIM DAVIS · REED HADLEY**

Screen Play by STEVE FISHER · Based on a Saturday Evening Post story by MICHAEL FESSIER · Directed by ALLAN DWAN

A REPUBLIC PICTURE

Republic Pictures
Corporation

END ROW WITH BEAVERBROOK

American Film Interests in England End Boycott as Talks Halt Dispute

by PETER BURNUP

LONDON: Following the efforts of Murray Silverstone and others, the breach between American distributors here and the Beaverbrook newspaper group is being healed.

A meeting was arranged by Mr. Silverstone between Lord Beaverbrook's executives and American trade representatives at which frank exchanges occurred. No public announcement was made but shortly thereafter what is described as "a Beaverbrook-wards drift" developed.

Ads Have Appeared

Sporadic American display advertisements have appeared in Lord Beaverbrook's papers though not in the same dimensions as before. Significantly, nevertheless, MGM, whose Sam Eckman, Jr., led the breakaway, have already booked one display in the *Daily Express.*

The Rank Group's action in withdrawing advertisements from the group, as previously reported, was unconnected with the American ban. It arose, Mr. Rank's spokesmen declared, on the advice of his market research people. The investigatory period has just been concluded and the report of the research experts is now awaited by the film industry.

Rank officials emphasize that no discernible box office drop has occurred following the withdrawal of the ads. They point in particular to the outstanding success in the customarily doldrum of the pre-Easter Week of their "Cruel Sea."

Defer 3-D Consideration

Britain's Producers' Association—overtly at least—is playing B'rer Rabbit over 3-D. Consideration of the matter had been deferred at the meeting of the Association's Council a month ago. At last week's resumption of the Council ABPC's Robert Clark, recently returned from the U.S., gave his brother producers an account of what he had seen.

All that was allowed to emerge after the Council's deliberations was the following unrevealing statement by the Association's Director-General Sir Henry French: "My members were extremely interested but cautious. After a short discussion it was decided to adopt a wait-and-see policy." Which, commented prominent exhibitors to whom the statement was read, is precisely where we came in.

Columbia's 3-D "Man in the Dark" is to have its world premiere April 17 at the 3,678-seat Davis theatre in the London suburb of Croydon. To avoid breaks between reels four projectors will be used, two pairs in synchronisation. G. B-Kalee projectors, Westrex sound and a lenticular screen are being installed for the occasion. It is planned that the film shall run for several weeks.

"Bwana" Novelty Wears Off

After two weeks of outstanding business at the special "Bwana Devil" screenings in London, Birmingham, Leeds and Glasgow, trade is beginning to show a falling-off. The business, say U. A. officials, is still better than average but the novelty appeal has not lasted so long as in the U. S. General release of the picture can't be fixed at the moment. Polarizing spectacles are in short supply.

▽

Producer Daniel M. Angel has rushed through the production of what is claimed to be Britain's first 3-D Quota subject. It is a ballet short on which Stereo-Techniques process was used. Producer Angel plans now a 3-D version of the "Romeo and Juliet" ballet.

Another claimant to first-ever 3-D development is the leading news-theatre circuit which screened at three of its London houses and one in Leeds through the Easter holiday a four-minute Stereo-Techniques reel of Queen Mary's funeral and the funeral procession.

The circuit—Capital & Provincial News Theatres, running some 25 houses in different parts of the country—had previously announced that it would in future include a 20-minute 3-D sequence in all its programmes. The Queen Mary sequence has been flown to Sol Lesser for possible screening in the U. S.

Rumpus Over TV

Adjournment of both Houses of Parliament for the Easter recess was marked by minor rumpuses over the promised coming of sponsored TV.

In the urbane Upper House a noble lord wanted to know why the Government hadn't pushed along with the setting-up of the body scheduled to control commercial telecasting. The Earl De La Warr, Postmaster General, assured his questioner that the Government was indeed getting along with the job. He anticipated this month an over-all technical report from his advisory committee which had been looking into the question of available frequencies. In addition thereto a working party had just completed a thorough survey of the problems involved and had examined corresponding machinery in America, Canada, New Zealand and South Africa.

Republic Net Up: $345,423

Republic Pictures Corporation and its subsidiaries have reported a substantial increase in net profits after taxes for the quarter ended January 24 as compared with a similar period last year. The current net profit, before Federal tax provisions of $380,000, was $725,423, or net after taxes of $345,423, as compared with $186,977 for the corresponding period in 1952, it was announced Tuesday by Herbert J. Yates, company president, at the annual stockholders meeting in New York.

Mr. Yates said that he anticipated that the next two years would be the most profitable in the company's history from studio production and an increase in television footage.

Five directors were reelected at the meeting at which 1,434,872 shares out of 1,817,860 shares outstanding were represented either in person or by proxy. Arthur J. Miller, Harry C. Mills, John J. O'Connell, Leon A. Swirbul and Walter L. Titus, Jr. were reelected for a three-year term on the board. Herbert J. Yates, Richard W. Altschuler, Albert W. Lind, John Petrauskas, Jr., William M. Saal, Edwin Van Pelt, and Douglas T. Yates complete the board.

The officers elected were Herbert J. Yates, president; Walter L. Titus, Jr., John J. O'Connell and Arthur J. Miller, vice-presidents; John Petrauskas, Jr., treasurer; Joseph E. McMahon, secretary; Richard S. Rodgers and Harold Lange, assistant treasurers; Albert E. Schiller and Ira M. Johnson, assistant secretaries, and H. J. Glick and Gordon T. Kay, assistant secretary-treasurers.

RKO Theatres Schedule May Board Election

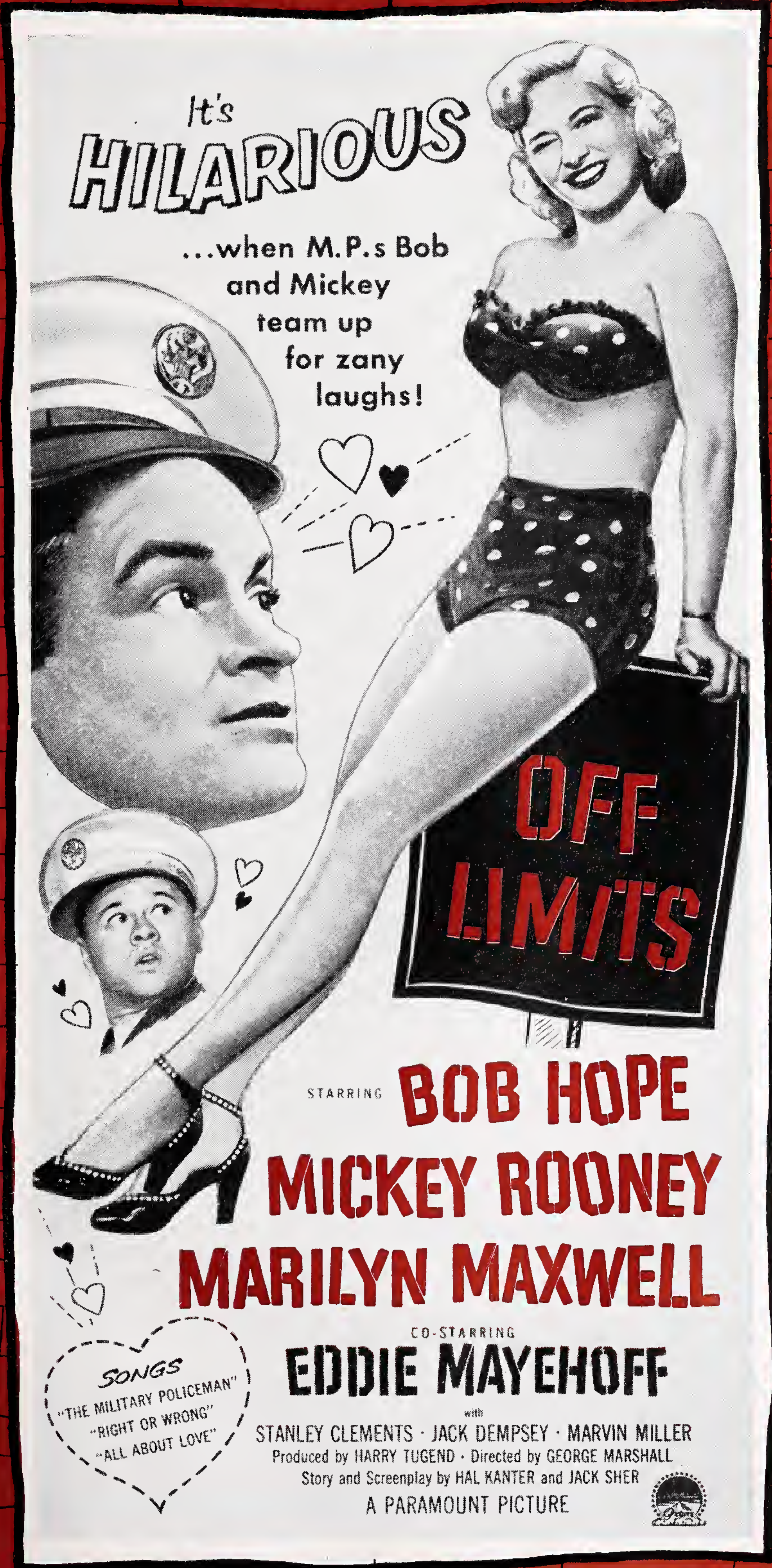
Under a management proxy proposal, which will be filed shortly with the Securities and Exchange Commission, the six-man RKO Theatres board of directors will be up for reelection in May. David J. Green, associated with A. Louis Oresman on the board, said all the "mudslinging" which highlighted last year's proxy battle had been forgotten and that a "good relationship" exists between him and other board members. Mr. Green denied that he would seek more than the two seats which he currently has on the board. Other directors who will be up for reelection are Sol A. Schwartz, president of the company; Edward C. Raftery, counsel to the company; Ben-Fleming Sessel and William J. Wardall.

RCA Declares Dividend

The board of directors of the Radio Corporation of America has declared a dividend of 50 cents per share of common stock, payable May 25, 1953, to holders of record April 17. The board also voted a dividend of 87½ cents per share of first preferred stock, payable July 1, 1953, to holders of record June 15.

It's the BIG SPRING CLEAN UP!

Hundreds of Easter Records Proved It Can Put A New Glow on Your Grosses



It's HILARIOUS

...when M.P.s Bob and Mickey team up for zany laughs!

OFF LIMITS

STARRING **BOB HOPE**

MICKEY ROONEY

MARILYN MAXWELL

CO-STARRING **EDDIE MAYEHOFF**

with STANLEY CLEMENTS · JACK DEMPSEY · MARVIN MILLER

Produced by HARRY TUGEND · Directed by GEORGE MARSHALL

Story and Screenplay by HAL KANTER and JACK SHER

A PARAMOUNT PICTURE

SONGS
"THE MILITARY POLICEMAN"
"RIGHT OR WRONG"
"ALL ABOUT LOVE"

People in The News

Bruce Newbery, recently appointed Republic Pictures general sales manager, arrived in New York Monday from London, where he has been managing director for Republic for the past few years. Other Republic personalities returning from Europe Monday were Herbert J. Yates, president; Vera Ralston, player, and William Saal, assistant to Mr. Yates.

Alfred Crown, foreign sales manager for RKO Radio, will leave New York April 12 for conferences in Hollywood with J. R. Grainger, president of the company, and C. J. Tevlin, in charge of studio operations.

John B. McCullough, director of technical services for the Motion Picture Association has been named chairman of the National Committee on Films for Safety which chooses the David S. Beyer Memorial Award winner for the best film on traffic safety.

Bozidar Torbica, general manager of Yugoslavia Film, will arrive in the United States shortly to conclude new deals under the guarantees of the Mutual Security Administration.

Gio Gagliardi has been appointed head of the sound department for Stanley Warner Corporation, it was announced by Harry M. Kalmine, vice-president and general manager of the company. Mr. Gagliardi succeeds Frank Cahill.

Ned Depinet was the guest speaker this week at a testimonial luncheon in Boston given for W. H. Gardiner, sales manager for RKO Pictures in Boston.

Judson Moses, who has been MGM press representative in Atlanta for the past year, has been promoted to division press representative, succeeding Emery Austin, recently promoted as exploitation assistant to Dan S. Terrell. Thomas M. Hopkinson has been added to the field staff for Buffalo and Albany. Al Golin has been transferred to Pittsburgh and Art Katzen succeeds him in Des Moines. Kevin Genther has been added to the southwest staff to handle Dallas and Oklahoma.

Thomas F. Duane has joined the Lockwood & Gordon Enterprises circuit in an executive capacity. Mr. Duane recently resigned as sales manager of United Artists.

Walt Disney stopped off in New York before flying to London Friday for the European premiere of "Peter Pan."

Sir Michael Balcon, British producer, arrived in New York Monday for an extended visit in conjunction with his latest film, "The Cruel Sea."

Stuart Dunlap, manager of MGM of Argentina, is in New York for conferences with Loew's International home office officials.

D. E. Merfield, manager of the Pakistan branch of the Westrex Company, East, a subsidiary of the Westrex Corporation, has arrived in New York.

J. M. Schenck Chairman of United Artists Theatres

Joseph M. Schenck has been elected chairman of the board of United Artists Theatre Circuit, refilling a post he held with the circuit in the past.

Following the election of Mr. Schenck to the chairmanship post, a board spokesman called the move "important to the operation of United Artists Theatres." It was pointed out that Mr. Schenck is one of the founders, along with George Skouras, United Artists Theatres president, of the Magna Theatre Corp., which recently announced plans to roadshow a new 65mm wide-screen process. The circuit owns 40 per cent of Magna holdings, it was added.

Producers Nominate for Executive Committee

HOLLYWOOD: The nominating board of the Screen Producers Guild has selected 14 candidates for three-year terms on the executive board, it was announced by Sol C. Siegel, president. The seven vacant posts on the board will be filled at an election May 7.

The candidates for the executive positions are Charles Brackett, Jerry Bresler, Samuel Engel, Mel Epstein, Arthur Hornblow, Jr., Burt Kelly, Edwin Knopf, Harriet Parsons, William Perlberg, Aaron Rosenberg, Stanley Rubin, Maxwell Shane, Walter Wanger and Jules White. The retiring members of the board are Sidney Franklin, Louis Lighton and Messrs. Brackett, Engel, Hornblow, Knopf and Perlberg.

Remaining members of the board will be Buddy Adler, Pandro S. Berman, Samuel Briskin, Bryan Foy, Arthur Freed, Sol Lesser, Walter M. Mirisch, Sol C. Siegel, Joseph Sistrom, William G. Thomas, Jerry Wald, Carey Wilson, Sam Zimbalist, William H. Wright and Jesse L. Lasky, honorary member.

Kaye to End Palace Run

Due to motion picture commitments, Danny Kaye will close his engagement at the RKO Palace in New York April 26. He began his Broadway run January 18.

Hughes Total RKO Stock 1,015,620

WASHINGTON: Howard Hughes' total stock holdings in RKO Pictures Corp. common amounted to 1,015,620 shares of common at the end of February, according to a report to the Securities and Exchange Commission.

Mr. Hughes reported that he already owned 2,200 shares of common not involved in the deal with the Ralph Stolkin syndicate when he re-acquired the 1,013,420 shares from the syndicate in February.

Charles P. Skouras reported the purchase of 7,700 shares of National Theatres common in February, making his month-end holdings 19,410 shares. Robert Lehman bought 2,500 shares of 20th Century-Fox common, for total holdings of 10,000 shares.

Large purchases of RCA common were reported by Frank M. Folsom and David Sarnoff. Mr. Folsom bought 50,000 shares for a holding of 50,500, and Mr. Sarnoff bought 100,000 shares for a total holding of 105,000.

Brien Heads AMPA Slate For 1953

Lige Brien has been nominated for the presidency of the Associated Motion Picture Advertisers, New York. The election will be held April 30, and Mr. Brien will succeed Harry K. McWilliams. Other nominees are Albert Floersheimer, Jr., vice-president; Edgar Goth, secretary, and William Boley, treasurer. Five proposed for the board are Maurice A. Bergman, Miriam F. Brandon, Blanche Livingston, Mr. McWilliams, and Gordon S. White. One member to be elected for a three-year term as trustee is Vivian Moses.

Oklahoma Films Exempt From State Sales Tax

OKLAHOMA CITY: Governor Johnston Murray of Oklahoma has signed a bill which revises the present unenforced law and exempts films and trailer from the state sales tax. Recently the tax commission backbilled National Screen Service for more than $17,000. Spearheaded by the campaign of the Theatre Owners of Oklahoma, the House and Senate passed the bill unanimously.

New Suit Against Hughes

An action has been filed in Federal Court in Los Angeles by attorneys for Milton Friedman, identified as the owner of 1,000 shares of RKO Pictures stock, asking Howard Hughes to pay $1,000,000 to the film company. The charge states that Mr. Hughes made over that sum in profit from the forfeiture of the management of the Ralph Stolkin group.

Again and Again and Again!

IN THIS YEAR of accelerating developments in the business of motion pictures, it is significant to note the factors that helped condition the minds of the industry in advance of the events which finally spurred the industry into action.

DURING THE PAST 3 YEARS in particular the HERALD has kept its readers informed on technical aspects pertaining to three dimensional pictures. This developed into an exchange of information and comment by experts in Europe, England and the U.S.A. for which the HERALD provided considerable space on its weekly "Letters" page during 1951 and 1952.

MEANWHILE, the *Better Theatres* section of the HERALD continued the program of advocating development of the wider screen and improved optical effect which it had been conducting consistently since 1947. At the same time, the need for more powerful lighting for the purpose was discussed repeatedly.

ON DECEMBER 22, 1951, the HERALD devoted most of its editorial page to the subject of "Three Dimensional Films," under that heading. That editorial concluded with these words: "... a high entertainment quality test film should be made and shown widely in all types of theatres throughout the country in order to determine whether the public wants three dimensional films and whether patrons will accept the inconvenience of using special glasses in order to enjoy the illusion of depth."

ON JANUARY 3, 1953, Martin Quigley, Jr.'s full page editorial, **"This May Well Be It,"** was published in MOTION PICTURE HERALD. This editorial in its timeliness and vision served to ring up the curtain on the momentous events which have followed in rapid-fire order!

SINCE THEN, the HERALD has published the following editorials (in addition to thorough coverage of the news aspects) on the subject:

"Third Dimension and its Cousins are on the Doorstep of Exhibition"	Jan. 31, 1953
"Unshackling the Screen"	Feb. 7, 1953
"3-D Standardization"	Feb. 14, 1953
"3-D Technique"	Feb. 28, 1953
"On the March"	Mar. 7, 1953
"More Than Semantics"	Mar. 14, 1953
"Eyes on Hollywood"	Mar. 28, 1953
"Skouras and CinemaScope"	April 4, 1953

ALSO the important background history was covered in a factual series of articles by Martin Quigley, Jr., entitled "The Story of 3-D from 1613 to 1953." This series commenced in the HERALD February 7th.

LONG BEFORE the dimensional band-wagon was rolling—and since—the HERALD has been the journalistic leader in the industry in advocating action, reporting progress, and clarifying the technology.

So it has been *again and again and again* throughout all of the HERALD's thirty-eight years. There is no substitute in journalism for intelligence, vision and courage!

FILMING CODE SET FOR INDIA

by V. DORAISWAMY
in Bombay

Self-regulation in Bombay's film industry is scheduled to come into force in June. Rules for the formation of a Production Code Administration, involving self-censorship, controlled publicity and control of trading and production activities only between members of the Administration, now are under way.

The resolution restricting trade dealings to members alone applies to the entire Bombay circuit and will become operative when both distributor and exhibitor associations have approved same.

Two of the salient features of the proposed PCA are:

1. Studio-owning members will extend facilities only to member producers, and producers, in turn, will hire only studios run by fellow members. Disputes will be settled by a court of arbitrators appointed by the exhibitor, distributor and producer associations.
2. The PCA will pre-censor films on the lines of directives given by the Central Board of Film Censors.

The Board, incidentally, last year totally rejected 28 pictures from all over India.

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Reports from South India indicate that 73 features of the South Indian film industry were certified in 1952, as against 58 in 1951 and 50 in 1950. The total feature film footage is approximately 1,200,000. Of the 73 films certified last year, there were, language-wise, 31 Tamil, 25 Telugu, 11 Malayalam, five Hindu and one Kannada.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

The industry here is closely watching the developments in 3-D. Set to open shortly are the two Natural Vision features, United Artists' "Bwana Devil" and Warner Brothers' "House of Wax." There has been some slowdown in production, but most producers who have pictures in the offing are going ahead with arrangements to make them in the conventional manner.

Recent visitors in New York were Gabriel Alarcon and Jose Calderon, representing, respectively, the production and exhibition branches of the local industry, who investigated the 3-D situation in an effort to ascertain just how the system can be applied to Mexico generally.

The trade here understands that the large theatre now under construction in Mexico City may be adapted for the showing of 3-D pictures. Reportedly, Mr. Alarcon and Mr. Calderon had this theatre in mind in reviewing the 3-D scene in New York. The house is scheduled to open in the late summer or early fall and, if it goes for 3-D, it certainly will be one of the most ultra modern theatres south of the border.

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At a special service before 5,000 members of the trade at the shrine here of Our Lady of Guadalupe, Mexico's patron saint, Dr. Luis Maria Martinez, Archbishop of Mexico, urged the elimination of corruption in the Mexican picture industry and that "the country be not debased in celluloid." The pilgrimage was arranged by leading members of the Mexican industry

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Reprisal, in the form of boycotts of U. S. film companies and players operating in Mexico, for the alleged unjustified arrest of Mexican star Rosaura Revueltas at El Paso, Texas, has been definitely blocked by the Ministry of Foreign Relations. The Ministry advised the National Actors Union to cancel plans for the boycott which would have effected Warner Brothers and stars Gary Cooper and Barbara Stanwyck, among others. Miss Revueltas, who was making the controversial picture, "Salt of the Earth," was arrested by immigration officials because her entrance papers were not in order.

GERMANY

by VOLKMAR V. ZUEHLSDORFF
in Munich

While the German motion picture industry still finds itself in a prolonged crisis, Austrian producers have built up a small but fairly stabilized industry, according to reports reaching here.

Seven Austrian production centers, five of them in Vienna, now have an annual capacity of about 30 features. Produced in these studios since 1946 have been 132 features and 11 full length documentaries and cultural films, including 13 color films. Twenty-three films were completed in 1952.

The Austrian industry, of course, could not subsist on the home market alone, which is one-tenth the size of that of Western Germany, the principal importer of Austrian pictures. German distributors, therefore, have some influence on the choice of topics and casts of the Austrian-made pictures. Distribution of Austrian pictures at home is handled by 23 of the 31 firms active in the country, the most important firm, Sasha Film, handling just a little less than half the total.

The number of theatres has increased to 1,075 from 1,015 in 1950 and 945 in 1949, with a total capacity of about 300,000 seats, or about one for every four persons. Although attendance is good, receipts do not always reflect the fact since admission prices are excessively low. For several years a price ceiling fixed by the Government prevented any rise in admission prices and now that the ceiling has been lifted, exhibitors are wary about taking advantage of the freedom for fear of drastic reduction in attendance.

The most encouraging feature of the situation is that the Austrian people are very fond of motion pictures. If present attendance figures can be maintained while admission prices are raised to a sensible level, the Austrian industry can look forward with confidence to the next few years of reasonable prosperity.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Twentieth Century-Fox has entered the 16mm distributing field throughout Australia, Sydney Albright, managing director, has announced. The new 16mm department is handled by Ron Pitt, former assistant NSW branch manager. Mr. Albright has assured exhibitors that 20th-Fox will "rigidly adhere" to a policy of selling 16mm film only to situations that are not in competition with established 35mm exhibitor interests. "It is the company's desire to fully protect showmen's investments and at no time would 16mm encroach upon standard film exhibition," he said.

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Hoyts Theatres and Universal-International have signed their 33rd consecutive contract, linking the companies for over a third of a century. When the first contract was signed in 1920, Hoyts was known as Hoyts Pictures and comprised a circuit of 17 theatres, mostly in Melbourne suburbs. Hoyts now has 186 theatres all over the Commonwealth. The latest deal was signed by Clive Arnott, Hoyts chief film buyer, and Dan Casey, general manager for Universal.

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While TV has been the major topic of conversation so far this year, 3-D shortly may take over. The entire industry is buzzing about it: when will we get it? What will it be like? What will we have to do to our theatres? United Artists' "Bwana Devil" is scheduled to open at the Sydney Plaza in mid-April. The MGM office promises that company's first 3-D feature, "Arena," will have an Australian premiere shortly after its opening in the U. S. this spring. Sydney Albright, managing director for 20th-Fox, says "The Robe," now shooting in the wide-screen CinemaScope, has been set for an October 1 opening in Sydney.

To Distribute Israel Product

Cornell Films will represent and distribute the product of Kenfilm Enterprises of Tel Aviv, Israel. Five short subjects already have been turned over to the distributor for markets in the United States.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THIS town's rocking. The technological revolution that's got exhibitors everywhere talking to themselves is giving the professional Hollywood population a sharp case of jitters. That may be a good thing for actors, directors, producers and writers long accustomed to doing their work so well that there was little room left in it for surprise, for themselves or the ultimate consumers. Or, if it leads to disastrous departures from norm and into explosive experimentation, it may be a bad thing.

But the technological revolution that has the great body of exhibitors on edge, and the professional population wondering who's going to sink and who's to swim, has also got the working press confused—and that's bad for everybody.

Answer Questions, But Not Classroom Educators

The companies have been quite hospitable to the ladies and gentlemen of the lay press, which is as it should be in this and all matters, but the executives and/or technicians who usually answer press questions are not trained classroom educators, and most of the press people are not the trained students they may have been at a less deadline-ridden time in their lives.

So, when a group of untrained press writers comes away from a demonstration of a process or system, after having asked numerous questions and got various answers, it is not at all strange that the accounts of these demonstrations and the descriptions of the processes and systems which are to appear eventually in the public prints and the personally-conducted columns differ so widely as to seem to the lay reader to pertain to different things.

Now the lay reader is, unless everybody's mistaken about everything, the same fellow known to the trade as the ultimate consumer, the fan, the ticket-buyer. And there isn't an executive, an expert or a technician in Hollywood who would think of confusing this individual about anything at any time.

Plain Readers (Customers) Getting Wrong Impression

But the collective result of all the pieces written by all the Hollywood correspondents of all the newspapers, wire services, magazines and such, at this time, is to give plain readers (customers) everywhere the impression that the motion picture industry has largely scrapped the standards and principles evolved in a half-century of extraordinary popular success and is scurrying around frantically in quest of not one but a large number of new shapes, dimensions, sizes and so on. The quite understandably addled correspondents make it seem a far more unstable situation, with many more plans and systems in various stages of progress, than the facts substantiate. But the plain reader doesn't know this.

There was, of course, another method of handling the technological revolution, but there is no unanimity of opinion around here as to whether it would have proved a better one.

It would have been practicable, without violating laws or precedents, for the various companies to have refrained, by common consent, from announcing or demonstrating any system or process prior to presenting a picture in that process or system in a theatre or theatres where people could go, pay to see, and pass judgment. This is the method employed in certain other industries. It also is the method contemplated when industrialists advocate, as this industry's Eric Johnston was advocating a short while back, the establishment of a research fund of many millions to be devoted to technological advancement.

See Knowledge of Change As Business Stimulant

There are those around here (one company stoutly refuses to divulge its actual plans until they've jelled in a finished picture) who believe that method would have served the industry better. There are others, obviously in power, whether or not in the majority, who consider it better for the industry to have the public know there's a technological revolution in progress than not to know it. These figure that the excitement prevalent here will be communicated to the public, and are calculated to stimulate attendance.

It is getting to be fairly generally felt, however, and as a great many of the exhibitors recently visiting here stated bluntly, that we could very well stop talking so much about impending delights and surprises for the people and start delivering a few of them. There's quite an undercurrent of opinion that if we persist in announcing systems and processes, some merely in blueprint stage, we can succeed in talking the plain citizen out of buying any more tickets to see the entertainment we're offering him today.

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THREE pictures were started during the week, two of them in color, and one of these in a variety of shapes, sizes and depths.

"Miss Sadie Thompson," which Jerry Wald is producing and Curtis Bernhardt is directing, with Rita Hayworth, Aldo Ray and others in the cast, is the picture announced as being shot in about all the forms and dimensions there are, including Technicolor. Columbia is the studio.

Republic's producer-director Joseph Kane went to work on "The Sea of Lost Ships."

Robert L. Lippert, Jr., started filming "The Great Jesse James Raid" in Ansco color, with Reginald LeBorg directing.

THIS WEEK IN PRODUCTION:

STARTED (3)

COLUMBIA
Miss Sadie Thompson (Beckworth Corp., 3-D, Technicolor)

INDEPENDENT
The Great Jesse James Raid (Robert L. Lippert, Jr., Prod., Ansco Color)

REPUBLIC
Sea of Lost Ships

COMPLETED (8)

INDEPENDENT
Robot Monster (Three Dimension Pictures, Inc., 3-D, Tru-Stereo)
Crosstown (Edward Small Prod.)

MGM
The Great Diamond Robbery

REPUBLIC
Constable of Carson City

20TH CENTURY-FOX
Vickie
The Kid from Left Field

UNIVERSAL-INT'L
Walkin' My Baby Back Home (Technicolor)

WARNER BROS.
Riding Shotgun (WarnerColor)

SHOOTING (27)

ALLIED ARTISTS
Safari Drums

COLUMBIA
The Big Heat
Hell Below Zero (Warwick Prod., Columbia release, Technicolor)
From Here to Eternity
China Venture

INDEPENDENT
Steel Lady (Edward Small)
Money from Home (Hal Wallis Prod., Technicolor, 3-D)
Beat the Devil (Santana Prod.-Romulus Films, Italy)

MGM
Saddia (Technicolor)
Easy to Love (Technicolor)

PARAMOUNT
Those Sisters from Seattle (Pine-Thomas Prod., Technicolor, 3-D)
Elephant Walk (Technicolor)

REPUBLIC
The Champ from Brooklyn

RKO RADIO
Arizona Outpost (3-D, Eastman Color)
Second Chance (3-D, Eastman Color)

20TH CENTURY-FOX
How to Marry a Millionaire (Technicolor, CinemaScope)
The Robe (Technicolor, CinemaScope)
Inferno (3-D, Technicolor)

UNIVERSAL-INT'L
Wings of the Hawk (3-D, Technicolor, Stereophonic Sound)
All-American
Ma and Pa Kettle Hit the Road Home
Brady's Bunch (Technicolor)
Three Were Renegades (Technicolor)

WARNER BROS.
The Charge at Feather River (formerly "The Burning Arrow") (Natural Vision, 3-D, WarnerColor)
So Big
Blowing Wild (United States Pictures Prod.)
Three Sailors and a Girl (Technicolor)

The National Spotlight

ALBANY

Many independent exhibitors, especially those operating small theatres or small town houses, are reported holding back on the installation of 3-D equipment, until they get a line on the system or process found most practical. . . . The 20-room brick residence and large plot of ground at Crow's Nest, Loudonville estate of the late William W. Farley, co-developer of Filmrow, owner of Albany exchanges and of theatres in Schenectady, Catskill and Yonkers, has been sold for $55,000. William W. Farley, Jr., and George H. C. Farley, who carry on their father's multi-enterprises, were among the executors passing the home's title. . . . Jake Varnell, formerly with the J. H. Griffith Company, Texas contractors for drive-ins, will handle Harry Lamont's Middletown drive-in this season. . . . Howard Cammer has been transferred from the Middletown to the Riverview as manager.

ATLANTA

N. E. Savini, of Astor Pictures, New York City, in Atlanta at the local branch. . . . Ed. Stevens, president Stevens Pictures, checked in at his headquarters here after a tour of his other branches. . . . Jimmy Bellows, former manager of theatres in Birmingham, Ala., appointed as manager of the Center theatre, Greensboro, N. C. The Center was recently taken over by Dick Kennedy, theatre owner in Alabama and Tennessee. Bellows was manager of the Lyric and Strand theatres in Birmingham, Ala. . . . President John W. Mangham, Realart Pictures, back after a business trip to New York. . . . Mrs. Lois Arthur has been appointed manager of the St. Cloud theatre, St. Cloud, Fla.

BOSTON

Thomas F. Duane, sales manager at U. A. has resigned to join Lockwood & Gordon Enterprises in an executive capacity in the operation of theatres in the circuit. A well known figure in distribution, he started his career with Paramount in 1925. . . . Ned E. Depinet came on from New York to be the feature speaker at the luncheon on April 7 at the Hotel Bradford honoring retiring sales manager William H. Gardiner of RKO. . . . Joe Longo is returning to Boston after 8 years as RKO publicity representative for New England. Al Margolian, who has been temporarily handling the post has been transferred to the RKO Buffalo exchange where he will be field representative for that city, Detroit and Toronto.

BUFFALO

Clayton Eastman, who suffered a heart attack about six months ago but who has been back on the job since the first of the year, has resigned as manager of the local Warner Brothers exchange. He will go into business for himself. He has been succeeded by Nat Marcus, who has been WB exchange head in Milwaukee. . . . Arthur Krolick, Brotherhood Week exhibitor chairman, and Mannie A. Brown, distributor chairman, are tabulating the receipts from the local campaign which raised a goodly sum in western New York theatres for the very worthy cause. . . . Mrs. Edward M. Tessey, was named by Bob Hope, as "Woman of the Week," on his WBEN morning program on April 10. Mrs. Tessey was honored for her personal fight to help the Korean War effort and her kindness to servicemen everywhere. . . . George H. Mackenna, general manager, Basil's Lafayette, and active in numerous civic organizations, has been named general chairman of the annual Grover Cleveland Dinner of the Erie county Democratic committee April 20 in Hotel Statler. . . . All drive-in theatres in this neck of the woods opened April 4.

WHEN AND WHERE

April 14-15: Annual convention, Kentucky Association of Theatre Owners, Seelbach Hotel, Louisville, Ky.

April 27-29: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit.

April 27-May 1: Semi-annual convention, Society of Motion Picture and Television Engineers, Hotel Statler, Los Angeles.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 4-5: Annual convention, Allied Motion Picture Theatre Owners of Western Pennsylvania, William Penn Hotel, Pittsburgh.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

May 12-13: Annual convention, Allied-Independent Theatre Owners of Iowa-Nebraska, Fort Des Moines Hotel, Des Moines, Ia.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

CHICAGO

James E. Coston has ordered stereophonic sound for the Beverly, Jeffery, and North Center, all in Chicago, and for the suburban Ritz (Berwyn). Dave Wallerstein has announced that in addition to the Chicago, which also has installed stereophonic sound for the local first run of "House of Wax," 9 B. & K. houses here, plus sixteen or seventeen Great States theatres, either have ordered or already have put in 3-D equipment. . . . Jim Fineglio, owner of the Times, Oglesby, Ill., has bought and will reopen the Collins, Joliet, closed last June by Joe Etheridge. . . . John Jones of Jones, Linick, and Schaefer, has left for an extended trip through the South. . . . Ralph McCoy has resigned as Warner country sales manager for this exchange area and is returning to Springfield, Mo.

CINCINNATI

Herbert Gillis has been transferred here from Philadelphia as manager of the Paramount exchange. He succeeds William A. Miere, who becomes sales manager for the exchange. . . . Farley Granger made personal appearances on the opening day of his picture, "Hans Christian Andersen," at the RKO Grand Theatre. . . . A bottle of perfume was presented to the first 500 ladies attending "Salome" on the opening day at the RKO Albee, where the picture is playing at the roadshow scale of 75 cents and $1. . . . The newest addition to the local theatre roster is the Art theatre, which opened April 4 in suburban Hyde Park for showings in the evenings, plus Saturday and Sunday matinees. . . . The Markey theatre, a Chakeres operation at Jackson, Ohio, is being extensively remodeled and redecorated. . . . Variety Wives will give their first "token luncheon" at the Netherland Plaza April 15, with proceeds to go to the Variety Foundation for Crippled Children.

CLEVELAND

George Manos' new 850-seat Manos theatre, Columbiana, opened April 1 with much fanfare. . . . Jerome Wechsler, Warner branch manager, and Mrs. Wechsler will celebrate their 32nd wedding anniversary April 17 in New York where they will inspect their new grandson. . . . Lou Ratener is installing new twin concession stands in his Montrose drive-in, Montrose, in order to speed up service. . . . Andy Martin, Royal theatre, Akron, is missing his tonsils. . . . Two northern Ohio theatre owners have signed applications with local 20th-Fox branch manager I. J. Schmertz, for CinemaScope. They are Jack Armstrong for the Paramount, Toledo, and Bert Schoonmaker for the World, Toledo. . . . Jack Share, United Artist city salesman, is East vacationing in Florida with his wife and chil-

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dren. . . . Every Loew house in the territory played an Academy Award winner or an Academy nominated picture the Friday following the Oscar Awards.

COLUMBUS

Lee Hofheimer and Charles Sugarman of the North Hi drive-in are offering a two weeks' "get acquainted" free coupon good for one adult admission. . . . Revival of "A Woman's Face" and "Dr. Jekyll and Mr. Hyde" at Loew's Broad, aided by a saturation TV spot announcement campaign and an extra-large newspaper ad budget, brought more than double the normal business at that theatre, manager Robert Sokol reports. . . . Continuing large business caused a fourth week of "The Four Poster" at the World. . . . Education committee of the Ohio Senate has postponed its hearing on Senator Charles Mosher's anti-censorship bill to April 20. . . . All local theatres reported a decided upswing in business Easter week with top attractions including "Peter Pan," "Hans Christian Andersen," "The Naked Spur" and "Last of the Comanches."

DENVER

Tom Knight, theatre owner of Riverton, Wyo., flew another of his almost regular mercy flights to Denver when he brought a girl here, formerly polio stricken, who had been injured in an auto wreck. . . . Joe Forgeron, booker at 20th Century-Fox, resigned to return to his home in Boston. He is succeeded by Bus Amato, shipper, with that job going to Phil Croyle, new to the business. . . . Ida Barker Butler, recently with Intermountain Theatres and Republic, Salt Lake City, has joined the office force at Universal here. . . . Gene Vitale, Paramount booker and Dick Ivy, booker at Intermountain Film Exchange, have teamed up to buy Intermountain Film Exchange from Don Hammer. . . . Wm. Jones and Don Borthwick will open a 250-car Peaks drive-in at Wheatland, Wyo., this month.

DES MOINES

An $85,000 drive-in theatre is being constructed at Emmetsburg by the Emmetsburg Amusement Co., operator of the Iowa theatre there. The drive-in will take care of 400 autos and is being built on a 10-acre tract. . . . H. D. Barnes, manager of the Capitol theatre at Clinton, has been named director of advertising and public relations for Central States Theatre Corp.—a new post. Harold Aldinger, manager of Clinton's Rialto, succeeds Barnes and will manage both the Capitol and the Rialto. . . . Operators of the Iowa theatre at Jefferson are building a new outdoor house on property adjoining the airport. . . . The Lux theatre at Massena, which was dark for two weeks, has been reopened following action by the Massena Chamber of Commerce. . . . Betty Hemstock has returned to NSS after spending a year in California. . . . Les Durland and Clarence Schultz of Kansas City were in Des Moines for the 1953 opening of the Capitol drive-in. . . . Mr. and Mrs. Nels Petersen have purchased the Pier theatre at Pierson. . . . Leo Peterson is planning to resign as manager of the Princess theatre in Eagle Grove. . . . M. A. Fauver, who was in the theatre business in Iowa for 27 years, died in Brooklyn, Ia., at the age of 85.

BILL JENKINS, A LEADER IN ATLANTA THESE MANY YEARS

ATLANTA: With the Georgia Theatre Company celebrating its Silver Anniversary, it is worth while to look at the man responsible for its growth and success, William K. "Bill" Jenkins. Mr. Jenkins has been around the business for some 33 years, and his ownership of Georgia houses is of 25 years' duration.

He was running those houses, it is apparent from a reading of the record, while doing other things, such as managing independent exchanges, like S. A. Lynch's, in Atlanta. Actually, though, he built his first theatre, the West End, later the Palace, in that city, in 1927-28.

In the latter year, he became Atlanta real estate director for Publix Theatres; and then the same year went to New Orleans as Saenger Theatres resident director. Thereafter ensued experience with Publix in Dallas, and with Rickard-Nace Theatres in Phoenix. And then in 1932, he consolidated his Georgia theatre interests with Publix, from 1932 to 1950 acting as the division's general manager. And then, in 1950, he became 99 per cent owner.

Mr. Jenkins got his start in 1920 in the office of Y. Frank Freeman's Southern Enterprises, Inc., Atlanta, after accepting Mr. Freeman's enticing offer. Mr. Jenkins was with the Southern Bell Telephone and Telegraph Company. Mr. Freeman doubled his salary.

A native of Hamilton, Ga., Mr. Jenkins currently spends most of his time at his farm in Lauderdale, Fla.

A list of his affiliations certainly shows the man a public spirited citizen. He not only is head of various theatre corporations; he also is a director of the First National Bank; a member of the Advisory Council, Industrial Panel, State of Georgia; was exhibitor chairman for the exchange area's Red Cross Drive, United Nations Week, March of Dimes, and the Third, Fourth and Fifth War Bond Drives; is state chairman of fund raising for the National Foundation for Infantile Paralysis.

WILLIAM K. JENKINS

He also is chairman of the Citizens' Committee for the Army and Navy; a Lt. Colonel on the Governor's staff; trustee of the Atlanta Music Festival; also, of the Atlanta Foundation, charity organization; an Admiral of the Georgia Navy; a life member of the High Museum of Art.

Mr. Jenkins is a member of the following social organizations: Rotary, Elks, Variety, Piedmont Driving, Capital City, Quiet Birdmen, Carolina Yacht, Florida Yacht, Lauderdale Yacht, Motion Picture Pioneers, Georgia Chamber of Commerce, and the Georgia Tech Alumni Association.

DETROIT

Several film critics in town were pleasantly surprised when a can-can dancer from "Moulin Rouge" which is playing at the Fox, passed out champagne. . . . E. R. Holtz, president of the Grand Riviera Co. and LaSalle Garden Theatre Co., confirmed the sale of the Riviera to the James Nederlander interests for transformation into a legitimate theatre. . . . Raymond J. Meurer, United Detroit Theatres counsel, will head the United Cerebral Palsy Association of Michigan, succeeding Earl J. Hudson, who has left for Hollywood as vice-president of the American Broadcasting-Paramount Theatres western division. . . . Montague Gowthorpe and Ed Stuckey of Butterfield Theatres, are on the West Coast to look over CinemaScope.

HARTFORD

John Benedetto, acting manager of Loew's Poli theatre, Worcester, Mass., since the recent illness and death of Harold H. Maloney, has been named manager of the theatre, according to an announcement by Harry F. Shaw, division manager. . . . Newest drive-in theatre in Connecticut, the 700-car capacity Bowl drive-in, on Route 1, Stratford, has been opened by Seymour Levine and associates. . . . Three other outdoor projects, Manchester Drive-In Theatre Corp. unit at Bolton; Markoff Bros.' drive-in at Portland; and Joseph E. Tinty's situation at Plainville, are slated for Connecticut openings this year. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres and Mrs. Shaw were due back in New Haven from a vacation cruise in the Caribbean. . . . Norman Turgeon of the Pike Drive-In Theatre Corp., Newington, Conn., has left for Army service.

INDIANAPOLIS

Walter Wolverton is opening the Circle this week at 9 A.M., to accommodate early

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birds waiting to see "Peter Pan." It's the leader in the Easter Parade. . . . Al Hendricks, manager of the Indiana, is recuperating at St. Vincent's Hospital following a gall bladder operation. . . . Al Blocher and Bill Carroll represented the Allied Theatre Owners of Indiana at the Ohio Allied convention in Columbus April 7-8. . . . Trueman Rembusch, president of ATOI, will attend the House Ways and Means Committee hearings on Federal admission tax exemptions for motion picture theatres at Washington April 20. . . . Tommy McCleaster, 20th-Fox district manager, visited the branch here last week. . . . Fletcher Brewer, State, Lafayette, and Don Burnett, Rex, Terre Haute, are vacationing in Florida. . . . M. J. Atkins, Jeffersonville, is now operating the Clarksville drive-in.

JACKSONVILLE

More than 100 theatrical folk attended the surprise send-off party given for Phil Lentz, manager, Palace theatre, when he resigned to begin management of the Silver Moon drive-in at Lakeland. . . . First-run houses competed strongly for Easter week patrons. . . . Lynn F. Goodyear is the new Palace manager, coming here from the Lyric theatre, Gainesville. . . . Independent film booking agencies now in town are the Film Exhibitors Service, managed by H. B. Hearn, and the ABC Theatrical Enterprises, managed by Karl Chalman. . . . Work has begun on the enlargement of the 4th Street drive-in theatre, St. Petersburg. . . . Jim Cartwright, Daytona Beach district manager of Florida State Theatres, visited the FST home office here. . . . Robert Battin is now managing the Paramount theatre, Palm Beach, replacing William Klug. . . . Charles Griswold is gone from the Colony theatre, Ft. Lauderdale, and Thomas McConnell is the new manager.

KANSAS CITY

Easter sunrise services were held at three drive-in theatres near Kansas City. . . . The St. Louis exhibitors' association (eastern Missouri and western Illinois) and the Kansas-Missouri Association (western Missouri and the state of Kansas) have set May 5 and 6 tentatively for the proposed "all-Missouri" joint meeting of exhibitors. The place is Lake of the Ozarks. . . . Ed Resnick has been transferred from the Omaha Universal office to replace the Kansas City salesman Tok Taylor, who received a year's leave of absence to visit his homeland, England, for the coronation. . . . The Exhibitors Film Delivery Service is setting up for service to drive-in theatres in the area.

LOS ANGELES

Lou Goldstein, Warner Theatre Department booker, has resigned his post and is returning to the East. . . . Plans for a new drive-in theatre in East Bakersfield have been approved by the county planning commission and construction on the project is to begin shortly. The builders are Lloyd Miller, O. E. Scott, James Banducci, William Gannon, Owen Clark, Mike Easley and Jeff Lewis. The Ozoner will be a twin, to be known as the Bel-Air, and will accommodate a total of 1,400 cars. . . . Selig Pitt, manager of the Uclan theatre, Westwood, is in the Cedars of Lebanon hospital following a heart attack. . . . In town on a buying and booking assignment were the Diamos Brothers from Arizona. . . . E. E. Beuerman has been upped to salesman from the booking department at the Paramount branch. . . . A remodelling job on its Banning theatre in Banning is being plotted by Fox West Coast.

MEMPHIS

Carlton Futch, owner, has finished a new 400-car drive-in at El Dorado, Ark., and plans a formal opening May 1. . . . Andy Jonas, owner, has completed his new drive-in at Trenton, Tenn., and opens this weekend. . . . J. V. Frew, Universal district manager, Atlanta; Ben Y. Cammack, RKO district manager, Dallas; and Charles Fimonelli, New York Universal executive, were Film Row visitors. . . . Cozy theatre, Tuckerman, Ark., closed for some time, has been re-opened by its owner, Carl Christian. . . . B. D. Bright, owner, opened his Hi-Y drive-in, Henderson, Ky., for the season April 3. . . . J. W. Lyles, owner, opened Kentucky Lake drive-in, Benton, Ky., last week. . . . Carl Skaggs, well known office manager, M-G-M, has resigned to become associated with Ned Green, exhibitor, who operates Princess and Legion theatres at Mayfield, Ky., and will soon open his second drive-in in that community.

MIAMI

A Coronet modelled fur fashion show was an added attraction during the showing of "The Lady Wants Mink" at the Roosevelt. . . . Miracle's Franklin Maury and Mel Haber had the hens on an assembly line with their order for 1,500 eggs for the theatre's 5th annual Easter Egg hunt. . . . Mrs. "Sonny" Shepherd and Mrs. Albert Pollack are co-chairmen for the fund raising luncheon-fashion show to benefit Variety Children's Hospital. An alumna of the hospital, Sheri Lou Shepherd, was named "Miss Tonsilectomy" and will model children's fashions at the show. . . . Over the protests of near-by military authorities whose jet plane runway is a close neighbor, the Bernstein Theatres are constructing an 850-car drive-in expected to be completed by June 15. Bernstein claims CAA approval of site and scientific construction.

MILWAUKEE

The Bluemound drive-in, managed by Robert Gross, was the first outdoor theatre to open here April 1. At their gala re-opening they presented to every lady a string of pearls. . . . Free souvenirs and toys for the kiddies were given out April 4 when the Victory drive-in theatre opened here. . . . Standard's 41 Twin Outdoor also opened April 4. . . . More drive-ins reported ready to open this month are Sig Goldberg's Highway 29 at Wausau; R. H. Karath's various drive-ins throughout the state; and John Adler's 10-13 drive-in at Marshfield. . . . Dan Dailey is expected to make a personal appearance here at a benefit show April 31 at the Fox-Wisconsin theatre.

MINNEAPOLIS

A theatre for three-dimensional pictures will be included in the Hub shopping center in suburban Richfield. Construction work already has started on the project. . . . Edward L. Walton, executive assistant to James Grainger, RKO president, was in from New York. . . . North Central Allied received several hundred letters and cards from the public as the result of an ad run in the local papers asking public support in helping defeat the "pre-release" policy. All the replies condemned the policy, according to Stanley D. Kane, NCA executive counsel. . . . William Sears, general manager of Minnesota Entertainment Enterprises, is recovering from an operation for a ruptured appendix. . . . M. A. Levy, 20th-Fox district manager, stopped at the Kansas City and Des Moines exchanges on the way back from his vacation in Palm Springs.

NEW ORLEANS

Film Row appeared rather desolate during Holy Week without its usual buzz and stir of visiting exhibitors. Among the few seen around were Mr. & Mrs. I. Oberlin, Ritz, Natchez, Miss.; Herb Hargroder, Beverly drive-in, Hattiesburg, Miss.; Ed Ortte, Clermont Harbor, Miss.; Ted Solomon, McComb, Miss.; Mr. & Mrs. Gilbert Romero, Lafayette, La.; Cy Carrolla, Arcade, Slidell, La.; Ann Molzon, Labadieville, La., and Mr. and Mrs. Ed Thomasie, Marrero, La. . . . All exchanges closed on Thursday night and did not reopen until Monday morning in observance of Good Friday. . . . United Theatres, Lazarus neighborhood theatres as well as other neighborhood and suburban theatres, in keeping with their yearly practices, did not open their doors on Good Friday. In various parts of Louisiana, exhibitors suspended operations during the entire Holy Week. . . . Gil Brandon was here from Memphis visiting brother Dan and family.

OKLAHOMA CITY

At Phoenix, Ariz., a new drive-in theatre, the Rodeo, has opened. Large enough to accommodate 550 cars, the new installation features one of the largest screens in the Valley. It is owned by J. B. McCormick, Jr., a long-time theatre man in Arizona; Wade F. Allen, a Detroit theatre man; and Weldon Girard, who has a theatrical supply company at Phoenix. . . . The Mayflower, Bison and Yale theatres, in Oklahoma City, had a giant Easter show. . . . Ted Drummond, manager of the Capitol Theatre, was a very proud papa, when his daughter a "Bluebird" sold $350 worth of candy during a drive a few weeks ago. . . . The Liberty theatre at Lone Wolf, Okla., was destroyed by fire March 29. C. E. Truitt is operator of the theatre. . . . The Criterion theatre at Shawnee, Okla., will be closed till further notice.

OMAHA

"Bwana Devil" more than doubled average business at the Omaha theatre and "Peter Pan" tripled same at the Brandeis when they showed here the same week. Both were running at higher price levels. . . . Jake Mitchell, in the equipment business here many years with three different firms, died at Tampa, Fla. . . . One of the performers at the big yearly exhibition of the Omaha Figure Skating Club on the Ak-Sar-Ben Coliseum ice rink was Mrs. Esther Green, owner of FEPCO, theatre printing firm. . . . The Variety Club's campaign for funds to build a school for Opportunity Center, Inc., has topped $23,000.

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PHILADELPHIA

Albert Francietto has taken over the New Ritz and reopens the neighborhood house this week. . . . Yevsie Petrushansky, film producer and director, has joined the staff of Judylyn Productions. . . . Bob Heintz is constructing a commercial studio here for the production of advertising and TV films. . . . Kayton Amusement Co., of Franklin, Pa., is building a 600-car drive-in near Dover, Del. . . . Bob Warner left National Theatre Supply to join the Berlo Vending Company as an assistant to branch head Ralph Pries. Succeeding him at NTS is Stanley Lechner, who has been in the New York office for many years. . . . Bernard Z. Schantzer, one of the owners of the Silver, Coatesville, Pa., became a father with the recent birth of a daughter.

PITTSBURGH

Charley Eagle, veteran manager of the Stanley theatre, is recuperating from injuries received in an automobile accident. Assistant manager Art Cohn was in charge until Eagle's return. . . . John D. Walsh, long-ailing manager of the Fulton theatre, is back on the job and Frank King, who served as his replacement, is taking a well-earned vacation. . . . Charlie Simonelli and Phil Gerard, the Universal-International advertising and exploitation men, visited Jimmy Stewart's parents at nearby Indiana, Pa. . . . Pete Dana planed in from New York to help his wife, Frances, celebrate her birthday. . . . Columbia Pictures' salesman Charlie Dortic and his wife recently celebrated their 30th wedding anniversary.

PORTLAND

This week the downtown houses are overloaded with hiked price pictures. . . . Only the Liberty theatre remains with regular price film this session. . . . Marvin Fox has two strong product in that house and advertising regular admission prices. . . . The Mayfair theatre will be called The Moulin Rouge for the duration of the picture of the same name. . . . Evergreen "VP" Thedford here to meet with Oregon district manager Russ Brown and then return to office in Seattle. . . . WB field man Max Bercutt here for several hours and then planed to LA for opening of "House of Wax.". . . Sammy Siegel, Columbia field man, also here for a couple of days and accidentally bumped into boyhood buddy, Max Shifrin. . . . Frank Breal, News theatre manager, is in San Francisco getting dope on 3-D newsreels.

PROVIDENCE

Edward M. Fay, dean of Rhode Island showmen, and a prime mover in the recent R. I. March of Dimes campaign, won high praise at a buffet dinner given by Lou Pieri, state chairman, in his private office at the R. I. Auditorium. It was announced that this year's campaign raised $206,000, compared to $126,000 last year. Theatre owners and operators were congratulated for the large part they played in the drive. . . . Harold Lancaster, manager of the Pawtucket Strand, headed the committee that arranged the Brotherhood Week activities in the Blackstone Valley. Lancaster was largely responsible for planning a forum in which all faiths were represented by leading Rabbis, Priests and Ministers.

SAN FRANCISCO

Harvey Theatre Construction Company has the contract to design and build a theatre to be called the Glasgow at Glasgow, Montana, at a cost of $200,000. To be 3-D equipped and seating 750, the house will be California Gothic in style, according to Edward Davison, manager of the John Survant, estate, owners of the theatre properties in Glasgow. . . . Western Theatrical Equipment Company closed deals for equipping 5 drive-ins and one standard house with 3-D. . . . Gerald Hardy, president, Westland Theatres, announced purchase of Al Chamberlain's interest in the Pismo Theatres (Pismo, Pismo Beach; Rio Grande, Rio Grande). . . . Blumenfeld Theatres sold El Camino, San Rafael, to J. C. Penney Co. for conversion to a store.

ST. LOUIS

All drive-ins opened in this area last week and opening business was brisk. Severe windstorm of last week however caused some damage to the outdoor theatres. Many of the local drive-in theatres were utilized for Easter Sunday morning devotions by various denominations. . . . Completion by next fall of the new South Side Day Nursery, principal Heart Fund activity of Tent No. 4 of the Variety Clubs International, has been announced. The Variety Club, under Edward B. Arthur, Fanchon and Marco, St. Louis Amusement Company, will make $40,000 available for completion of the nursery. . . . Three-dimensional changeover is going full steam here. National Theater Supply reports more than 100 orders for 3-D equipment installations.

TORONTO

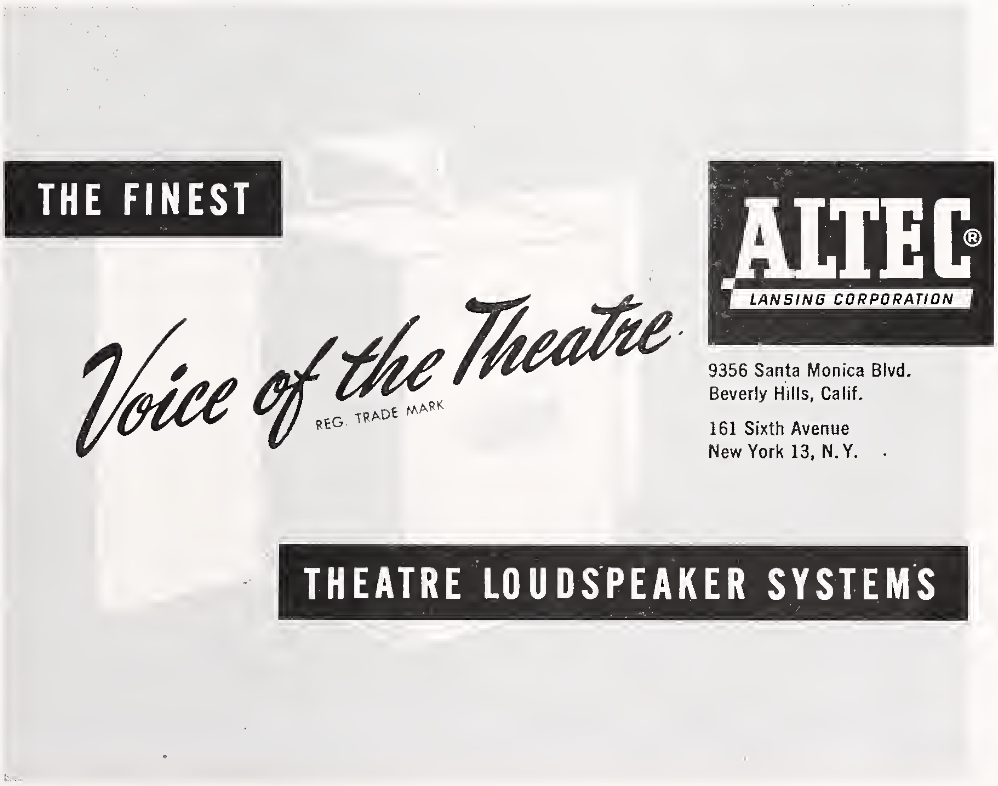
The new Theatres and Cinematographs Act of the Province of Ontario has become law with the third reading given it in the Legislature. . . . Among those attending the Mexico City convention of Variety Clubs International will be Bert Wilkes, Hye Bossin, Rube Bolstad and Bill Summerville. . . . W. J. Burak, a Hafford, Sask., businessman, has assumed the management of the Rio theatre, North Battleford. . . . Jules Levey, motion picture producer, was in the city for a few days. . . . Eight theatre managers are cooperating in plans for a three-theatre, large-scale show in aid of Variety Village.

VANCOUVER

Maurice Saifer, former branch manager for Warner Bros. at Calgary, passed away after a long illness which forced his retirement last year. He was 40. . . . Irene Edie, formerly at the Capitol, is the new secretary to manager Wally Hopp at the International Cinema. . . . Jean Wells, of the Cinema, resigned to raise a family. . . . 3-D era has hit town with "Bwana Devil" at the Paradise and Plaza and "House of Wax" at the F-P Strand. . . . Bob Harris of the Paradise is leaving for a three months' vacation in his native England. . . . Jean Nicholson, W-B cashier, on a motor vacation to Saskatoon. . . . Drive-ins are not doing much business to date. The late spring is no help. . . . Jack Marks, of the local office of International Film Distributors, has left for Calgary to take over the IFD office.

WASHINGTON

The Plaza and Little theatres scheduled morning matinees during Easter vacation, of "Rebecca of Sunnybrook Farm." . . . Samuel Goldwyn was honored by the American Newspaper Women's Club. . . . Tent No. 11 has entered, in the Press Representatives Contest, the full page tribute to the Variety Club of Washington, printed in the Washington Post by the Hecht Co. November 24, 1952. . . . Sidney Lust Theatres turned in $2,252 in collections for the March of Dimes. . . . Don King, of the Mt. Vernon drive-in theatre, will take charge of the new Branch Ave. drive-in. Joe Argenzio will replace him at Mt. Vernon.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THEATRE LOUDSPEAKER SYSTEMS

Texas Group Will Exploit 1953 Awards

DALLAS: In an effort to take advantage of the box office value which the Academy Awards make for winning pictures and players, the Texas Council of Motion Picture Organizations' executive board has unanimously approved a proposal to set up a statewide campaign preceding next year's awards. The proposal was submitted by Phil Isley, president of Phil Isley Theatres and of Texas Allied.

Previously, Mr. Isley announced that his California and Texas theatres would stage a pre-awards contest in which $10,000 in prizes would be given to patrons polling most nearly the actual Oscar awards. He said, "We have been remiss in recognizing the box office potency of the Academy Award selections. Televising the affair this year has had a marked reaction at the box office. If the entire campaign is properly presented and executed in all theatres throughout the nation, it is not an exaggeration to expect some $8,000,000 added revenue which can directly be attributed to the Academy Award presentations.

Paul Short, National Screen Service division manager, has been appointed to create Texas COMPO's campaign and contest. The "Texas COMPO Academy Award's Contest Package" will be available to exhibitors nationally at the production cost of $48.50, it was announced by Kyle Rorex, executive director of the organization. The campaign will present a format for a contest similar to the one Mr. Isley's theatres had planned.

The contest is scheduled to begin next January 15 and run through the night of the awards. Mr. Rorex added that all orders for the contest package must be submitted before December 1.

Schine Circuit Picks A 50-Theatre Winner

Climaxing one of the most successful circuit-wide contests in the history of the Schine Circuit, a couple from Carthage, New York, will spend their Easter vacation in New York City as the winners in the 50-theatre competition in connection with the pre-release showings of Universal-International's "Ma and Pa Kettle on Vacation." The New York trip represents the grand prize in the simple letter writing contest which was open to all children of school age in the 50 theatres. The subject was "My Ma and Pa Deserve a Vacation Because . . ." in 50 words or less. In addition each participating theatre promoted local prizes for the best letters. The winning couple, Mr. and Mrs. Anthony Plumadore, who have 13 children and have never been more than 100 miles away from Carthage, won through the Strand Theatre in that city.

California Exhibitor Group Plans April Activities

SAN FRANCISCO: The California Theatres Association will be host to a general exhibitors meeting April 20 and join with the Junior Chamber of Commerce April 23 in sponsoring a "Youth in Business Day."

The general meeting will honor visiting Theatre Owners of America officials, Herman Levy, E. E. Martin and Mitchell Wolfson at the local Variety Club. Chairman of the day will be Roy Cooper, of United-California Theatres, who is a regional vice-president of the TOA. He will be assisted by Graham Kislingbury and John Parsons.

L. S. Hamm, president of the organization, who is also a director of TOA, has announced that the "Youth in Business Day" activities will include visits by the young people of the city to film exchanges, the administrative offices of Golden State Theatres. National Screen Service and a first run theatre. Irving Levin and Boyd Sparrow head the committee which will acquaint the youngsters with film booking, cutting, poster work and exhibition.

House Delays Anti-Trust Suit Limitation Action

WASHINGTON: A bill to set up a uniform five-year Federal statute of limitations on private anti-trust suits has been put aside until later this month by the Judiciary Committee of the House of Representatives. The bill has already been reported by a sub-committee and discussed at a closed door meeting of the full committee. Action on the bill was postponed because some opposition was expressed to portions of the legislation, and several members interested in the bill were absent. The bill was put over until the House returns from its Easter recess in mid-April.

Eisenhower Nominates Anti-Trust Unit Head

WASHINGTON: President Eisenhower has sent to the Senate the nomination of California Judge Stanley N. Barnes to be Assistant Attorney-General in charge of anti-trust activities. The anti-trust division has been without a chief since the new administration took over January 20. Major decisions on anti-trust policy had been delayed while the President tried to find someone to take the job.

To Head NAVA Meeting

Harold Baumstone, president of Haldion Films and Almanac Films, has been named chairman of the National Audio Visual Association film conference which will hold its annual meeting at the New Yorker Hotel, New York City, April 23-24.

Salesmen Plan Dinner

The Colosseum of Motion Picture Salesmen of Indianapolis will hold its fifth annual dinner and dance April 25 at the Marcott Hotel, Indianapolis.

Canada Has Seating Total Of 1,108,925

TORONTO: Total number of seats in theatres in Canada showing 35mm has reached the record figure of 1,108,925 for 2,028 standard-type theatres and 104 drive-ins, according to Clare Appel, executive director of the Canadian Motion Picture Distributors Association. This figure is an increase of 49,585 seats over the 1,059,340 shown in the Association's 1952 summary.

The gain was greater than the one reported in 1952, which was 37,658. That figure covered a 15-month span—from January 1, 1951 to March, 1952—while the current tabulation is only for the 12-month period since then.

Drive-in seating is figured as three per car, the figure used by the Ontario theatre branch and the Composers, Authors and Publishers Association of Canada. The two organizations then adjust their charges, taking into consideration that the drive-ins are open only half the time that other theatres are.

Hollywood Paramount Theatre Can Sue

The United States Circuit Court of Appeals for the Second District in New York last week ruled for Fanchon and Marco, Inc., in an appeal by that company against Paramount Pictures, Inc., as to the right of Fanchon and Marco, Inc., as a stockholder, to bring suit in the name of Paramount Hollywood Theatre Corporation (a company owned 50% by Fanchon and Marco and 50% by Paramount Pictures operating the Paramount theatre in Hollywood, California).

Paramount Pictures, Inc., as 50% owner of Paramount Hollywood Theatre Corporation, and having one-half of the board members, refused to join in having Paramount Hollywood bring an anti-trust suit against Paramount Pictures, Inc. Fanchon and Marco, Inc., then brought the suit after Paramount Pictures, Inc., refused to join the action.

The action of Fanchon and Marco, Inc., asking for a trial on the merits was upheld by the U. S. Circuit Court at New York.

Complete 70% Exchange Of Warner Bros. Stock

Since the reorganization of Warner Brothers February 28, more than 70 per cent of the old stock has been exchanged for the new stock of the picture company, it has been announced by Harry M. Warner, president of the company. In a letter to stockholders, Mr. Warner advised those who have not already done so to exchange their stock, tax-free, on the basis of one share for a half share in both the new picture company and Stanley Warner, the theatre company.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Public Relations First—Then Tax Reductions

FILM industry has always bemoaned its failure to obtain better public and press relations, and as Mark Twain remarked about the weather, a lot of people talk about it, but very few do anything about it. Right now, many industry leaders are engaged in a running fight with legislators to have the admission taxes either repealed or reduced, on reasonable grounds of injustice.

But the whole thing simmers down to a point of order. Almost any of these leaders would advise an employee, if he hoped for a raise, to make himself more valuable, or prove to his boss that he was worth more money. It isn't sufficient—or, at least, it didn't used to be, in our day—to merely go to the office and say you need the money. You had to earn it, first.

Motion picture business is in the same spot with the law makers and the public. Convince them that you deserve a break, and you'll get it. Merely cry, and you won't. If our industry, press and public relations were up to snuff, we would have a much easier task with the tax collectors. A lot of previously-placed publicity stands in our way—for instance, that all producers of motion pictures are millionaires, that all theatres make money hand over fist, that everybody in this busines is filthy rich. That all counts against us with the tax assessor.

If, on the other hand, there were more concentration on telling and selling the story of our community relations, of our excellent local cooperation, our services and facilities, as purely local business enterprise, there would be less inclination to think of motion pictures as absentee operation, directed from afar, by those who never had it so good. The manager, at the point of sale, has the tax situation in the palm of his hand, and he alone can solve it, by knowing and using his personal approach to the public authorities, beginning at his lobby doors. Multiply this effort by 17,600 operating theatres, and you get somewhere.

Legislative bodies are very reluctant to *ever* give up *any* revenue, once in hand, and it takes real pressure, from the grassroots, to upset the income which a state, municipal or federal government may be receiving in the form of taxes. You have to show them that you really deserve relief.

Martin G. Smith, out in Toledo, is battling to repeal the Ohio censorship law, on very reasonable grounds. But it's the little matter of $300,000 a year in state revenue that actually stands in the way of reason.

A NICE GESTURE

More and more drive-in theatres, open and operating in this early Spring, have made their facilities available for Easter dawn services, conducted jointly by ministerial associations and church groups in all parts of the country. Notably, the Walter Reade Theatres in New Jersey, have several such community services scheduled, as this is written. It's fine public relations, accomplishes a great amount of good will for drive-in theatres and costs little or nothing beyond the effort.

Drive-in theatres are uniquely placed, in their geographical and physical aspects, to perform unusual public services that are beyond the reach of the formal theatre. Audiences—and congregations—may arrive at 6:30 a.m. for a community service, without any particular difficulties or problems. It provides a central meeting place for parishioners of many denominations—it's in the open air, and by daylight. There can be no doubt of the intent and purpose of such gatherings.

Time has been, and recently, when drive-ins were subject to criticism, for sundry reasons, and it is primarily because the drive-in is *for the family* that it is urgent and necessary to overtake malicious rumors and destroy them with proper public relations. Every drive-in operator will do well to pause and think of ways and means whereby it may be possible to please the general public.

¶ As predicted in these paragraphs early in January, Cinerama will be shown mostly in their own theatres, operated under "4-wall" leases, which means they take the theatre on a real-estate basis, and provide both the installation of Cinerama and the operating management, throughout. The latest bulletin from Cinerama authority foresees 200 such theatres in as many cities.

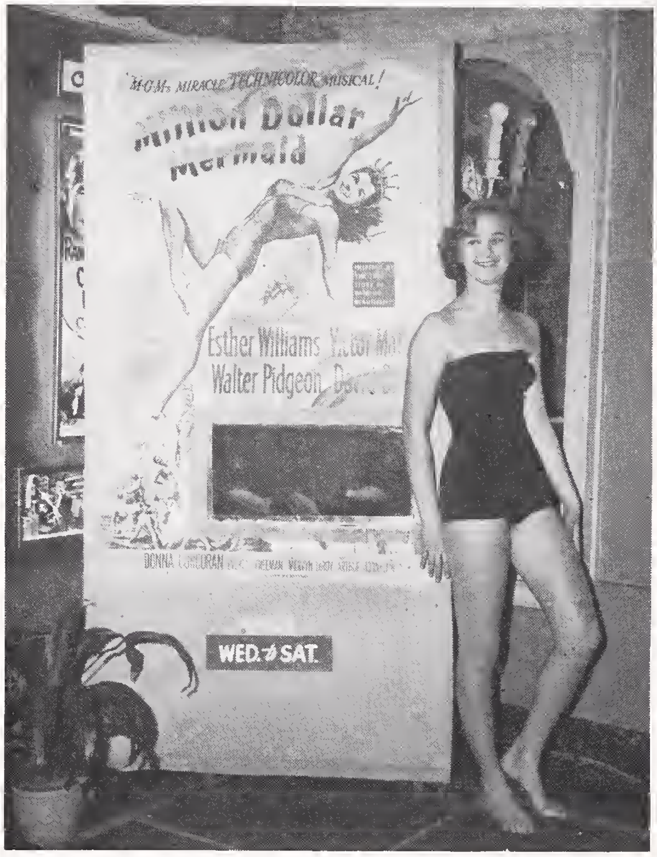
Such a circuit would take a lot of theatres out of circulation, for this is not motion picture business any more. It becomes legitimate theatre operation, conducted at the legitimate theatre scale of admission prices and operating with such a staff in the box office and the booth, that it's outside any dimensions known to film theatres. It's really a new dimension, and that's no fooling. Predictions are that Cinerama will gross two million dollars in its first theatre installation on Broadway, by October, and starts off with a gross of $30,000 a week in its second installation at the Music Hall in Detroit

* * *

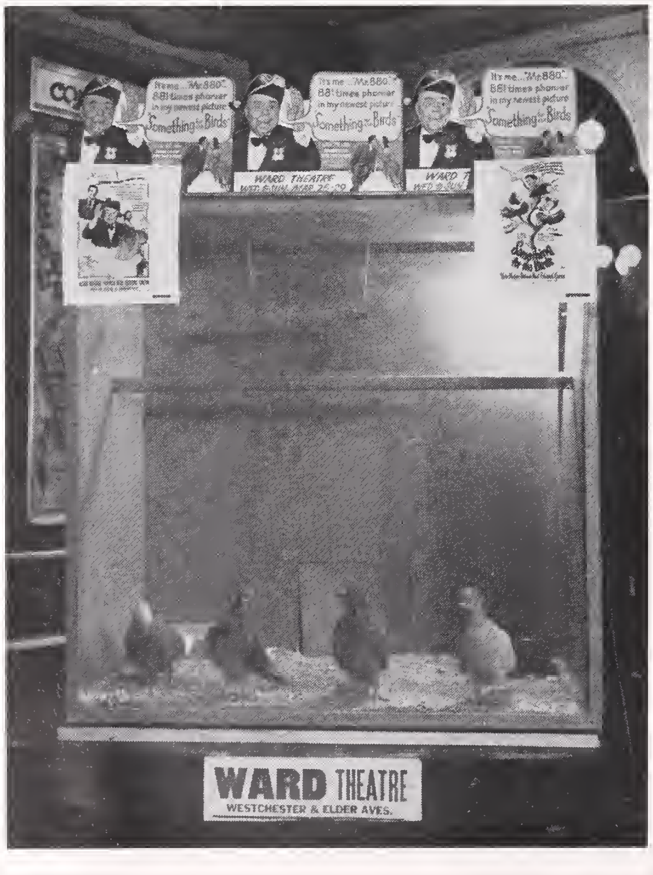
¶ American Legion magazine has a circulation of 3,600,000 and reaches every Legionaire throughout the world. There is a Legion post in practically every city, town and hamlet in the 48 states, and many potential movie patrons and participants in community affairs, with the local theatre manager. We cite this background to call attention to a feature article in the April issue which was authored from this corner, and may be interesting to members of the Round Table, as well as the Legion itself.

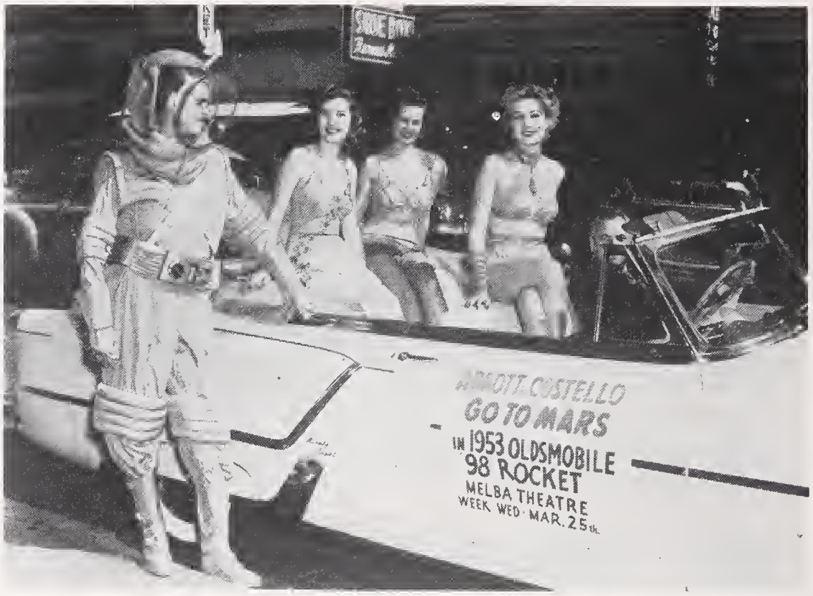
We have long expressed the hope that there would be more pieces in the national magazines about motion pictures, and theatre managers, written from within the industry and not by outsiders with small interest or affection for our business affairs. Also, we hope an increasing number of managers, everywhere, will take the stump at Legion meetings, civic clubs and luncheon groups, to tell and sell the story of motion pictures, constructively. —*Walter Brooks*

Good Men At Work

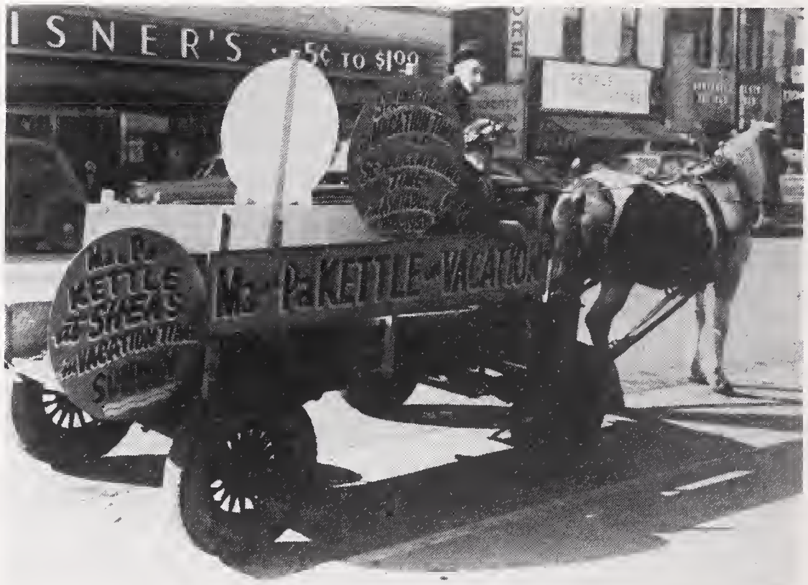

M-G-M's MIRACLE TECHNICOLOR MUSICAL!
Million Dollar Mermaid
Esther Williams
Walter Pidgeon
WED. to SAT.

There are few members of the Round Table who are more deserving of praise than Alfred Loewenthal, manager of Skouras Ward theatre in the Bronx, New York. Note what he has done, for "Million Dollar Mermaid" above, and with "Something for the Birds" below.

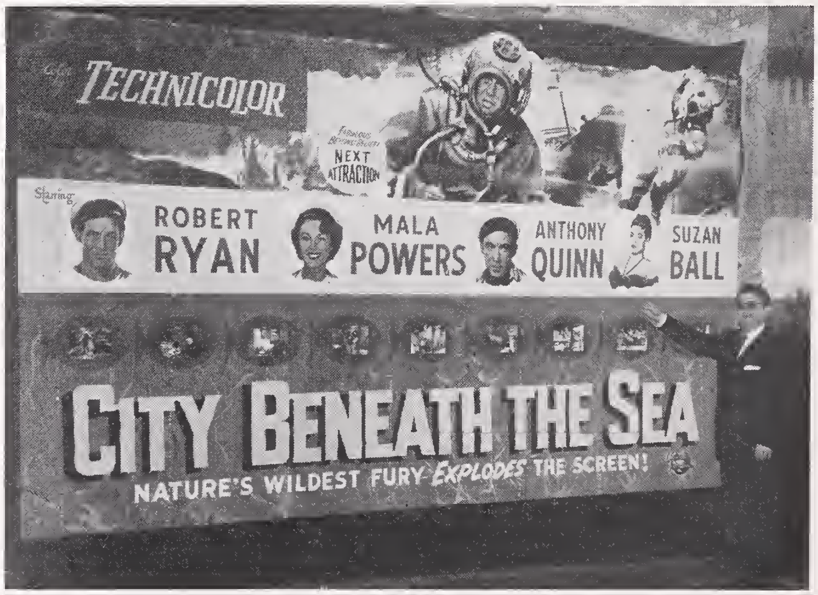

Something for the Birds
WARD THEATRE
WESTCHESTER & ELDER AVES.


ABBOTT COSTELLO
GO TO MARS
IN 1953 OLDSMOBILE
98 ROCKET
MELBA THEATRE
WEEK WED. MAR. 25th.

Assistant manager Jimmy Gorham, in the space suit, and manager Harry Curl, of the Melba theatre, Birmingham, behind the wheel, as they escort "three heavenly bodies" around town.


ISNER'S 5¢ TO $1.00
Ma-Pa KETTLE on VACATION
Ma Pa KETTLE at SHEAS

Dale Tysinger, manager of Shea's theatre, Ashtabula, Ohio, developed this realistic street ballyhoo for "Ma and Pa Kettle on Vacation" with a dead-ringer for Percy Kirkbride, driving.


TECHNICOLOR
NEXT ATTRACTION
Starring
ROBERT RYAN
MALA POWERS
ANTHONY QUINN
SUZAN BALL
CITY BENEATH THE SEA
NATURE'S WILDEST FURY EXPLODES THE SCREEN!

Carl Ferrazza, manager of Keith's theatre, Cincinnati, working with U-I's field man, Duke Hickey, created this display—using a combination of poster cut-outs and still photographs.

There IS a Doctor In The House!

The first quarter for the Quigley Awards closed in New York on March 31st, and crowding the entries are substantial campaigns from Charles E. Doctor, manager of the Capitol theatre, Vancouver, and Quigley Grand Award winner in 1950. It's an embarrassment of riches to have so many that are so good and so pertinent to the cause of showmanship. Leading among the current arrivals is the particular campaign on "Something for the Birds" which just captured the top prize in the 20th Century-Fox contest, announced last week. It's something for showmen to see, for prize-winning showmanship of this order is an inspiration to both judges and contenders.

Tough Time to Campaign

Charlie launched this campaign ten days before Christmas and in the midst of civic elections which command lots of newspaper space in opposition to theatre promotions. So, he had his work cut out for him, and here is proof that he has done the job. He calls it "well tailored" and that certainly fits. Since it was the holiday season, he plastered Vancouver with false mustaches, labeled "If you're nine or ninety —it's Something for the Birds"—an attention getter that started things rolling. His gimmicks, street ballyhoo, newspaper breaks were birdies.

He had photo tieups, quiz tieups and an "Admiral" contest——"find the Admiral" on Vancouver streets for $300 in sponsored prizes, to say nothing of a "Raffles" hunt. Local papers came through in typical Vancouver fashion with front page and run-of-the-paper publicity in free space. Cooperative ad pages were underwritten by different sets of sponsors, to give the theatre free ads. "Pepsi-Cola Did a Job"—and you can sing that to the tune of the commercial jingle. We note one big halftone of Edmund Gwenn, star of the picture, printed in red ink right on top of the *Vancouver News-Herald's* front page news copy, to command unlimited attention. The publisher of the newspaper wrote Charley a complimentary letter on joint promotions.

It's a Showman's Town

Also in the current submissions which Charlie Doctor specifies for entry in the first quarter are campaigns on "Showboat" —involving an actual "Showboat" cruise in Vancouver waters; "Jack and the Beanstalk" with a local bakery tieup, and "Father's Little Dividend" which had 2,765 free lines of publicity in the *Vancouver Daily Province* and was completely underwritten, cost-wise, by Marlow Studios and other commercial sponsors. It's wonderful how much Vancouver merchants will do, and the money they will spend, of their own, to advertise Vancouver movie theatres!

SHOWMEN IN ACTION

George Sawyer, manager of the Victory theatre, New London, Conn., took part in the local Red Cross blood campaign as part of his public relations program for the month.

▼

Sid Kleper, manager of Loew's-Poli College theatre, New Haven, Conn., called "Taxi" in loud exploitation tones, and had a sheetful of stunts to report in his campaign.

▼

Ed Meade, manager of Shea's Buffalo theatre, Buffalo, N. Y., placed special placards advertising the locally-manufactured Bell helicopters in action, as part of "Battle Circus," the new Humphrey Bogart-June Allyson picture.

▼

The local distributor of *Look* magazine in Watertown, N. Y., permitted ushers from Schine's Avon theatre to paste stickers on all copies of the new issue, three days in advance of release, as a promotion for "I Love Melvin" by manager Lou Hart. 11x14 cards were sent to every news agency in the county by the distributor.

▼

Abe Ludacer, manager of Loew's Valentine theatre, Toledo, mixed prize fights with personal appearances when he got visiting starlet Carole Matthews in a ringside picture on the front pages.

▼

Tommy Bryant, manager of the Wilder theatre, Norfolk, Va., sends a summary of his campaign on "Mississippi Gambler" and says he derives great benefit from the exchange of showmanship ideas in the Round Table.

▼

Vince Capuano, manager of the Elm theatre, West Hartford, Conn., participated in a local sales promotion effort for neighborhood merchants, known as "Elmwood Day."

Jack Foxe, director of advertising and publicity for Loew's Washington theatres, pleased with the fact that Madam Bonnet, wife of the French Ambassador, was his guest to see "Moulin Rouge."

▼

F. G. Tickell, manager of the Monarch theatre, Medicine Hat, Alberta, Canada, proud of his "Parade of Easter Fashions" on stage, in conjunction with "The I Don't Care Girl."

▼

Dave Dallas, manager of the Campus theatre, Manhattan, Kansas, arranged a highly successful tieup with local merchants for the re-showing of "Red Shoes"—with new pairs going to Kansas State co-eds who first found the correct fit.

▼

Gimbel's in Milwaukee is arranging a tieup with the Warner studio in California to air-express costumes worn in "House of Wax" as promotion for the local premiere of the picture in mid-April.

▼

Ava Norring, 20th Century-Fox star, visited Columbiana, Ohio, as the guest of George Manos, for the premiere of "Treasure of the Golden Condor" and the gala opening of the new Manos theatre.

▼

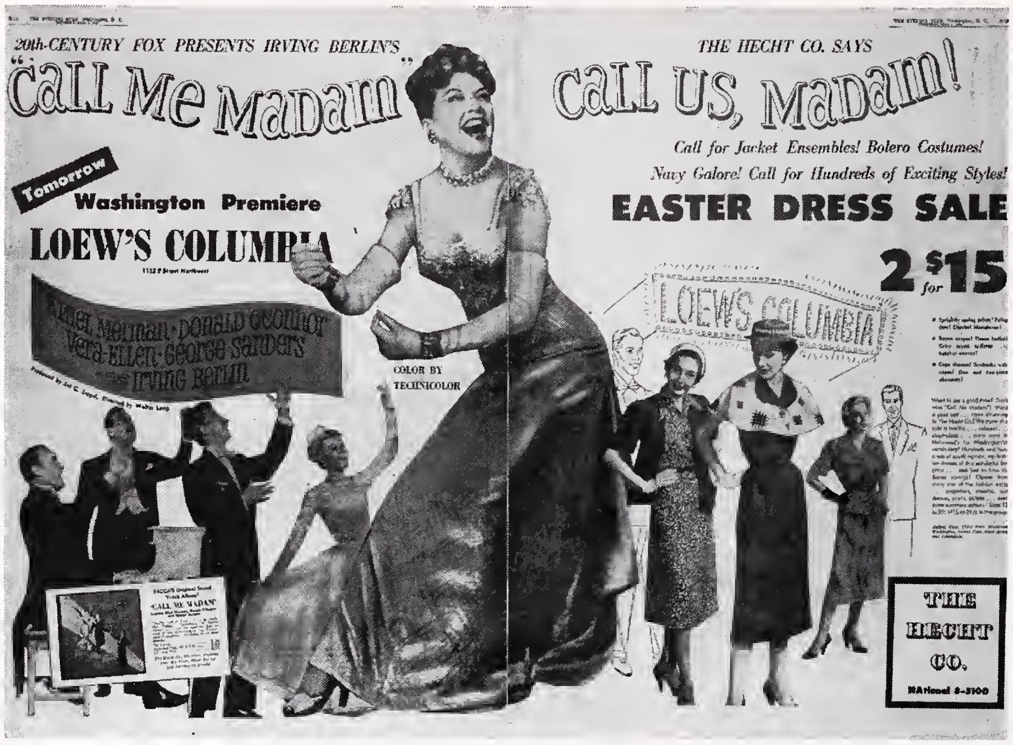
Lou Cohen, manager, and Norm Levinson, assistant, at Loew's Poli theatre, Hartford, grabbed a 4-column head in the *Sunday Herald* to announce that "3 Oscars Go to Nutmeggers"—and if you don't know, that means they live in Connecticut!

▼

Merl F. Hallford, city manager of Martin's theatres in Thomson, Ga., says he has never sent anything to the Round Table before, but he now reports good success with "Stars and Stripes Forever"—including stage appearance of high school band and cooperation of the editor of his local newspaper, *The McDuffie Progress*.

Georgia Theatre managers meet at the Variety Club in Atlanta "to make their own rules" in the Drive-In Sweepstakes Showmanship Contest, now being conducted by the circuit. Left to right, Morris Holden, Waycross; James Falvey, Moultrie; C. H. Powell, a partner; P. E. McCoy, city manager at Augusta; Kenneth Moseley, at the Cloverleaf, Augusta; E. E. Whitaker, operations manager for Georgia Theatre Company; John Harrison, city manager at Waycross; Michael Lizak, Atlanta; Lat Heard, Elberton; Roy M. Avey, booker and buyer; Herman Hatton, city manager at Macon; William Pratt, Forest Park; T. H. Eubanks, comptroller; Lewis Smith, Macon; and Harold Thompson, Macon.

"CALL ME MADAM" CALLS THE SHOTS



20th-CENTURY FOX PRESENTS IRVING BERLIN'S

"Call Me Madam"

Tomorrow

Washington Premiere

LOEW'S COLUMBIA

Ethel Merman · Donald O'Connor

Vera-Ellen · George Sanders

Irving Berlin

COLOR BY TECHNICOLOR

THE HECHT CO. SAYS

Call Us, Madam!

Call for Jacket Ensembles! Bolero Costumes! Navy Galore! Call for Hundreds of Exciting Styles!

EASTER DRESS SALE

2 for $15

LOEW'S COLUMBIA

THE HECHT CO.

NAtional 8-5100

Jack Foxe, director of advertising and publicity for Loew's Theatres in Washington, phoned us, and sent tear sheets by special delivery air mail, to show his two-page spread on "Call Me Madam" which appeared in the Washington Evening Star as cooperative advertising, placed by the Hecht Company, leading Washington department store. We can readily understand Jack's enthusiasm, for he says that never in his twenty-three years' experience in gaining this type of sponsored advertising, has he ever seen a spread like this—actually, it's a TWO-PAGE theatre ad! There's something about "Call Me Madam" and Ethel Merman, that gets cooperation in the nation's capital.

Matinee Gets All Kids In

There was a plot a'foot, promoted by Nick Kauffman, manager of Schine's Rialto theatre, Little Falls, and the Merchants' Association (of which Nick is a member) to corral every kid in town and have them safely under wraps during a Saturday Shopping Spree, for which the Association had cash to lay on the line for advertising. They not only encouraged Nick to book an 18-cartoon comedy show, but also distributed tickets to the parents of Little Falls youngsters, so for once, they would know where they all were, all at one time.

It's a good merchandising idea, for merchants like to help parents with the baby sitting problem, and it gets the small fry off the street and out from under foot, while the old folks are shopping and buying. Theatre managers have always been known as community baby-sitters, on a wholesale basis, but this premeditated and insidious scheme to stow the youngsters safely behind the ticket wicket for eighteen reels of cartoons, is a new high, or low, in what it takes to win.

This was real community enterprise, for the Parent-Teacher Association cooperated, the local Girl Scouts volunteered to act as real baby sitters for the very young and a nearby doctor moved his office hours to the Rialto theatre for the matinee, to be on hand in case of an emergency. His wife, a trained nurse, was in charge of the Girl Scout activities. Every clerk, in every store in town, promoted the event.

Donate Dick Haymes Records—Get Free Ducats to Movies

Arthur Darley, manager of the Arcade theatre, Springfield, Mass., tied-in a free-admission gimmick, radio contest idea, store window and public relations scheme by offering free tickets to see Columbia "All Ashore" to any who would donate a Dick Haymes record to the local veterans' hospital. Record could be one of the used kind, if it was from your own collection, passed along to vets in the hospital. Newspapers went along with the idea, and three radio stations participated. The top music stores in town devoted their windows to the picture, the singer and the scheme. Other stores featured "Ship and Shore" blouses.

Street Stunts Used In Columbus, Georgia

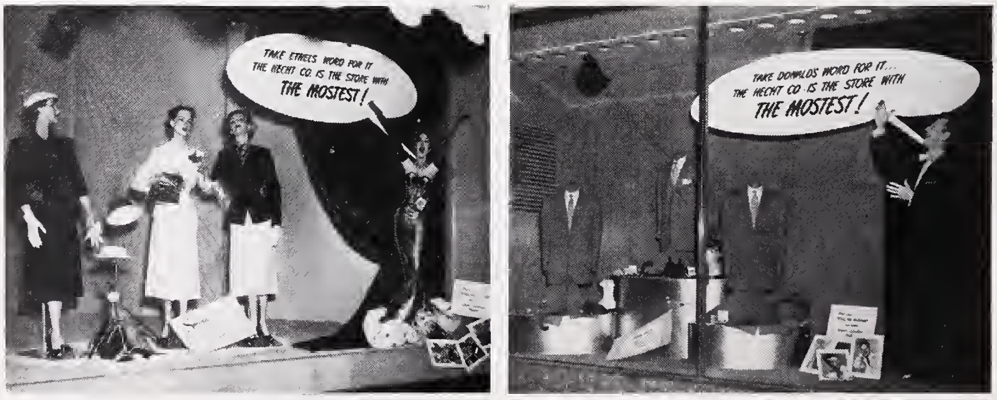
T. L. Pike, manager of the Georgia theatre, Columbus, Ga., used a walking boy in Indian dress to distribute heralds for "Pony Soldier" and provided him with a convenient teepee, as his advertising headquarters. For "Mississippi Gambler" he had another man, obviously a gambler, since he had no pants and wore a barrel—with the admonition "Don't Gamble"—see 'Mississippi Gambler'."

Gets Editorial Reaction

Joseph Hackworth, manager of the Grand theatre, Alton, Ill., promoted a neat piece of editorial opinion in the *Alton Evening Telegraph,* in which the editor gave his comment on 3-D and on the result of this and other innovations on motion picture techniques. The editor wants more realism and praises the addition of three-dimensional sound as well as picture effects.

Bob Carney Plays Up A "HCA" Record Contest

Folks in Waterbury, Conn., were heard to say that if the picture "Hans Christian Andersen" was as good as the ballyhoo and the exploitation that Bob Carney gave it for the run at Loew's Poli theatre, and with the cooperation of Station WWCA, then it must really be good. Station put up $100 in prize money and was quite delighted to have 1,300 entries.


TAKE ETHEL'S WORD FOR IT THE HECHT CO. IS THE STORE WITH THE MOSTEST!
TAKE DONALD'S WORD FOR IT... THE HECHT CO IS THE STORE WITH THE MOSTEST!

In addition to the double-truck shown at the top of this page, Jack Foxe also had TEN prominent windows—all of the important street displays at Hecht's store—for the Washington premiere of "Call Me Madam" at Loew's Columbia theatre. These photos have just come in, so we can show you two examples of the kind of advertising that costs nothing—except energy and enthusiasm, at the source.

U-A Awards 2 Winners

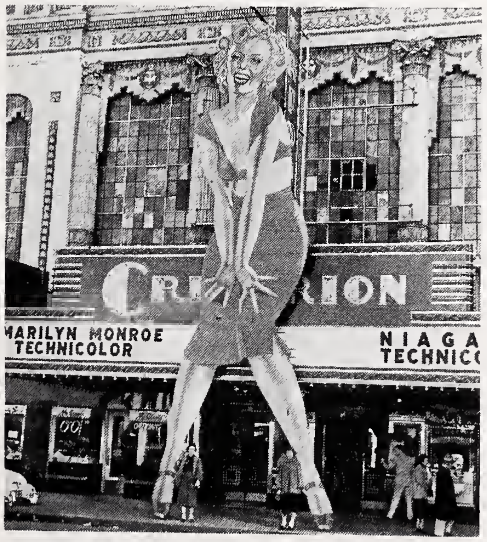
Two women—Mrs. Robert R. Altec of Franklin, Pa., and Marcia E. Loveman of Clayton, Mo.—were judged the winners of free two-week vacations at the Bombay Hotel in Miami Beach for having written the best letters in a nation-wide "Island of Desire" Bombay Hotel contest, it was announced today by Francis M. Winikus, national director of advertising, publicity and exploitation for United Artists, which co-sponsored the contest in behalf of its hit 1952 film, "Island of Desire."

Each of the winners is entitled to take a companion on the vacation, receiving a two-week free stay at the Bombay Hotel and transportation to and from Miami Beach.

The winners were selected by a judging committee of motion picture trade press editors, including Walter Brooks of MOTION PICTURE HERALD, Ralph Cokaine of *Showmen's Trade Review,* Chet Friedman of *Boxoffice,* Mel Konecoff of *The Exhibitor* and Aaron Sloane of the *Independent Film Journal.*

Filmack Distributes Drive-In Catalog

Irving Mack has gotten out a special brochure of ideas for drive-in theatres (no jokes) and it is in the mail for those who ask for it. Booklet is cross-indexed and arranged so you can turn to chapter and verse, with Professor Mack outlining the course in showmanship for the Spring semester. It's in a lot of pages of closely-crowded type, so all we can say is—get it and read it. Irving also advises that theatre managers in the Chicago area will be given their choice of the 25c tour or the deluxe $1.00 tour of the Filmack plant, as per a recent Round Table editorial reference, and the gag is to come in and find out the difference. It's 75c—and worth it.



Our compliments to manager Ed Thorne, of the Criterion theatre, Oklahoma City, for what is positively the highest and the handsomest cut-out ever displayed in front of a theatre. You didn't know Marilyn was such a BIG girl, did you?

Selling Approach

CALL ME MADAM—20th Century-Fox. In color by Technicolor. Irving Berlin's sensational stage success with the singing star, Ethel Merman, Donald O'Connor, Vera Ellen, and George Sanders. It's the Mostest of the Bestest! Broadway's Show-Stopper Musical Is the Screen's Show-Topper of Them All. The Most Glittering Entertainment Ever Presented. 24-sheet and other posters offer excellent art material for cut-outs as lobby and marquee display. Folder herald keys the campaign for a majority of situations. Choice of newspaper ad mats is big and extensive, from 2-column teasers, that will serve as display in many places, to very large ads for big theatres. The complete campaign mat, best bargain for small situations, contains eight advertising and two publicity mats for 35¢ at National Screen Service. Picture contains a lot of songs, so music tieups are in order; and a lot of comedy, so you can promise top-bracket entertainment. Record albums have given the stage play and the picture two years of pre-selling. Sheet music has new covers to tie in with the new musical film. Decca has supplied disc jockeys with a complete Merman package. Those who have seen the stage musical, also starring Ethel Merman, have paid very high prices for the privilege.

SALOME—Columbia Pictures. In color by Technicolor. The supreme screen achievement of our time, with Rita Hayworth dancing the dance of the seven veils. That does it. A Biblical story, filmed in the Holy Land, and handled with historical accuracy and wonderful color. Personal letter of recommendation from the manager is suggested as a proper method of selling approach for a picture of major importance. 24-sheet and 6-sheet both carry great piece of pictorial art which is also the pressbook cover, so you can visualize how to use it to best advantage in lobby and marquee display. You couldn't get more or better art at ten times the price. The particular pose of Salome has been used on expensive painted boards throughout the country. Jumbo herald carries the same theme in rotogravure, and the newspaper ad mats repeat this sensuous scene along with other shots of Rita in costume. Many very large ad mats for the first-run houses and enough small ads for other situations. The 35¢ economy size mat, biggest bargain on Film Row, contains all the ad mats that are necessary for small theatres, plus a publicity mat of Rita dancing that you can use to illustrate a review or a reader in free space. You can't go wrong with pictures of Salome doing her dance. Even the boys in the composing room will enjoy making up the pages. One look at the pressbook will convince you that you have an attraction worthy of special handling, and the best selling approach is to sit down and read that pressbook, carefully, and apply your own skills.

OFF LIMITS—Paramount. EXTRA! Bob Hope and Mickey Rooney team up as M.P.'s. For laughing out loud—what a comedy team they make! And Marilyn Maxwell, yet, to provide the right kind of scenery. She's restricted, they say. Off limits, for this scream-team. It's funny. 24-sheet and other posters are better than usual for cut-outs, since they contain good action material as art work for your benefit. You can do showmanship tricks with this kind of help. Special herald, window card and other accessories, key the campaign in most cases. Newspaper ad mats start off with a good set of teasers that you can certainly use to advantage, and some good display ads that show off Marilyn and show up the two comedians. The complete campaign mat at 35¢ is the biggest bargain in showmanship for small situations, and has all the small ads, slugs and stuff that you will need for choice. Buy it and get the advantage of having a selection available at low cost. Maybe you've been buying the same size and shape mats too many years without even trying for something new and different. Pressbook suggests a lobby "jail" for "sourpusses"—and that may be an idea. Music tieups feature three songs that have attractive cover ads.

BATTLE CIRCUS—MGM. Nobody handles 'em rougher than Humphrey Bogart, and it's sizzling action throughout, with a sizzling dame, June Allyson, together for the first time in a new picture from the studio that made "Battleground." This has even more thrills, laughs, romance. 24-sheet and other posters are largely block, but have pictorial heads of the two stars, and can be utilized as cut-outs for lobby and marquee. Newspaper ad mats are broadly black-and-white in reverse cuts, with halftone heads following the poster style. The 35¢ complete campaign mat solves all problems for small situations and provides everything you can use or choose from, for the price of a single mat. Ten good ad mats and two publicity mats thrown in, together with enough linotype to border your ads. Who could ask for more? Quality Bakers have given this a big play in their cooperative advertising across the nation. All army, air force and Red Cross units will give this picture a play. MGM supplies a whole page of their new accessories for your inspection.

FILMACK
SPECIAL TRAILERS
SPEED! QUALITY! SHOWMANSHIP!
CAN'T BE BEAT!
630 NINTH AVENUE
NEW YORK 36, N.Y.
1327 S. WABASH
CHICAGO 5, ILL.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

PHOTO BLOWUPS, 40x60, $7.50; 30x40, $5. UNmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

DRIVE-IN EQUIPMENT

SUPER SIMPLEX DRIVE-IN OUTFIT FOR 500 cars, $3,495. others as low as $1,595. (Send for lists.) In-car speakers with 4-inch cones, $15.90 pair with junction box; underground cable $65 M. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS — THE STORY OF THE origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALmanac—the big book about your business—1952-53 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

HELP WANTED

EXPERIENCED AGGRESSIVE MANAGER wanted for situation in New York State. Please reply giving background, salary requirements, and whether available for interviews to be held in New York City. Reply BOX 2712, MOTION PICTURE HERALD.

EXPERIENCED AGGRESSIVE MANAGERS wanted for drive-ins and indoor theatres. Good paying jobs for qualified showmen. Give experience, references and photo in first letter. Apply BOX 2714, MOTION PICTURE HERALD.

MANAGERS, ASSISTANTS, INDEPENDENT theatres, large Eastern city. Excellent salaries, and opportunity for advancement. BOX 2713, MOTION PICTURE HERALD.

WANTED — EXPERIENCED THEATRE MANagers for Pittsburgh and surrounding territories. Write in detail to CHARLES COMAR, Personnel Mgr., Stanley-Warner Theatres, 2217 Clark Bldg., Pittsburgh, Pa.

WANTED—MANAGER EXPERIENCED IN EXploitation and promotions for Ohio situation. Please advise whether available for interview in Cleveland and include background, salary requirements, references in your reply. BOX 2715, MOTION PICTURE HERALD.

POSITION WANTED

MANAGER—11 YEARS EXPERIENCE, ENERgetic, exploitation minded, 31 years old, single, go anywhere, formerly with Schine Circuit A-House. GEORGE EIFF, Lake Placid, N. Y.

SEATING

SOS—SAVE ON SEATS. REBUILT PANELBACK spring cushion chairs $4.95; many other bargains, send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

CAN'T LICK 'EM? THEN JOIN 'EM. SHOOT local newsreels, TV commercials. Make advertising tie-ups with local merchants. Film Product Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW EQUIPMENT

RECTIFIER BULBS, FIRST QUALITY, $4.75: Universal splicers, $5.69; exciter lamps, 39c; photocells, from $2.25. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

MASONITE MARQUEE LETTERS: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50; any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

QUALITY TOPS—PRICES LOW! 15 AMP. RECTIfier Bulbs, $4.59. Reflectors, glass, 20% off; metal 15%. Plastic Screen @ 39½c sq. ft. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

YOU CAN'T BEAT STAR'S VALUES! BRENKert 70 amp. lamphouses, rebuilt, $475 pair; Holmes projectors, heavy bases, Strong 30 amp. lamphouses, sound, etc., complete, rebuilt, $795 pair; Super-Simplex mechanisms, 6 months' guarantee, $450 pair; 2 unit electric ticket register, rebuilt, $125; RCA PG-139 Sound System, MI-9030 soundheads, etc., complete, rebuilt, $875. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SUPER SIMPLEX MECHANISMS EXCELLENT condition, $225.; Strong Mogul, Brenkert Enarc Lamphouses, excellent $475. Available on time. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, BALLOONS, TOYS. WRITE FOR catalogue. HECHT, 3074 Park Ave., New York 51.

THEATRICAL ADVERTISING NOVELTIES AND give aways will increase your box-office receipts. Price list on request. TIMES SQUARE DISTRIBUTING COMPANY, 225 W. 34th St. (Suite 2218), New York City.

Legion Approves Seven Of Eight New Films

The National Legion of Decency this week reviewed eight films, putting two in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults, and one in Class B, objectionable in part for all. In Section I are "Bright Road" and "Penny Princess." In Section II are "Down Among the Sheltering Palms," "Flying Squadron," "The Juggler," "Pony Express" and "Trouble Along the Way." "Tormento" is placed in Class B because of "suggestive sequence" and tendency to "create sympathy for illicit actions."

German Will Head 1953 JDA Amusement Drive

William German, president of W. J. German, Inc., has accepted chairmanship of the amusement industry drive for the Joint Defense Appeal of the American Jewish Committee. The New York goal of the JDA will be $5,000,000. The JDA is the fund raising agency for the Committee and the Anti-Defamation League of B'nai B'rith. Mr. German, a worker in many philanthropic causes, is a former chief barker of the New York Variety Club, a director of the Will Rogers Memorial Hospital; and last year was chairman of the JDA laboratories division.

Stars Back from Korea; Announce National Tour

Paramount stars Don Taylor, Audrey Dalton and Joan Elan returned to the United States Monday from Korea, where they have been making battle-zone appearance as a follow up to the premiere of "The Girls of Pleasure Island" in Seoul, March 20. Also along on the tour were Richard Shannon, Kathryn Grandstaff, Maria Van Slyke and Mrs. F. Hugh Herbert, wife of the film's screenwriter and co-director. They plan a personal appearance tour to promote the film in connection with local Red Cross campaigns.

Their overseas tour and the world premiere of the picture were sponsored by the Department of Defense and USO Camp-shows, Inc.

Exchange Unit to Tour, Negotiate Contracts

Headed by Tom Murray of Universal, members of the distributors' exchange operations committee will start their second swing around the country next week to negotiate new contracts for exchange personnel. Each of the exchange cities in this country was visited by the committee during preliminary discussions on existing pact renewals. Unions representing the exchange workers are asking wage increases from 25 to 40 per cent, plus new provisions regarding severance pay and vacations.

Ohio Censorship Repeal Bill Hearing April 20

COLUMBUS: State Senator Charles A. Mosher's bill for the elimination of the state censorship law will have a hearing here April 20 and 21. Manning Claggett of the Motion Picture Association of America and Robert Wile, executive secretary of the Independent Theatre Owners of Ohio, have been touring the state lining up support for the bill.

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions, 5,811 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd (WB)	2	10	35	15	8
Above and Beyond (MGM)	11	51	20	1	–
Against All Flags (Univ.)	–	5	26	26	8
Androcles and the Lion (RKO)	1	1	6	4	2
Angel Face (RKO)	–	1	4	7	1
Apache War Smoke (MGM)	–	7	16	12	3
April in Paris (WB)	4	17	21	22	6
Assignment—Paris (Col.)	–	–	11	18	3
Bad and the Beautiful, The (MGM)	2	14	22	26	1
Battle Circus (MGM)	–	2	10	2	–
Battle Zone (AA)	1	9	14	3	1
Because of You (Univ.)	8	40	39	11	2
Because You're Mine (MGM)	–	12	27	35	7
*Beware, My Lovely (RKO)	–	2	1	9	5
Black Castle, The (Univ.)	–	1	6	9	3
Blackbeard, the Pirate (RKO)	–	5	22	12	9
Blazing Forest (Para.)	–	2	16	28	3
Bloodhounds of Broadway (20th-Fox)	2	9	32	26	4
*Bonzo Goes to College (Univ.)	1	19	52	12	–
Breaking the Sound Barrier (UA)	3	3	3	4	2
Bwana Devil (UA)	12	6	–	–	–
Caribbean (Para.)	–	5	23	42	11
Cattle Town (WB)	–	3	9	15	12
City Beneath the Sea (Univ.)	–	–	4	3	1
Cleopatra (Para.)	–	–	1	4	9
Clown, The (MGM)	3	25	33	18	–
†Come Back, Little Sheba (Para.)	4	1	2	–	–
†Confidentally Connie (MGM)	–	–	3	–	1
Crimson Pirate (WB)	1	22	59	20	5
Desperate Search, The (MGM)	–	–	14	1	1
Devil Makes Three, The (MGM)	–	–	15	15	3
Eight Iron Men (Col.)	1	1	11	12	1
Everything I Have Is Yours (MGM)	1	18	58	24	4
Face to Face (RKO)	–	–	–	3	1
Flat Top (AA)	4	19	39	3	–
Four Poster, The (Col.)	4	2	1	3	1
Golden Hawk, The (Col.)	–	9	21	16	4
Gunsmoke (Univ.)	1	10	9	3	–
Hangman's Knot (Col.)	1	26	36	4	2
Hans Christian Andersen (RKO)	6	2	–	–	–
Happy Time, The (Col.)	4	1	4	14	14
Hellgate (Lippert)	–	4	14	12	3
Hiawatha (AA)	–	2	5	5	–
Horizons West (Univ.)	1	6	21	17	8
Hour of 13, The (MGM)	–	7	1	2	3
Hurricane Smith (Para.)	–	6	35	24	2
†I Confess (WB)	–	1	2	4	–
I Don't Care Girl, The (20th-Fox)	–	5	24	21	3
Invasion U.S.A. (Col.)	1	4	6	4	7
Iron Mistress, The (WB)	6	29	63	12	2
It Grows on Trees (Univ.)	–	1	12	35	10
Ivanhoe (MGM)	15	26	15	7	2
Jazz Singer, The (WB)	–	–	18	7	16
Jeopardy (MGM)	9	7	1	3	1
†Jungle Girl (AA)	–	1	2	4	–
Kansas City Confidential (UA)	–	4	9	5	5
Last of the Comanches (Col.)	–	1	7	9	–
Lawless Breed (Univ.)	2	13	27	3	1
Limelight (UA)	–	2	–	–	4
*Lure of the Wilderness (20th-Fox)	33	43	30	14	3
Lusty Men (RKO)	3	18	64	9	1
Man Behind the Gun (WB)	2	5	14	4	–
Meet Me at the Fair (Univ.)	–	7	23	16	2
Million Dollar Mermaid (MGM)	19	70	29	–	–
Miracle of Fatima, The (WB)	4	7	13	14	4
Mississippi Gambler (Univ.)	20	29	8	1	–
Monkey Business (20th-Fox)	3	41	32	15	6
Montana Belle (RKO)	–	9	30	15	–
My Cousin Rachel (20th-Fox)	–	3	13	14	6
My Man and I (MGM)	–	–	15	13	15
My Pal Gus (20th-Fox)	3	21	31	20	3
My Wife's Best Friend (20th-Fox)	–	1	12	27	14
Naked Spur, The (MGM)	5	19	20	1	–
Never Wave at a Wac (RKO)	3	16	6	–	–
Niagara (20th-Fox)	4	22	13	3	–
Night Without Sleep (20th-Fox)	–	–	1	9	8
No Holds Barred (AA)	–	4	10	–	–
O. Henry's Full House (20th-Fox)	1	6	20	25	3
Operation Secret (WB)	–	3	22	17	15
Outpost in Malaya (UA)	–	1	10	5	7
Pathfinder, The (Col.)	–	1	8	1	1
Plymouth Adventure (MGM)	7	18	46	46	6
Pony Soldier (20th-Fox)	–	16	48	28	2
†President's Lady, The (20th-Fox)	5	9	–	2	–
Prisoner of Zenda (MGM)	–	11	43	42	4
Promoter, The (Univ.)	2	2	1	–	–
Quiet Man, The (Rep.)	32	48	16	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	2	16	20	4
Redhead from Wyoming (Univ.)	–	1	22	11	1
Ride the Man Down (Rep.)	1	8	6	9	–
Road to Bali (Para.)	32	50	13	–	–
Rogue's March (MGM)	–	–	9	2	2
Ruby Gentry (20th-Fox)	10	24	8	17	5
Savage, The (Para.)	7	10	30	15	2
Seminole (Univ.)	–	11	11	1	–
She's Back on Broadway (WB)	–	4	6	4	2
Silver Whip (20th-Fox)	–	–	5	7	1
Sky Full of Moon (MGM)	–	3	2	20	7
Snows of Kilimanjaro (20th-Fox)	24	47	9	3	–
Somebody Loves Me (Para.)	2	3	46	12	6
Something for the Birds (20th-Fox)	–	1	2	16	19
*Son of Ali Baba (Univ.)	1	9	22	19	8
Springfield Rifle (WB)	5	26	61	8	5
Stars and Stripes Forever (20th-Fox)	20	60	31	8	1
Stars are Singing, The (Para.)	–	–	9	9	3
Steel Trap (20th-Fox)	–	5	9	29	15
Stooge, The (Para.)	20	27	9	–	–
Stop, You're Killing Me (WB)	–	–	4	20	15
Strange Fascination (Col.)	–	–	1	–	5
Taxi (20th-Fox)	–	3	3	4	3
Thief, The (UA)	1	3	10	13	12
Thief of Venice (20th-Fox)	–	2	7	5	3
Thunder in the East (Para.)	–	8	17	18	4
Thunderbirds (Rep.)	1	7	33	6	–
Torpedo Alley (AA)	–	1	3	4	1
Toughest Man in Arizona (Rep.)	–	8	9	9	2
Treasure of Golden Condor (20th-Fox)	–	3	6	10	1
Tropic Zone (Para.)	–	6	9	12	4
Turning Point, The (Para.)	–	–	29	20	7
*Untamed Frontier (Univ.)	–	13	29	27	6
Voodoo-Tiger (Col.)	–	1	5	1	–
Wac from Walla Walla (Rep.)	2	12	17	7	3
Way of a Gaucho (20th-Fox)	–	4	38	31	12
Willie and Joe Back at the Front (Univ.)	–	10	32	20	7
Yankee Buccaneer (Univ.)	–	10	15	13	5

Here's The Point

The high prices that have sent the Cost of Living skyrocketing an average of 90.8% since 1939 have also shot the Cost of Theatre Operation up 98.9% since 1940...prices that have *us all* paying more than ever before for almost everything *we* buy!

COMPARE these towering increases with the *negligible* increase, IF ANY, you've given NSS during the same period of rising expenses.

COMPARE all your costs with the Low Cost, Service-With-A-Smile Policy of The Prize Baby.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION • VENDING

Regrowing Pains

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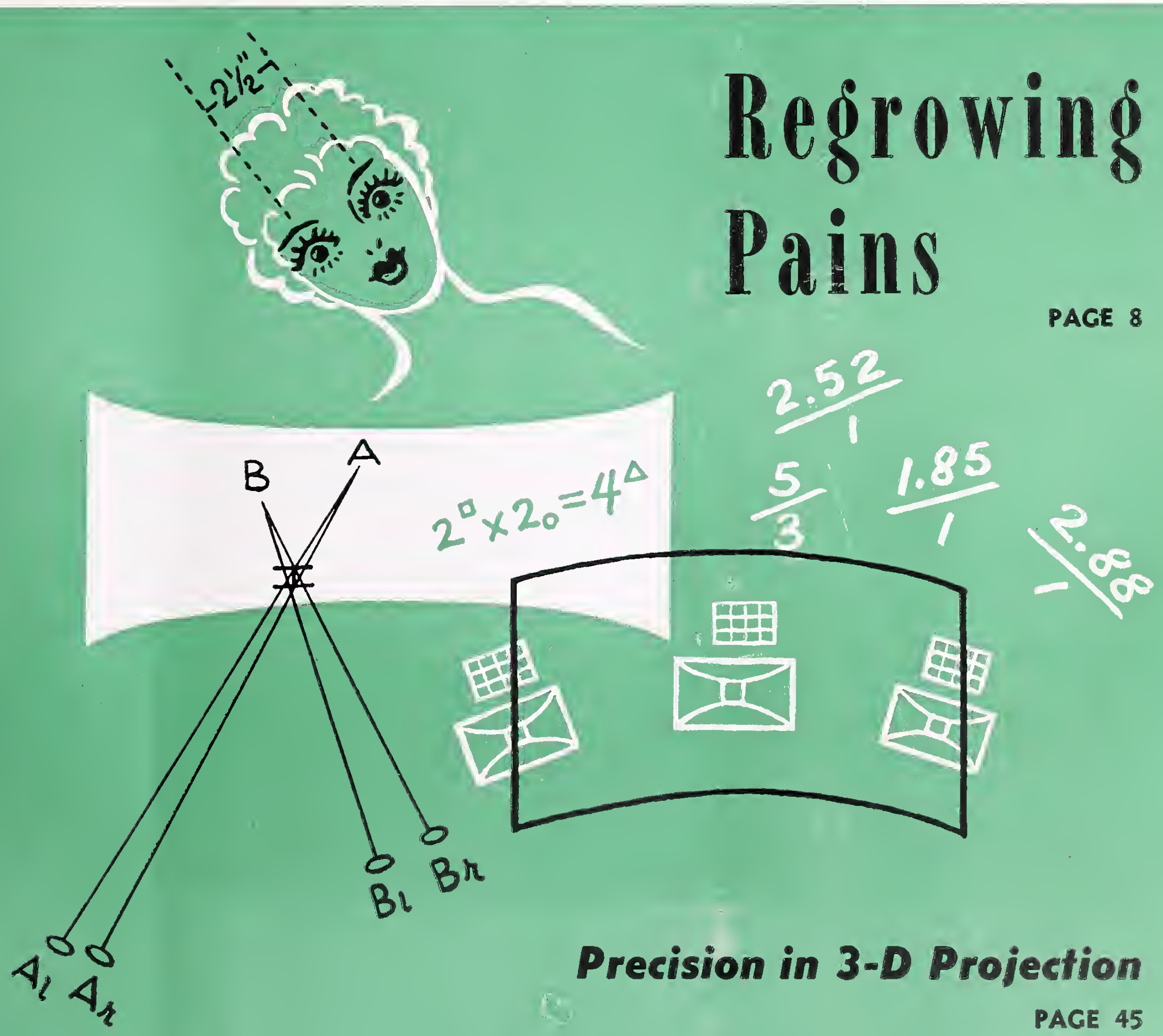
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Precision in 3-D Projection

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APRIL ISSUE: Section 2 of Motion Picture Herald of April 11, 1953

Feature Presentation

SELL

Coca-Cola

REG U S PAT OFF

In your theatre

When the new vending equipment to sell Coca-Cola in your house presents you with first profits . . . the occasion will be a feature of your life as a house operator. Then you'll know why theater owners all over the country have been wearing those pleased smiles. You see . . . people everywhere like delicious Coca-Cola. When you make it possible for them to enjoy Coke in your house, you pocket the profit. There's a wide choice of vending equipment available. For the money-making details, contact: The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

"COKE" IS A REGISTERED TRADE-MARK.

Today's theatre patron expects LIVING ROOM COMFORT

She wants attractive surroundings as well as an EASY CHAIR

HEYWOOD-WAKEFIELD
HW
EST. 1826

Heywood-Wakefield's popular TC 700 ENCORE Chair offers smart, modern design to dress up any theatre and deep, spring cushion comfort for its patrons.

The seat of the ENCORE is constructed with steel coil springs, properly graduated in compression for all-over comfort. The back, comfortably padded and protected by the all-steel edge around the top and sides, has a scientifically determined back to seat ratio for proper posture comfort. For further information, contact your Heywood-Wakefield representative or write for the fully illustrated catalogue on Heywood-Wakefield Theatre Chairs.

Comfort is our business . . . in theatre seating as in Heywood's famous household furniture like the Ashcraft Tub Chair at top.

HEYWOOD-WAKEFIELD
Theatre Seating Division
Menominee, Michigan

Sales Offices:
Baltimore, Boston, Chicago, New York

SUSTAIN *today's boxoffice surge with furnishings that "make them want to come back."*

NOW...

You can afford

RCA ANNOUNCES ON CARPETS

Here's a 3-way opportunity

And it may never come again

It's your big chance to dress up your house with the finest at unbelievably low cost.

It's your big chance to get RCA custom-loomed Theatre carpet and International chairs—through your RCA Dealer—at prices you can't afford to pass up.

Meet your new public with a brand-new face

The public is on its way back to the movies—to see today's features—to see today's new techniques. Keep them coming back with new chairs and carpets.

SEE YOUR RCA DEALER TODAY

to modernize

SPECIAL LOW PRICES AND CHAIRS (for a limited time only)

1. RCA THEATRE CARPET AT AN ATTRACTIVE PRICE

It's true! For a limited time, luxurious custom-loomed Leedom carpet is being offered at surprisingly low prices. Available in your own individual design or from a wide selection of striking patterns . . . Offers a combination of beauty and durability you can't beat. It will pay you well to look into this important buy now.

2. SUBSTANTIAL SAVINGS ON INTERNATIONAL CHAIRS

Now—more than ever before—it makes sense to add "living-room comfort" to your theatre. The luxurious International "2300-2400" line and the economy-priced International "2000" line are both available at special low prices. This offer won't last long, so it will pay you to contact your RCA Dealer now.

3. BOTH VALUES AVAILABLE ON EASY RCA TERMS

Get all the benefits of modernization . . . AND *make profits as you pay* . . . on RCA's easy terms. For a small initial investment you can take advantage of RCA's money-saving opportunity, and get your modernization under way now. Get in touch with your independent RCA Theatre Supply Dealer today . . . while these new low prices hold.

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

This is No. 20 for Western Electric and Westrex Recordings

Westrex and Western Electric Recordings have won in 20 of the 23 years that the Academy has established an Award for Excellence of Sound.

Westrex has always considered these awards a challenge for the future. Because research is the life blood of progress in industry, Westrex maintains laboratories in Hollywood which continue to engineer important improvements and developments in sound recording and reproducing.

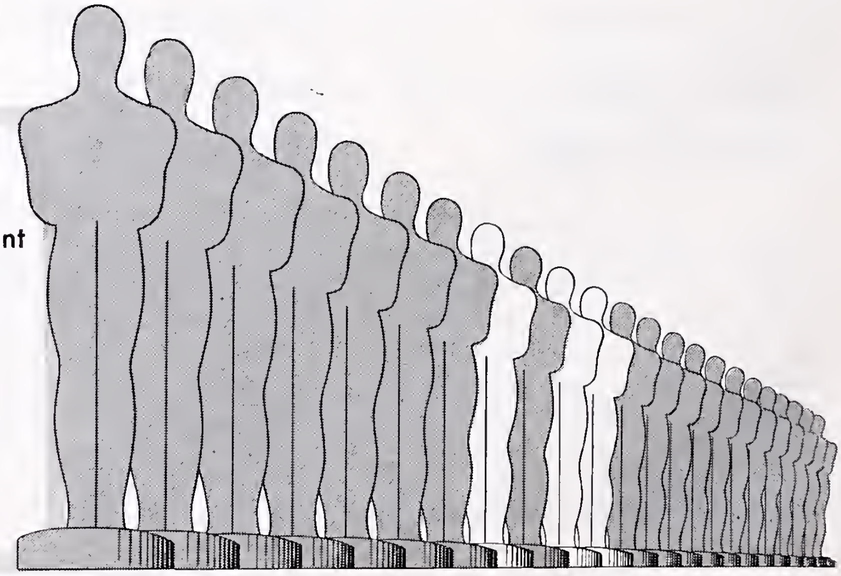
More films are being recorded today on Westrex equipment throughout the world than ever before. The answer is quality in our equipment. Studios everywhere can depend on Westrex systems for photographic, magnetic, and stereophonic recording and re-recording to deliver the utmost in sound quality.

Top-quality equipment and constant technical improvements are why Westrex and Western Electric recordings so consistently have won awards for excellence of sound.

1952 OSCAR

For the best achievement in
sound recording by a studio sound department
won by The Sound Department of
London Film Studios
for their Western Electric recorded film
"Breaking the Sound Barrier"

Producer and Director . . . . David Lean
Sound Director . . . . John Cox
Recording . . . . Western Electric



Research, Distribution and Service for the Motion Picture Industry

Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FORMERLY
WESTERN ELECTRIC
EXPORT
CORPORATION

Better Theatres

for APRIL 1953

GEORGE SCHUTZ, Editor

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Assorted Aspect Ratios—Among Other Things

¶ On this day (regrettably close to deadline) we count eight different picture proportions in effect or announced in the current attack upon Thomas A. Edison's venerable motion picture aspect ratio of approximately 4-3. Two in our compilation are accredited to Paramount, one of 5-3, one of 1.85-1. Universal also has two—1.85-1 and 2-1. 20th Century-Fox CinemaScope proportions are approximately 2.52-1, on the basis of the picture projected in studio demonstrations. The newly formed Magna Corporation has indicated a ratio of 2.25-1 for a process expected to employ wide film, perhaps 65mm. And Cinerama proportions come to about 3-1. . . . It was shortly after World War II that Better Theatres began a sort of campaign for larger screen images. A variety of aspect ratios was not contemplated. One is enough.

•

¶ In courteous response to inquiry, our Hollywood colleague, Mr. William Weaver, reports: "The 3-D shooting being done here by the major companies is on the basis of a 25-foot picture in a theatre with a maximum viewing distance of 75 feet and the preferred viewing position two-thirds of that distance back." That strikes a kind of "average" which provides for control of stereoscopic distortion within practical limits; the 25-foot basis allows for pictures considerably wider, probably well over 30 feet.

•

¶ We note that the Society of Motion Picture & Television Engineers will be pretty well occupied with third-dimension and "wide-screen" processes at its 1953 convention in Hollywood the week ending May 1st. It may be or not be pertinent to recall that the last several conventions were dominated by interests of television. . . . Incidentally, the Society is endeavoring to increase its membership, and certainly the present technical furore in the industry offers a stimulating climate for this new campaign.

—G. S.

Regrowing Pains

. . . an interim report on current efforts to extend the picture in two directions at the same time

HAVING begun this year bedeviled into pursuit of a new dimension, the motion picture enters the second quarter in what might be called, for want of any need for a better word, a cinerampage. In recent weeks *width* has come to share the spotlight with depth as a direction of growth toward a screen image of greater public interest. "Wide-screen systems" either announced or actually adopted now number, at press time, five.

None of these "systems" require spectators to use "polaroid glasses." Reporting of them, informed by official announcements, has commonly pointed that out, presumably to cite an advantage over technique that does require spectacles. It is an advantage derived from the fact that the picture is neither photographed nor projected in three dimensions. Since "wide-screen systems" do not produce or exhibit third-dimension pictures, they require that spectacles be worn only by patrons with defective eyesight, an unavoidable requirement that has been a condition of the art since 1896.

"Polaroid spectacles"—and light-polarizing spectacles suitably made of any other material than Polaroid—are peculiar to third-dimension pictures because it is ultimately by means of them that third-dimension movies have a third dimension. Thus it is that third-dimension pictures have *depth,* whereas "wide-screen," or "panoramic," movies exploit *width.*

The distinction is extremely important when you come to consider the application of these methods to the theatre, particularly to existing theatres, of which the industry has some two billion dollars worth, not counting playhouses in other countries from which the American industry also receives a rather substantial amount of revenue.

For the motion picture to grow in *depth* does not mean that the theatre must be made longer. Third-dimension processes—that is, *stereoscopy*—achieves its new dimension *optically.* Stereoscopticians, or stereoscoptometrists, whichever term is preferred (if, indeed, either is), have a number of mathematical equations which clearly explain this; however, enough is now known generally about stereoscopy for anyone to appreciate that adding *depth* to the motion picture does not implicate the dimensions of the theatre itself.

On the other hand, adding to the *width* of the picture is a matter of simple yardstick reality. Theatre owners have some choice of picture proportions among the "wide-screen systems" so far announced; but, unfortunately, close examination discloses this choice to be less advantageous than the ability to choose usually is. Demonstrations and announcements have generally referred to pictures as much as 60 feet wide. Now if the proportions were 5-to-3, as in the case of one "system," a picture 60 feet wide would be 36 feet high. On the other hand, if the proportions were 2½-to-1, as in another case, a 60-foot picture would be 24 feet high.

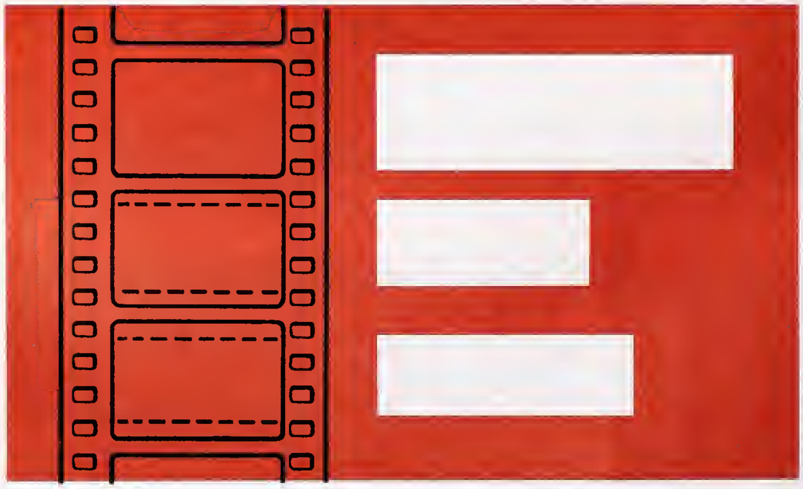
A width of 60 feet is also more than that of most auditoriums, especially at the screen end. Let us suppose that an existing theatre was not wide enough for a screen more than 40 feet wide, even if you shut off the rear exit doors (assuming you had some very good friends in the fire department): than 5-to-3 proportions would give a height of 24 feet; 2½-to-1 proportions a height of 16 feet.

There are theatres only 40 feet wide from wall to wall, and they may have ceilings scarcely over 16 feet from the floor at the first row of seats. An auditorium 24 feet high is a good-sized one, found only in a minority of theatres.

•

THE solutions of at least some of these problems may of course be inherent in the "systems" themselves. For example, it has been thought that the distance between the first row and the screen should not be much less than the width of the picture; and for one of the recent "wide-screen system" demonstrations, the first row of seats was placed 60 feet from the screen, which distance approximately equalled the width of the picture. We were told, nevertheless, that it did not make any difference how close to the screen the audience sat.

As in that matter, data so far withheld possibly contains also a solution of the picture illumination problem. Developments in screens that would appear to be just what the art has needed for more than 30 years, have been reported in the press quite consistently within just a few recent weeks. The possibilities of "lenticular" embossing



Representative variations in "aspect ratios" thus far adopted for "wide-screen" projection, compared with a standard 35mm film frame. Top white area indicates the CinemaScope image. The other two (middle, Paramount; lower, Universal) are proportions achieved by reducing aperture height shown by dotted lines.

. . . offered by the editor of Better Theatres on the basis of available information, especially concerning the recent developments in "wide-screen systems"

The MOVIES
BUSINESS AS USUAL DURING ALTERATIONS

have offered considerable promise for some time. Generally speaking, however, technical details of the new screen developments have not been divulged to any convincing degree.

Fortunately, projection carbon arcs and related optical systems have advanced substantially in the last five or six years. We now have reflector lamps capable of producing more than 20,000 lumens at the arc. If we were figuring on the basis of a flat screen, we could calculate that a 10mm positive trim burning somewhere between 95 and 100 amperes should give us about 11 foot-candles at the center of a picture 60x30 feet, with about half that at the sides, or around 8 foot-candles across the screen. Picture brightness would then have a light value of something like 6 foot-lamberts—if our screen were brand new.

An "anamorphosic" lens in front of the projection lens of course would render this expectation less optimistic. Even without considering it, the brightness reading for a 60x30-foot picture, as calculated above, is considerably under the SMPTE standard. And carbon arc technique has already pushed up light delivery to the film as far as it can go without damage from heat. It is therefore reassuring to learn that in addition to the benefit of curvature, the new screens are or will be of substance and surface which overcome the deficiencies thus far of the light source itself.

•

QUESTIONS that arise now as a result of the two-directional explorations, the multiplicity of systems proposed, with some promptly adopted, and the technical reticence which tends to surround them, probably will be answered in good time to guide theatre operators—at least those with theatres of a kind and location to be potentially involved—in preparations for their application. That prospect is the more plausible if the number of different systems can be held down to, say, not more than twice their present quantity, which seems a likely expectation in view of the number of major sources of product.

The very multiplicity of systems, moreover, points to a flexibility of technique of which the average exhibitor could take advantage at any time. Two of the "wide-screen systems" thus far announced affect changes in proportions simply by introducing into each projector an aperture plate with the height of the aperture reduced. As we have here noted, the proportions among the the various systems vary to a certain degree, indicating a range of selection. Thus an individual exhibitor could set up his own proportions, according to the conditions of his theatre and equipment. He then would need only to purchase one of the new light-amplifying screens and a pair of projection lenses of proper focal length for his own particular "aspect ratio."

It might occur to some showmen, as they got into the spirit of the occasion, to exploit the "aspect ratio" of his picture as an exclusive feature. We take a dim view of such promotion—the public simply isn't interested in such technical details.

Not that glamour needs to be confined to personalities. Not all showmanship is to be found nowadays in the world of the theatre. Consider how the automobile industry, in constantly marketing new models, exploits their new gadgets, often with fanciful names conceived to stimulate the imagination of the public. And when one reads, for another example, an electric refrigerator advertisement, one is moved to exclaim, "All this and a cooling unit, too?" Ours is an age that responds to the Glamour of the Gizmo, and it may very well be the theatre can take advantage of it.

Just the other day, in speaking at the National Drive-In Convention in Milwaukee, Herbert Barnett, president of the Society of Motion Picture Engineers, told the assembled exhibitors, "Third-dimensional pictures mean many things to different people—everything from Cash to Confusion. Yet no one can deride the cheering fact that movies are again front page news."

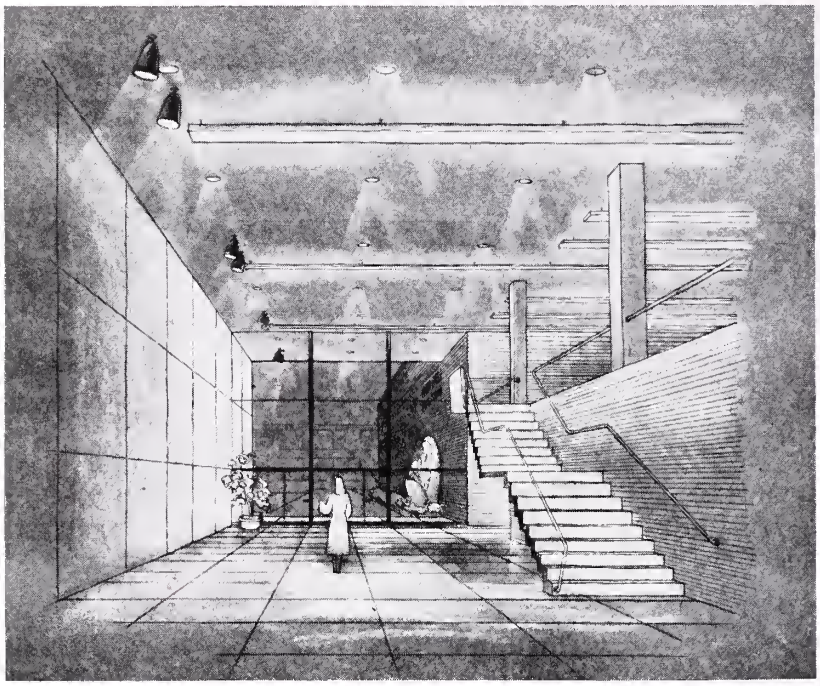
And in the *New York Times* of March 28th, Bosley Crowther, film critic of that authoritative newspaper and as such a representative of the public's point of view, wrote in a special article for the magazine section:

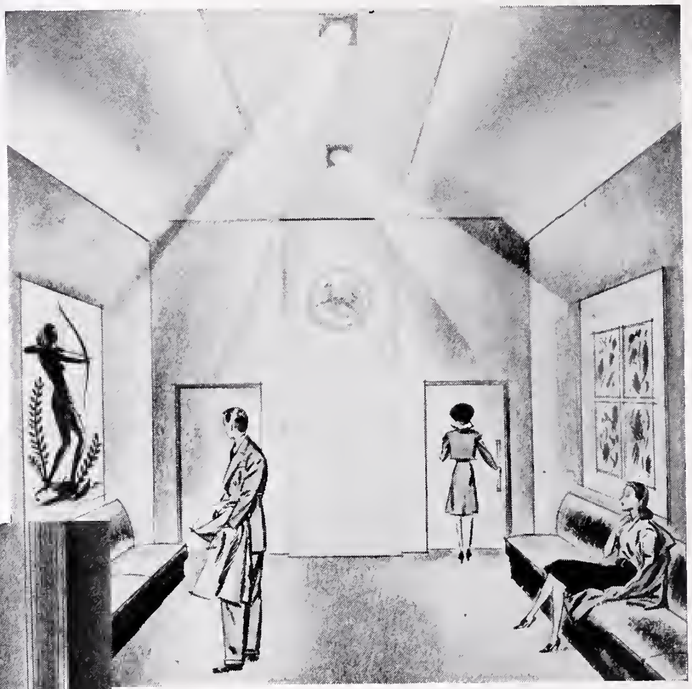
"This is the time, beyond doubt, to experiment with all the many ways of improving projection that the engineers and architects have long proposed—the carry-off of the screen's borders; the development of a 'marginal surround' whereby lighting would give the illusion of peripheral vision and the absence of a 'frame'; the variation of 'aspect ratios' so that the proportions of the image would not be fixed but would conform to artistic expedience; 'stereophonic'—or multiple-outlet—sound. There is quite as much chance for increasing the enjoyment of viewing films by making such logical improvements as there is in spectacular 3-D. This is not a time to be kidding the public with exaggerated promises."

Reflector color lamp—

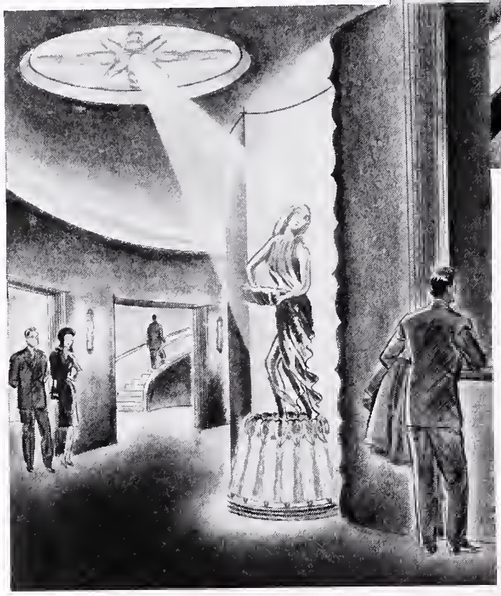
New Theatre Lighting Tool

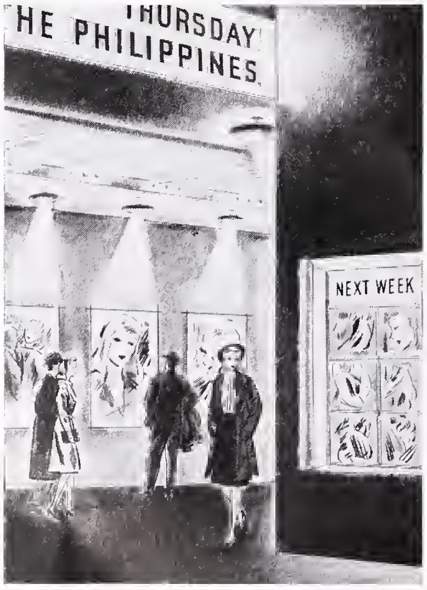
How the filament lamp with built-in reflector now can spot or flood decor and displays with color, explained by C. N. CLARK of General Electric Company's Nela Park Lamp Division.





Sketched are some of the ways the new reflector color lamp can be effectively used. In the lobby area (above) pink or blue-white downlights create a pleasant tinted atmosphere. Stronger colors in the bullet housings aimed at the wall provide striking accents of color and brightness. At the far right the lamps are combined with fluorescent to produce color accents on a decorative panel and a poster panel. Incorporating the reflector lamps into a ceiling fixture is demonstrated in the view directly right. Blue-white or pink might be used for the overhead spotlight and a background lighted by the stronger red, blue, green or yellow. How the lamps can be used to flood posters with color—stronger shades—is shown below.





MOTION PICTURE theatre operators have long recognized, and taken advantage of, the opportunity presented by colored lighting to attract the patron with gay, festive splashes of color, and to create a stimulating or relaxing atmosphere, as desired, inside the theatre by means of judicious use of color in lighting and decoration.

A new line of reflector color lamps just announced by General Electric promises to simplify and expand the use of colored lighting in motion picture theatres. The new lamps have a permanent, baked-on color filter, and a built-in reflector to create a controlled beam of colored light. They represent an important advance in the field of colored lighting because the colors form a balanced, compatible group.

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With these six colors, a great variety of other colors and effects can be obtained. Mixture of two colors can produce useful intermediate hues. For instance: yellow plus red makes *amber;* red plus blue makes *purple*. When yellow is combined with blue

(*Continued on page* 50)

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Your protection and insurance against liability claims which might result from contamination on new or re-used glasses . . .

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On the House

★ editorial reports and comment on events, trends, people and opinion

Drive-In Operators Told They Need More Light for 3-D

WITH THE AUTHORITY of the office of president of the Society of Motion Picture & Television Engineers, Herbert Barnett affirmed the fact, in his address last month at the National Drive-In Theatre Convention in Milwaukee, that third-dimension—and we insist the term properly means *stereoscopy* and nothing else—is not for drive-in exhibition. That, at any rate, is the way the situation stands now, and is likely to remain until, as could happen, a way is found to get more light through to the audience.

While Mr. Barnett spoke, a large drive-in some 90 miles to the south, in Chicago, was showing "Bwana Devil." Perhaps the speaker was thinking of such things when he told the story of the fellow who wanted to persuade a very fetching young lady to marry him. The fellow had three reasons to offer her, Mr. Barnett related. "First," the fellow said, "I've got a lot of money." The girl broke in, "Never mind the other two. Let's get hitched."

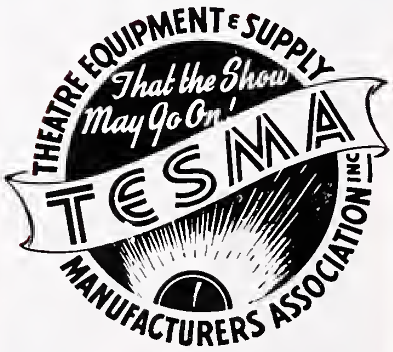
Going on from there, Mr. Barnett said, "There are practical limitations to the use of 3-D in the large drive-in theatre that can't be overcome by wishing. Metallizing your present screen without the checkerboard appearance is the big problem."

Putting it that way seems to us to lay stress on the wrong end of the problem. The big problem is *lack of sufficient light at the source*—and a drive-in has to be a relatively small one to shrink the picture enough to overcome it. That is the upshot of Mr. Barnett's reference to the problem, taken as a whole. Regarding the "metallizing" of the screen, he went on to say:

"This will give you a slight gain in illumination. You have probably done all you can now to increase your light source and to improve the efficiency of your light transmission. Against this, as a result of using the necessary elements of a polarizing projection system, you end up with around half your original screen brightness. This means you will be forced to accept a marked reduction in the effective area of viewing. And how well can the patrons see even now in the best areas?"

Thus disposing of the present possibiilty of third-dimension pictures at drive-ins, Mr. Barnett considered the adaptability of drive-ins to "Cinerama" and other so-called "wide screen" methods involving a curved screen. He said that these might "be an advantage to rear-seat viewing on ramps which now cut off the top or bottom of the screen."

NEW TESMA SYMBOL


THEATRE EQUIPMENT & SUPPLY
That the Show May Go On!
TESMA
MANUFACTURERS ASSOCIATION INC.

The Theatre Equipment & Supply Manufacturers Association—twenty years old this year—begins its third decade with this new seal or trade-mark, instituting a slogan for the organization that succinctly and truthfully expresses the role of its members. Together with this slogan, "That the show may go on," the symbol is one submitted to the Tesma board of directors by Ben Adler of the Adler Silhouette Letter Company, who was chairman of the committee appointed to develop a new trade-mark. Other members were Edward Alman, Capitol Stage Lighting Company; Edward Lachman, Lorraine Carbons; E. J. Vallen of Vallen, Inc.; Harold S. Wendt of the Wendt Advertising Agency; W. S. Dwinnell, Minneapolis Securities Corp.

The "custom-made" character of Cinerama, however, seemed to him to rule out this particular "system" because of cost. "The cost of installing Cinerama," he said, "and the revamping of the car area would seem to warrant the building of special drive-ins for this system." (Incidentally, Mr. Barnett recently left General Precision Laboratories to join Cinerama, Inc., as executive vice-president.)

Concerning CinemaScope, he could offer no comment because of a lack of facts concerning it—a deficiency that has tongue-tied others than Mr. Barnett. He noted that "no data are available on light output, screen brightness and other needed information" necessary to judge CinemaScope.

NEED OF TESTING SEEN

He left the drive-in operators with these words of caution concerning the current technical upheaval generally. "I shall have failed in my mission here," he said, "if you leave with anything but a desire to proceed with caution. Certainly, all of the processes we have been speaking of have been tried before, some of them many years ago. But this doesn't mean they are fully developed. On the contrary. It's still the difference between the engineer's model and the automobile in production. In between there must always be a vital try-out on the proving grounds.

"If it is any satisfaction to you, these new processes are making life harder for the producer and director. Central and peripheral-vision screen action must be planned with care. Scenes will be longer and the pressure on talent will be heavier. Close-ups in stereo films must be handled like bombs.

"For example, in a 3-D short now in distribution, a famous ballet dancer pirouettes in a medium shot. As her outstretched arm swings toward the camera, it suddenly elongates from its normal 25 inches to 8½ feet. Everyone ducks in the first ten rows. Imagine what would happen if Miss Jane Russell . . ."

The SMPTE, as Mr. Barnett pointed out, is planning a booklet on all of the current "processes," and even illustrated lectures in various parts of the country.

•

Exhibits at the Drive-In Meeting

THE EQUIPMENT exhibit which was a part of the National Drive-in Convention held in Milwaukee, March 24-26, had some 50 booths. Among companies displaying products were:

Selmix Dispensers, Inc., Long Island City, N. Y.: drink dispensers.

Miracle Whirl Sales Company, Grinnell, Ia.: pony ride and "Kiddie Fairyland."

Curtis Candy Company, Chicago.

The Star Equipment Company, St. Louis: hot dog machine and popcorn warmer.

Tom Huston Peanut Company, Columbus, Ga.: toasted peanuts and 18 different kinds of peanut butter sandwiches, also candies; and vending machine.

Wander Company, Chicago: "Toddy" chocolate malt-flavored milk.

The Ballantyne Company, Omaha: projection and sound equipment, screen tower (shown in a model) and third-dimension projector interlocking equipment, both electric and mechanical.

Manley, Inc., Kansas City, Mo.: "Super-Stadium" drink machine "Ice-a-Bar" and "Aristocrat" console type popcorn machine.

Gunderson Millwork & Supply Company, Portage, Wis.: "Portage Jib" screen tower, displayed in miniature.

RCA, represented by *Vic Manhardt Company,* Milwaukee: in-car speakers, auditorium chairs, RCA projector, "Brite-Arc" projection lamp, rectifier, 3-D kit.

J. E. Burke Company, Fond du Lac, Wis.: model of variety playground swing.

Nehi Corporation, Columbus, Ga.: different flavored "Royal Crown" drink syrups.

Variety Construction Company, Minneapolis: model of prefabricated screen tower of wood and steel.

Minneapolis Speaker Recording Company, Minneapolis: in-car speaker rebuilding service.

Armour & Company, Chicago: packaged meat products and frankfurters; screened trailer offered free for advertising refreshment service.

Carbonic Dispenser, Inc., Canfield, Ohio: drink dispensers.

(*Continued on page* 52)

DRIVE-IN OPERATORS

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TAXES AND INSURANCE

Thirteenth of a Series on GETTING INTO THE DRIVE-IN BUSINESS

By WILFRED P. SMITH

Former drive-in circuit executive, now operator of his own drive-in at Ledgewood, N. J.

TWO ITEMS of major concern in drive-in operation are taxes and insurance. In regard to the first, drive-in operators are subject to both *real estate* and *personal property* taxes. If you are going to receive a fair and just evaluation of *both* counts from the tax assessor, it is important that you alert yourself as to certain facts and assume the offensive right at the outset.

Through publicity our business has been spotlighted as very lucrative. The writer will go along with that observation—but only when the weather is mild. A drive-in operator can have a world premiere of the year's most important motion picture and die with it if the elements are against him.

Secondly, there is the matter of operating costs. Compare the expense of running a 600-car *drive-in* with a 1400-seat *indoor* theatre! In order to survive the obstacles of payroll, film costs, maintenance and taxes, the drive-in operator must gross in five months what the indoor theatre does in twelve. This in itself is quite a gamble.

Thirdly, there is the matter of maintenance costs. Contrary to belief among many outsiders, the proper upkeep of a drive-in requires a *twelve-month* program. And preparing for the opening of a new season alone costs not less than $2,500 for the average 600-car drive-in operation.

With these basic considerations in mind, let us now turn to a few specific facts about the drive-in which should be brought to the attention of your local tax assessor on the day he reviews your property. The following suggestions refer to real estate taxes:

1. Did the establishment of your drive-in cause a rapid influx of permanent residents, thereby creating a burden on the town? *No.*

2. Did the building of your drive-in necessitate an added cost to the municipality in the way of sewerage, extension of water lines, improving or constructing new streets? In the vast majority of cases, *no.*

3. Did the drive-in invite or attract families to live in your community, making it obligatory for the town to supply additional school facilities? *No.*

DRAWS OTHER ENTERPRISES

4. Does not the erection of your drive-in make it attractive for other new enterprises that will bring additional revenue in the way of taxes and employment to other people in the municipality? *Yes.*

5. Do we not pay direct wages to special police for the protection and traffic control of patrons attending the drive-in? *Yes.*

6. Isn't it true that the drive-in makes it possible for charitable and service organizations to raise funds through sponsored benefit shows? *Yes.*

7. Is it not true, for the above mentioned reasons, that whatever the assessment, the tax is 100% clear money in the coffers of the town treasury? *Yes.*

8. Is it not true that the land the drive-in occupies brought little tax return prior to your building that drive-in? *Yes.*

9. Will it not be true, that if through burdensome real estate and personal property taxes, your drive-in is a failure, it will no longer be a source of tax money? *Yes.* (If the site was farm land, it would probably not be good for agriculture again because of chemicals used in the building and maintenance of roads and ramps.)

10. Isn't it quite possible that your establishment invites the installation of a shopping center with parking facilities convenient for the residents and visitors from out-of-town? *Yes.*

11. Would not the erection of such a shopping center offer employment and additional taxes beneficial to the community? *Yes.*

12. Isn't it plausible, then, to arrive at a minimum tax assessment at least for a period of five years before passing judgment as to whether or not the enterprise is qualified to have an increased assessment? *Yes.*

The above are just a few of the facts that must be impressed upon the tax assessor in respect to real estate taxes. Equally important are the facts applying to personal property with which he should be made acquainted.

In many cases when the tax assessor first sees your drive-in, he is likely to be over-impressed with its vastness. The giant steel screen, hundreds of posts sticking out of the ground, gadgets with rubber-covered cords suspended by each one—all of these tend to boil his enthusiasm to the point where he thinks he is in the Garden of

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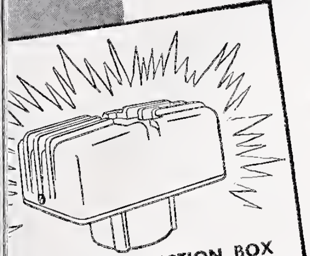
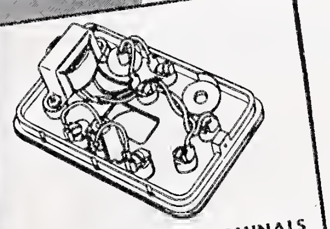

ANSLUCENT JUNCTION BOX

TRANSLUCENT JUNCTION BOX!

This beautiful "glo-top" junction box is available in 4 brilliant colors: green, red, amber and blue. The "Ears" for hanging the speaker have been designed to make it practically impossible to knock or blow the speaker off the junction box. Down-lights are available at extra cost.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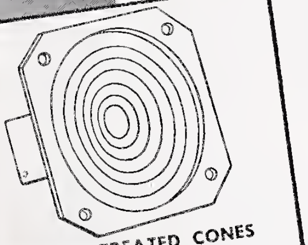
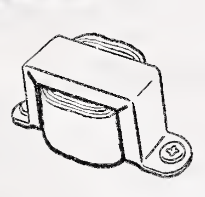
Simple assembly and exclusive, quick-disconnect terminals make this the easiest speaker to install because tools are not required.


SILICONE TREATED CONES

SILICONE-TREATED CONE!

Full fidelity and dynamic range are acquired with Eprad's silicone-treated cone. This cone will last almost indefinitely because the non-evaporating silicones prevent drying, and a paraffin base moisture-proofs the cone. The four-inch driver unit makes full use of cavity resonance to give better bass response. Eprad's plastic "raincoat," which does not impair sound or efficiency, is also available at slight additional cost.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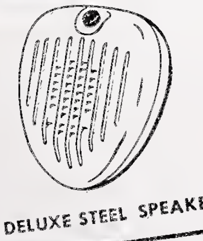
Eprad transformers are double-hard varnished and vacuum-impregnated to make them fungus- and moisture-proof. Because of a better transformer and a larger magnet on the speaker, the over-all efficiency is the highest, and you get more sound volume and better quality than by any other system.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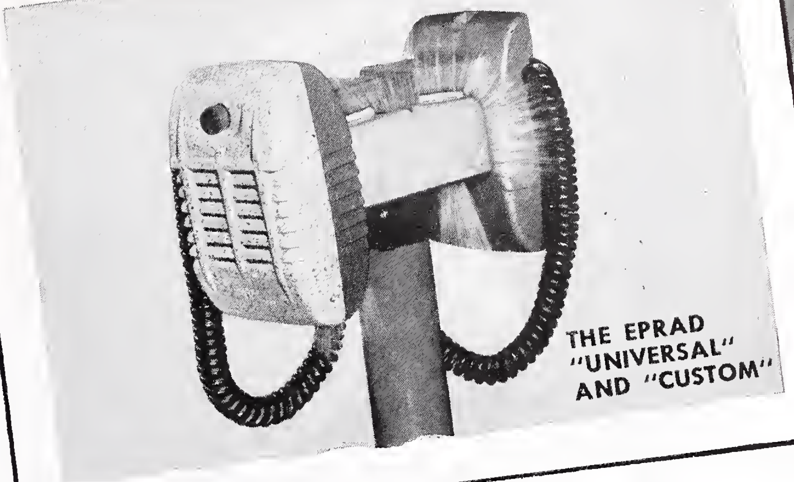
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IS THIS WHAT YOU WANT IN A DRIVE-IN SPEAKER?

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Koiled Kords
INCORPORATED
Box K, Hamden, Conn.

TESMA
Theatre Equipment & Supply Manufacturers Association
That the Show May Go On

Eden and the fruit is just right for easy picking. It is at this point that Mr. Tax Assessor must be advised of the following in regard to personal property.

1. Is it not true that the screen structure could not possibly be used for any other purpose? *Yes.*

2. Of what value is it to any other person or business? *None.*

3. You will agree that an automobile is more of an asset than this screen is to another person or business.

4. These speakers, now: Over a period of five years every one will be replaced due to depreciation because of being exposed to the elements. And in many instances they will be removed by forgetful patrons or in outright theft. In any case you can readily come to the conclusion that this gadget is absolutely worthless other than for the purpose of its installation on these premises.

5. Now let's analyze the value of the underground cable. What could it possibly be worth even to a junk dealer once it is buried 2 or 3 feet down?

These suggestions and formula of approach comprise no intent on the part of the writer to lead the reader into believing he should be placed on a preferred list by the tax assessor. It is rather intended to be a helpful guide for both the owner and the tax assessor in trying to arrive at an *amicable* and *just* assessment for what the traffic can bear. Only by laying the cards on the table and familiarizing the tax assessor with all the facts can a fair conclusion be reached.

INSURANCE COVERAGE

Turning now to the insurance department, we are primarily concerned with *fire* and *casualty*. Both offer vital protection in our business. Next in line is machinery insurance.

Fire insurance policies are generally short-term contracts and are renewed every year or every few years. The premium payments of course are governed by the type of property and its liability to fire damage. As an illustration, the premium payments for fire insurance on an all-steel screen tower would be very nominal compared with that constructed of wood or other inflammable material. The same also applies to the material used in the construction of the buildings on the premises, such as office, box-office, a main building housing the projection booth, restrooms, refreshment area and utility workshop. In this category is also placed the attraction sign.

One may question the advisability of carrying a small amount of fire insurance on an all-steel screen tower. It is recommended for an owner whose screen may possibly be located near a heavy forest area. Should a forest fire occur, the tremendous heat could seriously scorch the paint and possibly distort or weaken the supporting steel members or face plates of the screen. Otherwise insurance on this item isn't necessary.

On the other hand, full fire insurance coverage to the hilt is indeed recommended if the screen tower is constructed of inflammable materials. Not only coverage of the structure itself is advised, but of all contents of any storage space housed therein. Light fixtures, electrical panel boards, plumbing, landscaping equipment, counters, refrigerators, refreshment dispensing equipment and all other tools and equipment used in the maintenance and operation of the drive-in, wherever they are installed or stored should be fully covered.

Furthering your fire insurance program, partial or full coverage should be carried on the main attraction sign structure. If it is constructed entirely of steel and houses transformers for the purpose of neon lighting, at least enough coverage should be carried to defray the cost of repainting and replacement of letters. Fire can be caused by the transformers short-circuiting. *Full* coverage, to cover the cost of the attraction sign itself should be carried if the structure is of wood or a combination of wood and metal.

Probably no other hazard is of such constant concern as fire in the operation of a drive-in. This is not only true of the premises itself; a drive-in operator should also be alert to the possibility of a car parked on the ramp catching on fire.

An extinguisher should be placed at convenient locations to be prepared for such an emergency.

The preferred locations would be in the box-office, where it could be handily given to an attendant who would have need of it in a hurry. Other good locations are the main exit door of the projection booth, and the main exit of the refreshment building. Above all, fire extinguishers should be placed in the drive-in truck.

CASUALTY INSURANCE

Another necessary form of protection in the operation of drive-ins is casualty insurance. This protects the owner from law suits filed by persons he has injured or whose property he has injured. This type of coverage also will provide payments to the insured person for accidents which happen to himself or to his property.

The various kinds of casualty insurance include *liability, forgery, workmen's compensation, cyclone* and *tornado, flood, theft* and *burglary, automobile, hail, explosion,* and *plate glass.*

A minor insurance that could be applied to the operation of a drive-in is machinery insurance. In a drive-in having a playground, this coverage protects the owner from losses due to mechanical breakdowns.

method in Management

★

staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

Maintaining a Competent Staff

SECOND ARTICLE OF SERIES:

Motion Picture Theatre Management

By CURTIS MEES

BETWEEN the manager and the public is a very thin line of communications. In circuit operation especially, this line, to an important degree, is the theatre *service staff*. The selection of all the members of this staff, will, to a large extent, decide the degree of appeal the theatre will enjoy.

These people will be the eyes and ears of the management; they will transmit to the manager the comments, suggestions and criticisms received from patrons, and at the same time they will be *his* ambassadors of good-will. The larger the theatre and the town, the more dependence the manager must place upon his service staff.

While not actually a part of the service staff, the *Assistant Manager* definitely enters the picture as the responsible supervisor of all the related activities of the service staff. For that reason, extreme care should be exercised in the selection and training of an assistant. The right man (or woman) can lighten the burden of routine duties and petty details.

In a circuit of theatres, the assistant managers form a pool of experienced young people from which future managers are drawn. In most instances an assistant manager comes up through the ranks from the usher or doorman position, though occasionally he may graduate by way of the vending department or even projection and stage crews.

In later years, however, there has been a dearth of young people interested in working up by the above route, which has given rise to opportunities for promising young men of college training to become assistant managers without prior theatre experience.

At the outset of his training, the Assistant Manager will be given close supervision of the floor operations. Here he will observe sound and projection, see that the ushers and doormen are fulfilling all their duties, meet and talk with patrons, and check the cashiers in and out.

Through his work with the cashiers he will learn the paper work connected with the theatre, as he will have to know how to make out hourly reports on ticket sales, the daily box-office statement, the pass records and related items.

Gradually the assistant can be taken into the other phases of management. He can do a few of the ads after watching "the boss" prepare layouts and getting the basic ideas in mind. Nothing is quite so inspiring as to see one's own work reproduced in the newspapers for all the world to see! He should be encouraged to do his share of public relations work by joining in civic activities.

Unless the assistant is taken into the confidence of the manager, he will feel "left out" and not sincerely respected. He should learn early to be discreet about handling confidential matters. The manager may well interest himself in the social life of his assistant, at least to see that he *has* one for balanced living. Do that and you will be well on your way to having the kind of assistant every manager wishes for.

CASHIERS & BOX-OFFICE

The first, possibly the most important, contact between the theatre and the public is the cashier. She answers the telephone as well as dispenses tickets. Her attitude and personality is a critical factor of public good-will. Extreme care should be given to her selection and training.

She should have a pleasant personality, coupled with the patience necessary to deal with tedious or unpleasant situations and still come up smiling. Her appearance should be attractive without being garish. She should have the intelligence neces-

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sary to fill out her box-office reports accurately, and to calculate ticket prices quickly and give proper change with manual dexterity. And she should be able to answer the telephone with a voice and manner which will give character to that important operation.

Another factor that should be included is that of personal honesty and integrity. This cannot be determined solely through an interview, but should be a matter for investigation by the manager through sources open to him, such as credit bureaus, bonding companies, police department, and references furnished in her application. Considering the large amounts of money entrusted to the care of the cashier, it is only fair to all concerned that her background be closely examined.

In screening prospective cashiers, it is usually good practice to paint a rather black picture of the long hours and working conditions, as well as holiday and Sunday schedules, so that the applicants will not be expecting usual business hours. And they may be pleasantly surprised to find the job less exacting than expected and be more pleased with their job. Naturally, there should be a clear-cut definition of salary and the working schedule.

Throughout the years, most of the major theatre circuits have developed standard procedures for training cashiers, as well as the other service personnel, and the methods outlined in general here are applicable to most operations. For sake of brevity, we give only the basic subject matter for consideration, leaving it to each manager to elaborate on those matters most important to his particular operation.

INSTRUCTIONS TO CASHIERS

1. *APPEARANCE:* Be neat, avoid jewelry and heavy makeup.

2. *PERSONALITY:* Let it shine through your smile and in your voice on the telephone. Control temper. Remember to look patrons in the eyes and say, "Thank you."

3. *KNOW YOUR JOB:* Get the answers in advance to these questions—

A. *Schedules*—Memorize starting times on feature.

B. *Ticket Prices*—Learn total prices 1 to 10 tickets. Also prices for special attractions. Child age limits.

C. *Babes in arms and pets*—Rules governing entry.

D. *Mechanics of ticket selling*—Learn the simple methods of placing tickets in machine and taking hourly readings. Never sell *loose* tickets, instead make refund. Keep at hand a chart showing complete range of various price tickets and combinations thereof. (*See specimen and explanation below.*)

E. *Change making*—Learn how to make change rapidly with your change machine and set up system for handling large bills. *Beware of anyone who asks for several kinds of change on a fairly large bill*—it may be a "gyp."

F. *Hourly report*—Take readings promptly on the hour and compute hourly revenue and cumulative total.

G. *Daily box-office report*—This is a resume of all ticket sales broken down for matinee and night totals. It is most important to have this *accurate.* If there are any overages or shortages in daily receipts, they should be shown as they arise.

H. *Pass ticket record*—Keep a record on a small pad (or company form) showing tickets issued to season passes, listing pass holders, and those tickets issued on trip passes.

I. *Cashiers bank*—Check your change bank on each change of shift. Keep enough change on hand to meet rush selling periods. Pay only petty cash bills presented to you which have been approved by the manager.

4. *HOLDUP PROTECTION:* There are three cardinal points which, if followed, will minimize danger of holdups. Others are important and will be discussed in a subsequent chapter, but so far as the cashier is concerned, these are the primary points which affect her operations:

A. The cashier should never allow large accumulations of currency to remain in the box office. Call the Assistant Manager to make a "pickup" as money builds up. If time permits she should count and strap her currency, but in exceptional instances she should simply stuff the currency in a money bag and let the counting process wait until it can be done more safely in the office.

TICKET SALES CHART

		1	2	3	4	5	6	7	8
		.45	.90	1.35	1.80	2.25	2.70	3.15	3.60
1—	.10	.55	1.00	1.45	1.90	2.35	2.80	3.25	3.70
2—	.20	.65	1.10	1.55	2.00	2.45	2.90	3.35	3.80
3—	.30	.75	1.20	1.65	2.10	2.55	3.00	3.45	3.90
4—	.40	.85	1.30	1.75	2.20	2.65	3.10	3.55	4.00
5—	.50	.95	1.40	1.85	2.30	2.75	3.20	3.65	4.10
6—	.60	1.05	1.50	1.95	2.40	2.85	3.30	3.75	4.20
7—	.70	1.15	1.60	2.05	2.50	2.95	3.40	3.85	4.30
8—	.80	1.25	1.70	2.15	2.60	3.05	3.50	3.95	4.40

This chart was prepared for a combination of 45¢ adult tickets, and 10¢ children tickets. By running across the page to the column listing the total number of adult tickets desired, and then dropping down to the line listing the number of children's tickets desired, the total amount due from the patron is quickly arrived at. Similar charts should be prepared for all price combinations in use, extending them as far as desired for total tickets sold in groups.

B. Money should be kept out of sight!

C. Never argue with a robber! The money is insured (or should be) and the life of an employee is worth far more than the small change involved in resisting a hold-up. The only useful service you can perform for the theatre at this point is to remain calm and observe the robber for identification. Notice *height, weight, coloring, clothing,* and any *identifying marks.*

5. *TELEPHONE CALLS:* The telephone is very important, for many potential patrons may be influenced to come or stay away by your *telephone manners.*

A. Be concise and accurate in giving information by phone. Don't waste your time *or the patron's.*

B. Cultivate a "hidden smile" in your voice—study the techniques employed by telephone company operators.

C. Remember that the telephone is *secondary* to actual ticket sales. Courtesy demands that the *ticket line be handled first,* with a polite request of phone callers to "Wait just a moment, please."

D. Personal telephones are to be discouraged, both for the cashiers and other members of the service staff.

6. *CONDUCT IN BOX OFFICE:* Common sense dictates most of these "do's" and "don'ts," but they are imporatnt to consider:

A. No drinking, eating, or chewing gum in the box-office.

B. Don't permit anyone to loiter around the box-office.

C. Don't read magazines, papers, etc., in box-office.

D. Be alert to observe suspicious characters watching the theatre front and notify the manager.

E. Notify the Chief Usher if the marquee lights are not turned on at the scheduled times or when it becomes cloudy and dark during the day.

F. Do not open the box-office door to anyone but the manager, his assistant, or the relief cashier.

G. Remember at all times that yours is a position of great trust, and handle the money given in your care with the utmost circumspection. Don't allow the slightest suspicion of any mishandling of funds!

7. *CONTACT WITH MALE EMPLOYEES:* There are many reasons which dictate that there shall be no social contacts between the male and female employees of the theatre *either during or after business hours.*

8. Learn the individual theatre policy regarding: *Refunds, paging in the theatre, handling drunks and disorderly patrons, Lost and Found Department.*

FLOOR MANAGEMENT

Second only in importance to the selection of the proper type cashiers is the selection of upstanding young men (or women) for service personnel on the floor. Your patrons will be extremely conscious of the service rendered by these floor attendants, hence the manager should give them personal attention to instill in them the attributes he himself has developed for dealing with the public.

Selection and training of the right type of floor personnel will also go a long way towards making the manager's work more

(*Continued on page* 22)

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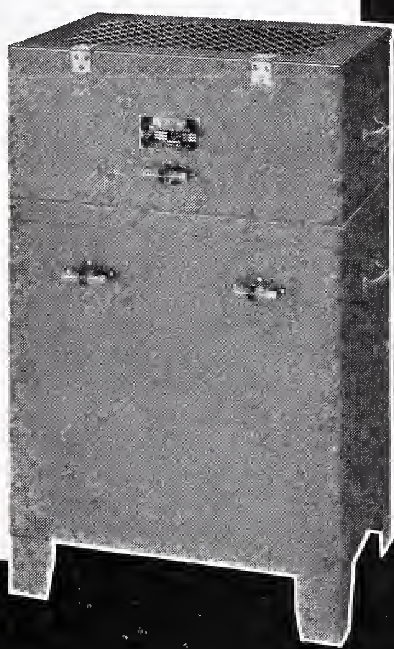

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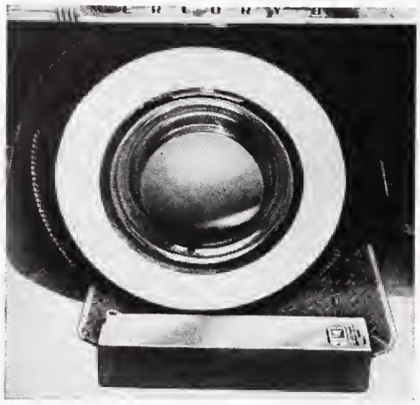

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Small Town Folks Are Pretty Human After All

says Charlie Jones

. . . owner-manager of the Dawn theatre in Elma, Ia.

ELMA, IA.

SEEMING insignificance of the small town theatre, and the recent shortage of small town type product, coupled with an apparent unintention to supply it, plus the tendency of certain distributors to disregard the well being of us small town exhibitors, has added much fuel to the fires of discontent that have been smoldering or blazing for so long.

Let's stop a minute and think about what we mean by *small town exhibitor*. To us it comes as a shock when we occasionally see towns of from ten to fifteen thousand referred to as "small towns" in the trade papers and by distributors. Towns of that size seem like metropolitan centers to thousands of "tank towns" of 3,000 and under.

Admittedly, the number of theatres in the true small towns and villages is shrinking at the same ratio as those of the over-seated large towns and cities. The reasons, TV and tax burden are too obvious to dwell on.

Most of us small towners are conscious of the small part we play in the overall economy of the industry. We learned from *Motion Picture Daily* just the other day that 42% of the industry's revenue is actually from *foreign* sources. A sober look at industry figures shows how unimportant thousands of small town theatres are.

•

Realizing this, it is sheer folly to believe a company or an individual is going to invest large sums of money in making a picture that is aimed primarily at small town tastes. If you or I were to produce a picture at present costs, we would be indeed foolish if we didn't aim at that potential market which would best recoup our investment and show us a profit.

There is thus no conspiratorial desire among producers and distributors of film to throw oil on the fire that is consuming many small town theatres. The fact that there are not enough of *our type* of pictures just does not concern producers who must compensate for astronomically high production costs by getting as much as they can from their most lucrative markets.

Nevertheless, ever since this business started from a pup of penny peep shows, which signifies the mass appeal and volume sales upon whose foundation the business rests, we small "indies" feel that it is through product focused toward *all* America and not just metropolitan audiences or the writers of the lay press, that the industry can best be served, not only for the long-range future, but in the present crisis of *both* large and small theatres.

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Terry Ramsaye, in *Motion Picture Herald* of March 7, advocated the sampling of a cross-section of American life by people who make pictures. If this cross-section seems quaint and provincial to those whose contacts are confined to members of their own inner sanctum, or who would be unable to converse more than 45 seconds with one of these provincials on common grounds, it would be well for them to remember that these provincials, too, have bucks in their pockets, and that there are "provincial" theatres for them to spend those bucks in—if they can see there what they want!

The cold, hard facts are that millions of Americans who might be going to our shows are not doing so. Could it be that we are not speaking to them in a language they like?

This is not a plea for pity or special treatment. Things are tough all over. But let it not go unsaid that in an industry which so recently again went so all-out in the promotion of "Brotherhood," it would do little harm to replace a little of such outward good-will with some toward its own people—even a poor relation. We are not pointing a finger at any particular group—we refer to both pot and kettle.

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Specifically, we small towners know full well what to do with Crosby, Hope, Day, Monroe, Kettles, Dean & Jerry, Bud & Lou and the natural, vaguely described "human" type of picture. But we're at a loss at what to do, what to pay and how to put over a "psychological thriller," a heavy drawing room drama, a fantasy, a

Broadway musical about showbusiness that the average man cannot identify himself with, or one filled with ultra-modern music and dancing that is ridiculous or mysterious and therefore obnoxious to him. Our average patron cannot identify himself with a 17th Century swordsman, a warped intellectual, a struggling artist, a misunderstood genius, a crusader of some far removed clime, or a Lothario who sings out his love for his lady fair. We common people just don't know anything about two-thirds of that stuff.

We understand some things. We can sit back in our chairs, draw the curtains on our world of reality and for two hours identify ourselves with all the physical, emotional, spiritual and psychic elements of *normal* life. We like to see a world a bit dressed up, a little gayer, a little prettier, a little happier and better than reality, but we want it normal enough to be able to dream that that which we are seeing could, by the grace of God, also happen to us.

Everything can't be *normal,* of course—the exceptional is often interestingly sensational. But for us small towners the sensational is the rarity and *we don't identify ourselves with it.* And in that we are not too different from all Americans. For unless my observations are wrong, America is pretty well filled, in both small town and big city, with pretty normal people, predominantly concerned with the hopes and fears of all mankind.

•

The argument is not for special treatment of a group which cannot pay the freight for that treatment; rather, it is a plea to return to the *mass appeal* which spreads from corner to corner across this great land of ours. With an ear tuned a little less to the snooty critic and the carriage trade, and a little more to the average taste, we "little shots" feel there would be a big increase in appeal to the publics of *all* theatres, everywhere.

The industry has several ways of committing economic suicide. One way is to go "up stage" on our friends. Most of us believe that the primary purpose of the movies is to entertain and to make money for those who produce, sell and exhibit them. Furthering art, promoting a cause, or preaching a sermon can be coincidental, but they are secondary. The guy who lays 50c on the line wants half-a-buck's worth of entertainment. It is unlikely that he's shopping for art, education or moral uplift.

We can make him laugh, cry, love, thrill to spectacle and run the gamut of human emotions from Abbott to Zsa Zsa. Let's do it. If it's entertainment, it has a pretty good chance of selling. If it's primarily something beyond the average person's interests or desires, it's for the birds in small towns. *Let's return to normalcy.*

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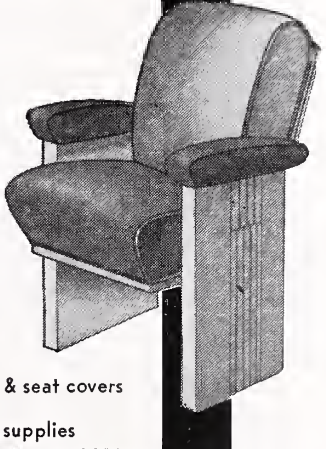

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and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart insert on page 35.

Maintaining a Competent Staff

(CONTINUED FROM PAGE 19)

pleasant and less exacting, in that he may, with confidence, leave the floor and still be assured that others are present who are equally interested in seeing that the theatre continues to operate in the best manner possible. Also, from these people the manager can choose the "cream of the crop" to train for promotion to higher positions.

CHIEF OF SERVICE

The top man on the floor staff is the *Chief of Service,* who has usually progressed upwards through the ranks of ushers or doormen. Although naturally youthful, he should be a mature type young man who is not easily flustered by unusual situations. A neat appearance and pleasing personality, plus the intelligence to make decisions, are important matters to consider in appointing your Chief. As he is your logical choice for promotion to Assistant Manager when an opening occurs, he should be chosen with this definitely in mind.

It is difficult to teach youngsters the proper use of "authority," as they are inclined either to shy away from it in dealing with others their own age, or they become too bossy. Usually a good talk at the outset sets the young man on the right path, but it is well to follow it up with pointed suggestions from time to time.

The entire operation of the floor staff of ushers and doormen is the responsibility of the Chief of Service, under the supervision of the Manager and Assistant Manager, and he should be trained to organize the staff so that all the routine duties are properly assigned and carried out.

Work schedules should be carefully diagrammed, and a system of training new ushers and doormen should be made part of the program. In these days of rapidly changing floor staffs, this is a major problem for the Chief of Service.

Hiring and firing of service staff personnel should rest only with the Manager and his assistant, but the recommendations of the Chief of Service should be solicited and followed within reason. Not to back him up in matters of proper discipline would weaken his authority and ruin the good work you've done in establishing the young man as head of this department.

The *Lost and Found Department* comes under the jurisdiction of the Chief of Service and his staff, but they must be closely watched to see that the proper attention is paid to this important assignment. It should be so organized that a minimum of trouble is given both to the management and the patrons.

In some cases the manager may want to advise a patron by a nice letter that his article has been found, or that, regrettably, it was not located. Patrons will appreciate this personal touch.

One important phase of training the service staff, with which the Chief of Service should concern himself each week at staff meetings, is the possibility of panic or comparable emergency. Panic could cause untold damage. So thorough training in emergency routines is imperative, and the manager should frequently check to see that procedure he outlines is kept in mind.

DOORMEN

Next in importance to the Chief of Service is the doorman, as he is the first one to greet patrons entering the theatre, and he gets most of the difficult questions. The doorman should be of commanding appearance, with a pleasing personality and some maturity.

"The Door" is a confining spot, for the doorman must not wander around the lobby; it is therefore more tiring than usher's work, hence it is customary to give more frequent "breaks" to the Doorman.

When there is a wait for seats, it is customary to have an announcer at the boxoffice to advise prospective patrons *before* they purchase tickets what they may expect. This minimizes refunds. A Doorman can "double" in this position.

There should be a definite understanding between management and door staff as to exactly how far their authority extends. The principal issues are:

Who (if anyone) is to be allowed to pass the door without any form of ticket.

How to deal with children's tickets when the holder obviously appears to have passed the age limit.

Dealing with people who want to "find someone."

Then there are "gate crashers" who will have varied excuses.

Within limits, the Doorman should have authority to handle most questions, but he should never exceed his authority.

An important interest of the Doorman is marquee lights as it becomes dark outside. Aside from the cashiers, he is the sole member of the floor staff in a position to observe exterior lighting and judge when more is needed.

The Doorman, as well as the Cashier, should try to keep track of the Manager and Assistant at all times, to expedite the handling of calls. The managers should make a very definite point of keeping them advised at all times when he plans on leaving the theatre for any length of time.

The Doorman's spot is an extremely vulnerable point in theatre operations for the theft of tickets, which may be resold through the box-office or outside the theatre. This makes character a critical factor in selection of a Doorman. The Manager should follow through, of course, and check the door periodically to see that *only tickets in the daily series* are being accepted, and also that no one is coming in without tickets at all.

USHERS

Ushers come in all assorted sizes and personalities, and with a high rate of turnover, it is a problem for a Manager in the larger locations to know the members of his service staff as well as he should.

State laws usually prescribe minimum age limits for persons doing this kind of work, usually 16, while they are attending school. Where it is necessary to open a theatre during morning or early afternoon hours, the usual solution is to have a skeleton crew of older boys or men to open, relieving with students after school.

Some theatres still use girl ushers, or usherettes; this is not a widespread practice. The public is not wont to be very considerate, and girls sometimes become irritable. However, this is something you must decide for yourself.

Aside from their principal duty of ushering patrons to seats, in some theatres ushers have secondary responsibilities, such as changing the marquee, assisting an artist in making front changes, stocking the refreshment stand, etc.

CHECKING ON PROJECTION

An important function of ushers is observation of picture projection and level of sound. Corrections of any shortcomings should not be left to the ushers; but they should promptly report such matters to the Chief of Service, or the Manager, or his assistant.

There is an almost universal system of buzzer signals to the projection room to denote picture or sound trouble. One buzz means *increase the sound level;* two buzzes indicates *need to lower the sound;* three buzzes calls attention to *some fault in projection,* such as dark or blank screen.

STAFF MEETINGS

A weekly *service staff meeting,* when properly handled, can be a source of pride and pleasure both to the staff and the management, as it is here that *esprit de corps* is built. The staff can be advised of the future plans for the theatre, including bookings of interest and made to feel an important part of the operation. By giving personal attention to these meetings, the Manager and his assistant will lend prestige to the affair.

GENERAL STAFF CONDUCT

Following is a list of suggested points for consideration in making up a full and complete set of rules and instructions for members of the service staff. It might be well to mimeograph such a list so that every new member could be given a copy on entry into the service of the theatre. In writing detailed instructions concerning these points, emphasis can be placed upon those phases which have particular application to your own situation:

1. Never argue with a patron.
2. Never touch a patron.
3. Do not permit the entry of pets.
4. Keep obviously intoxicated persons outside.
5. Know the show schedule.
6. Give a smile and say "Good Afternoon" or "Thanks."
7. Never admit anyone without a ticket.
8. Be liberal in determining children's ages.
9. Get to know season pass holders.
10. Tear tickets in half and return stub to patron.
11. Maintain a smart appearance at all times.
12. Do not hold lengthy conversations with visitors.
13. Watch for burned out bulbs, torn carpet, old ads, etc.
14. Never flirt with patrons.
15. Do not congregate with other employees on duty.
16. Male and female employees should not fraternize.
17. Handle your flashlight properly.
18. Let patrons know you are trying to help them in sending them to remote parts of theatre for scarce seats.
19. Be quiet on duty. Never run.
20. Know the safety regulations and emergency exit routine.
21. Be tactful in quieting unruly patrons or children.
22. Watch out for mashers, degenerates and morons. Report them immediately to management.
23. Follow Lost and Found Department routine for handling such calls.
24. Know what to do about accidents in the theatre.
25. Know locations for hearing aids and seat connections.
26. Remember the Managers are present to help you—call on them when you have a problem.
27. Take pride in your work. Develop *enthusiasm* and *efficiency*, and try to provide exceptional *service*.

DRIVE-INS CASH IN ON WALK-INS
for your Spring opening!

AMERICAN WALK-IN CHAIRS
FOR COMFORT, CONVENIENCE, DURABILITY

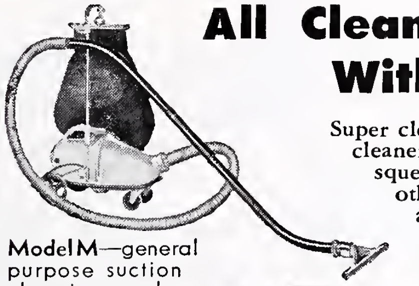
More and more drive-ins are reaping handsome extra profits by installing 100 to 1000 American Walk-in chairs to accommodate pedestrian traffic. These are the same comfortable, durable, all-weather chairs used by 13 major-league baseball parks, and by many minor league clubs.

Heavy, steam-bent, solid-wood slats form the body-fitting cradleform seats and deep-curved backs in roomy 21" width. Wood is treated with a wood-sealing preservative. Metal parts are protected with a special rust-inhibitor. Both wood and metal are finished with two coats of durable baked enamel. In beautiful sage-green-and-beige color combination.

WRITE TO US about the area available and let us recommend an installation for your opening.

American Seating Company
Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities
WORLD'S LEADER IN PUBLIC SEATING • Manufacturers of Stadium, Theatre, Auditorium, School, Church, Transportation Seating, and Folding Chairs

All Clean-up Jobs Can Be Done With a Super . . .



Model M—general purpose suction cleaning and blowing. Powerful, portable.

Model BP-1—Powerful pick-up for both wet and dry cleaning. Minimum noise level

Super cleaning gives you high efficiency at low cost. The Super cleaner does the work of special brushes, floor cleaners, mops, squeegees, furniture dusters, air filter cleaners, blowers and other expensive miscellaneous equipment once regarded as necessary for the theatre cleaning Job.

The Super is easy to use. One operator and a Super can clean • Screen • Sound equipment • Box fronts • Upholstery • Air ducts • Overhead pipes • Floors and floor coverings • Wet pick-up models take up scrubbing suds from bare, and carpeted, floors.

Your supplies dealer will be glad to demonstrate the advantages of Super cleaning right in your theatre. Or write for complete data.

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1941 N. 13th Street Toledo 2, Ohio
Sales and Service in Principal Cities.
In Canada: Plant Maintenance Equip. Co.
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All Super models approved by Underwriters' Laboratories and Canadian Standards.

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SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

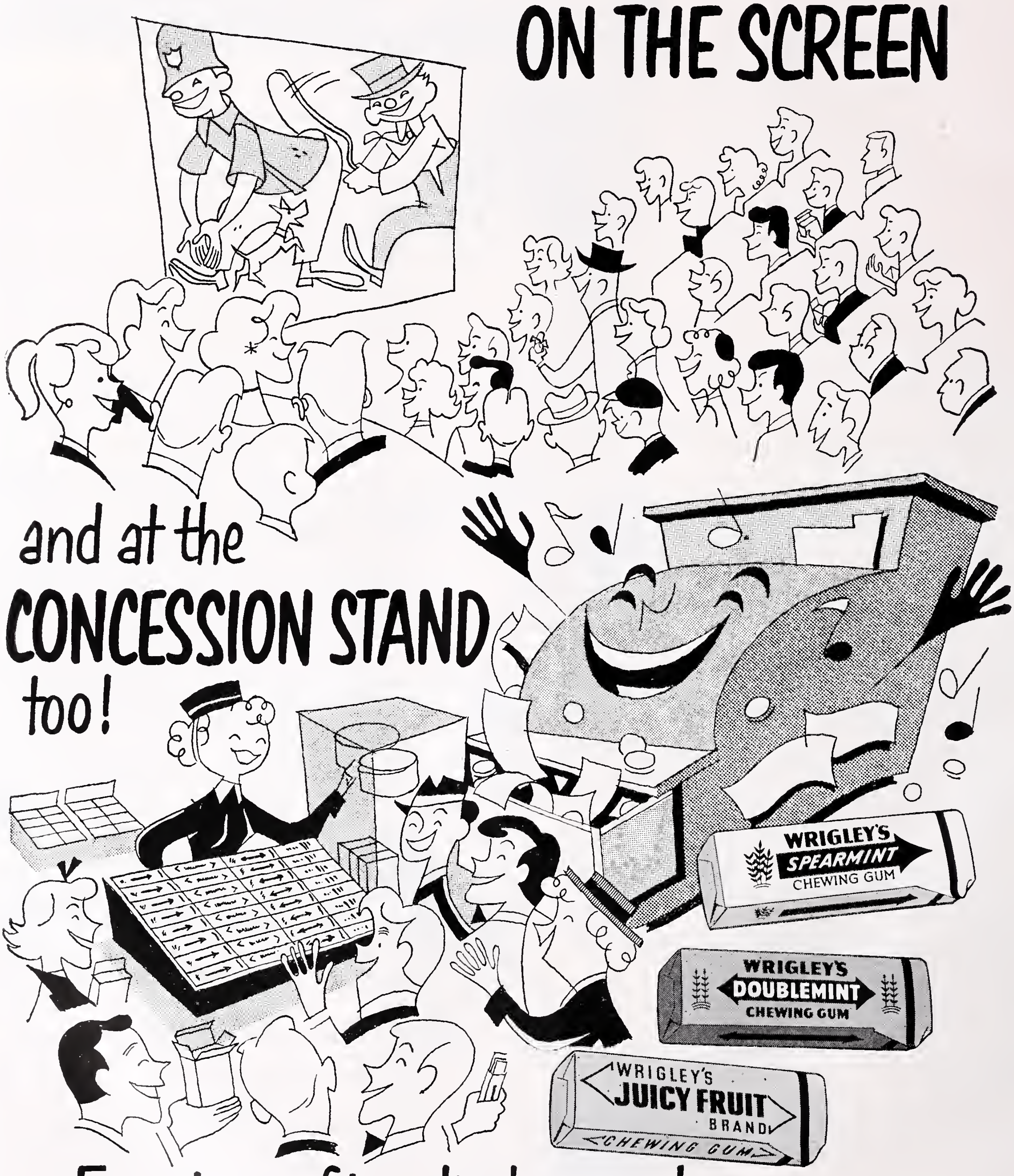
READ THE ADS—*they're news!*

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street Columbus 15, Ohio
"The Buildings We Build Build Our Business"

It pays to give your patrons what they want

ON THE SCREEN


WRIGLEY'S
SPEARMINT
CHEWING GUM
WRIGLEY'S
DOUBLEMINT
CHEWING GUM
WRIGLEY'S
JUICY FRUIT
BRAND
CHEWING GUM

and at the

CONCESSION STAND

too!

For extra profits...display popular

Wrigley's Spearmint, Doublemint, and "Juicy Fruit" Gum

AG 133

THEATRE *Refreshment* SALES

A department devoted to refreshment service

Controlling Quality and Servings At the Drive-in Snack Stand

Adherence to high standards for buying, storing, preparing and serving food at the refreshment stand was urged at the National Drive-in Convention held recently in Milwaukee.

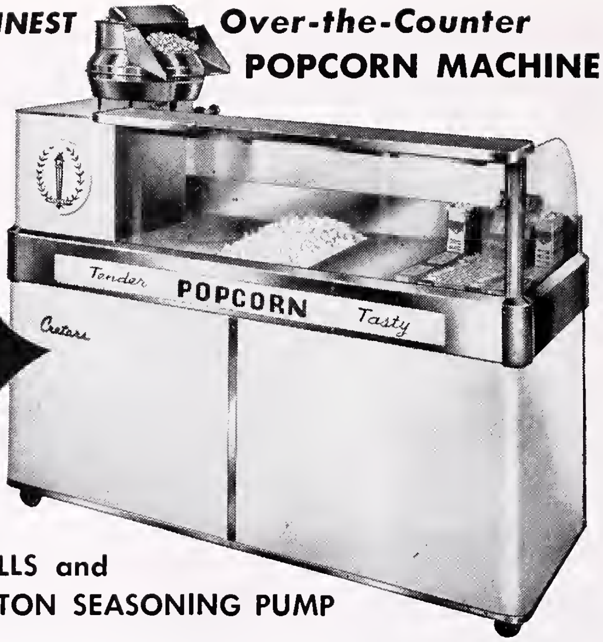
TRIED and proven methods for conducting the drive-in refreshment service so as to realize greater profits as well as to please patrons, were submitted to the National Drive-in Convention held at the Schroeder Hotel in Milwaukee the latter part of March. Delegates attending the refreshment meeting on the last afternoon of the convention were addressed by S. J. Papas, owner of the Keno Family drive-in, Kenosha, and the Westgate Outdoor theatre at Racine, Wis.; Dean D. Fitzgerald of the Badger Outdoor theatre, Madison, Wis.; and Henry Tollette, Wisconsin division manager for S & M Theatres.

A suggestion that drive-in exhibitors borrow some ideas of service from restaurant operators was made by Mr. Fitzgerald. Making a comparison between sales operations in the two businesses, he remarked that as a rule theatres *sell* their merchandise, while restaurants *serve* theirs. On the one hand, he said, *selling* connotes more merchandising skill—a faster transaction. On the other hand, *serving* implies greater knowledge of the merchandise as a food, as a "physical commodity which must be bought, stored, prepared—and finally presented to the customer, perhaps on a bit more gracious basis."

Dean D. Fitzgerald, of the Badger Outdoor theatre, Madison, Wis., is shown addressing the refreshment session at the National Drive-in Convention held in March in Milwaukee. At right is S. J. Papas, owner of two Wisconsin drive-ins, who also spoke and presented a food costs analysis.

BEVERAGES AND ICE CREAM

From the standpoint of *serving,* as thus defined, Mr. Fitzgerald then proceeded to discuss two major drive-in products—beverages and ice cream. Answering the question, "What is a good drink?" he said that, technically, good standards call for a 30-32 Baume rating (measurement of the amount of sugar in the syrup, a test not needed on nationally advertised brands); a Brix test rating (for mixed drinks, measures the amount of syrup in the drink); a temperature of from 36 to 41° Fahrenheit; and



WORLD'S FINEST Over-the-Counter POPCORN MACHINE

The New
CRETORS "Olympic"

TWIN ELEVATOR WELLS and AUTOMATIC PUSH-BUTTON SEASONING PUMP

- Greater Warming Capacity—holds equivalent of 200 boxes popped corn.
- New Forced Air Warming—Thermostat controlled; keeps corn crisp, fresh.
- Automatic Electric Seasoning Pump.
- Ample Space for 2 busy attendants.

To get everything you need for top popcorn profits, operate CRETORS' magnificent all-new "Olympic" . . . a Champion throughout! Sleek, streamlined all-metal cabinet in gleaming enamel and stainless steel, plus illuminated animated "Olympic" Torch for new concession glamor and over-the-counter sales punch. CRETORS' exclusive super-efficient, Super-Production gas or electric Steel Kettle outpops all others, by any test—gives years of trouble-free, economical service. Many other performance-perfect features!

For details, write P. O. Box 1329-M

CRETORS CORPORATION
National Sales Office: Popcorn Building, Nashville, Tennessee

Tender
POPCORN
Tasty
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MAKES 'EM FASTER—MAKES 'EM BETTER!

CONNOLLY AUTOMATIC ROLL-A-GRILL BOOSTS YOUR FRANKFURTER SALES—AND PROFITS!

Now used in thousands of Drive-in Theatres . . . Amusement Parks . . . Food Service Counters.

NO SMOKE
NO ODORS
NO INSTALLATION NEEDED—JUST
PLUG IN!

- ROLL-A-GRILL stops traffic with its fascinating slow rotary motion—sells franks because it makes 'em look so appetizing.
- SELF-BASTING, ROLL-A-GRILL SEALS IN JUICES, retains natural flavor . . . frankfurter expands in size — looks worth more — and YOU GET MORE FOR IT!
- Saves time and labor — NO ATTENDANT NEEDED to watch or turn franks—no scraping of grill—and it's FAST—grills 500 FRANKS PER HOUR!

Consult your local dealer—or use handy coupon for further information.

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Please send me literature on complete line of Connolly Automatic Roll-A-Grills.

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ADDRESS ....
CITY.......................... STATE..............

GENERAL INQUIRY SERVICE: For persons who have a serious interest in literature and prices on products in addition to those advertised in this issue, BETTER THEATRES *will be glad to procure them. See numbered listings and coupon on page* 51.

carbonation (automatically regulated in commercial carbonators providing the temperature of the water is low enough and the correct pressure is adhered to as specified).

Further on the subject of syrup, Mr. Fitzgerald said that storing it at 65° keeps it safe from the risk of fermentation for around four weeks. Any drink with pulp, however, must be figured at two weeks, and it is best to turn over the entire stock in seven days, he pointed out.

To control the amount of syrup in drinks served manually, he advised spot checking of drinks with the Brix test. "While proper care of the stock room, training of personnel, and overall supervision are all necessary and afford protection, only an actual inventory will give you the result of your operation, and only on-the-spot tests will give you a guarantee that your results will be good," he cautioned.

PRICES TO SELL DRINKS

On the question of what size drink to offer at what price, Mr. Fitzgerald declared that the general practice has been found to be a 6-ounce drink for 10c; a 9-ounce drink for 15c; and a 16-ounce drink for 25c. The nickel size is now obsolete, he said.

Drive-in operators should offer patrons more than one flavor of beverage, in Mr. Fitzgerald's view. He also recommended rotating the less popular flavors instead of offering *all* flavors at *all* times. The three most popular flavors are cola, orange and root-beer, according to BETTER THEATRES, he added.

As a general policy Mr. Fitzgerald believes that the drive-in should use both manual and coin-operated dispensers for beverages. The automatic machines are especially needed during the intermission rush, he said, as "auxiliary salesmen."

Further in regard to machines, he pointed to the great attraction they hold for children and how this fact aids in speeding service to *all.*

"While children are continuously favored customers at theatre concession areas," he explained, "there is little doubt that they are the toughest shoppers and the most time-consuming patrons. The appeal of the machines for them is unquestioned, and many times the child—with his lesser amount to spend—will head for the machines, leaving the stand open for a man or woman buying either for themselves, their friends and/or their families, with more money to spend and a greater buying potential."

"As an additional note on the future of vending machines," he added, "a recent private newsletter stated that 2.75 million

(*Continued on page* 34)

ARMOUR AND COMPANY'S
12 NEW INTERMISSION SHORTS

Boost Concession Take up to 33⅓%

Use these 1-minute color films—with musical backgrounds by Bing Crosby's Starlighters—free!

Think what an increase of 33⅓% in your concession business would mean in dollars and cents! Concession owners and Drive-In operators from all parts of the country have reported amazing increases after using these new Armour intermission shorts!

Mr. C. E. Cook of the Dude Ranch Drive-In, Maryville, Missouri, says, "I started showing Armour intermission shorts last June 9th, and on the first night of the showing my hot dog business increased 25%. For the entire season my total concession stand business picked up around 33⅓% over the previous year! I give full credit to the Armour intermission shorts."

Mr. Wendell R. Peck, manager of 166 Drive-In, Arkansas City, Kansas, says, "I am fully sold on Armour's intermission shorts. Actual sales before and after using these films show an increase of nine cents per admission ticket sold. I would certainly recommend the use of these films to any Drive-In Manager, and Gentlemen, have plenty of Armour Star Franks on hand!"

Remember, these films are loaned to you by Armour and Company—free of any rental charge. All you pay is the return postage! Clip the coupon below right now. Fill it out and mail it today. Armour and Company will send you an illustrated folder with complete information on these 12 new intermission shorts.

MAIL TODAY!

Armour and Company
Fresh & Smoked Sausage Dept., Union Stock Yards,
Chicago 9, Illinois

Please send me your folder with complete information on Armour and Company's new intermission shorts.

Name ....

Theater Address ....

City .... *State* ....

PLUS PROFITS FOR YOU with this "Oscar" Winner

DAD'S Awarded a coveted Best Seller "Theatre Sales Championship" by Better Theatres in 1953

DAD'S
REG U S PAT OFF

OFFERS YOU THESE PLUS FEATURES:

1. **MORE DRINKS to the gallon**
   One gallon of DAD's ready-to-use Fountain Syrup yields 146 7-oz. drinks.
2. **PLUS PROFITS**
   Additional drinks from DAD'S, the Leader*, mean plus profits for you. Regardless of what you're presently paying for syrup—DAD'S "extra yield" per gallon gives you higher gross profit than does any other nationally advertised brand.
3. **SAVE ON CUPS**
   Extraordinary low, low price to DAD'S users on cups. Ask us about it!

*According to Copper's Former Survey

DAD'S AUTOMATIC DISPENSERS DO A BETTER JOB

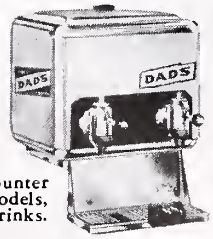
DAD'S BARRELS draw the crowds! Barrels—8, 17, and 45 gal. sizes.

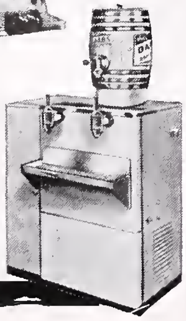
DISPENSERS—counter and rail-type models, serve 1, 2 or 3 drinks.

DAD'S UNIFLOW UNITS—self-contained, mechanically refrigerated, for heavy traffic spots; dispenses DAD'S and up to 4 other drinks.

Write Us For Information Today

DAD'S ROOT BEER COMPANY
2800 N. Talman Ave. • Chicago 18, Ill.





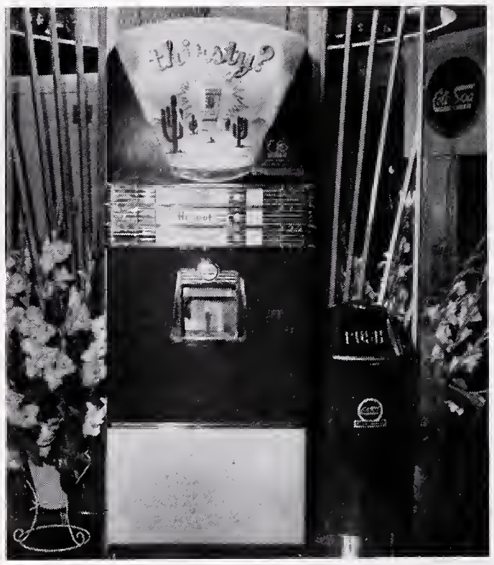
THE VENDER-VANE

News and Comment about Merchandise Sold in the Theatre

1200-Cup Drink Unit With Display Panel

A NEW three-flavor drink dispenser of 1200-cup capacity and with a new type of carbonation delivery, has been announced by the Cole Products Corporation, Chicago. One model especially designed for theatres features a white lucite panel on the front with a "thirst" scene in four colors and a selling message. The lucite panel is lighted from behind and directs a beam of light down across the front of the machine.

Called the "Magniflo 1200," the new unit has a cabinet the same size as the company's 600-drink machine in spite of the increase to a 1200-cup and 220-drink syrup capacity. This was made possible by redesigning of the hermetic unit, which now has also a new system of refrigeration designed to prevent both warm-up and freeze-up and to provide instantaneous recovery of cold water as soon as a drink is served. This system is called "Microthermic Refrigeration."



Cole Products' new "Magniflo 1200" drink dispenser as displayed at a premiere showing.

The new carbonation method, "Duotonic Tap," is designed to give a higher carbon dioxide volume than previously available in order to maintain "bottle quality" in the cup delivery. With this new adjustable tap carbonation can be "tuned" in excess of four volumes, if desired, the company points out.

The dispenser is built on an all-steel welded chassis, with built-in casters. It has stainless steel fittings and a new and simplified direct-control electronic system.

Chocolate Bars with Advertising Copy

CHOCOLATE BARS containing advertising messages, prepared to order as specified by the customer, are now being distributed by the Cook Chocolate Company, Chicago, according to Herman Schmidt, sales manager. The new advertising service consists of preparing copy for the entire face of the bar as well as on the wrapper, the announcement states.

Suggested uses of the bars include anniversary celebrations, grand openings, holiday give-aways, calling cards, etc. The bars weigh 3 ounces and the advertising space is 3x6¼ inches.

The service price provides for printing in black ink, but colors (including blue, green, red and brown) are available at an additional charge. The company will reproduce trademark emblems or any other copy, including photographs and artists' sketches, that the customer provides. Whenever necessary, it is pointed out, such copy will be reduced to a proper size to blend with the printed matter.

Popcorn Machine with Heat Blowing System

A NEW popcorn machine, featuring a forced-air heat circulation system designed to keep the popped corn hot and fresh at all times regardless of weather or moisture conditions, has been announced by Cretors Corporation, Nashville, Tenn. Other new features of the machine include

"In Our Drive-In We Find the Manley Super Stadium is Tops in Merchandising...Tops in Profit..."

says L. B. Lee, Manager of the Grant Street Drive-In Theatre, Wichita Falls, Texas. "We're certainly well pleased with the financial results from our Manley Super Stadium. In our operation, we must obtain the highest possible dollar yield per 100 pounds of corn. The profits from our Super Stadium have been amazing. Also, to meet today's tough competition in the entertainment business, we have to use every merchandising method at our command. We believe our Manley Super Stadium attracts customers and merchandises popcorn better than any other machine on the market."

Join the many smart operators who merchandise their way to bigger profits with a Manley Popcorn Machine. The new Super Stadium is built for big volume popping . . . big volume sales. Cash in now. Mail coupon today for all the facts.

MANLEY, INC.
1920 Wyandotte St.
Kansas City 8, Mo.

Nobody Outpops Manley

THE BIGGEST NAME
IN POPCORN . . .
THROUGHOUT THE WORLD

MANLEY, INC.

MPH-453 1920 Wyandotte St., Kansas City 8, Mo.

☐ Send complete information on the Manley Super Stadium.

☐ Please have a Manley representative call.

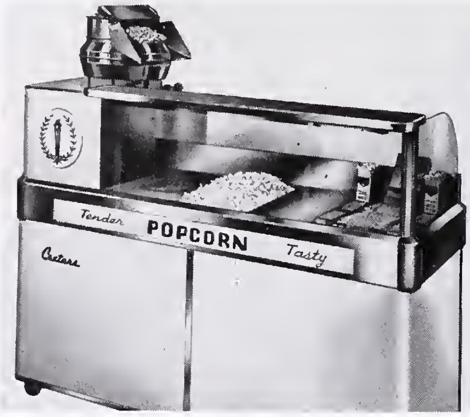
Name ____________________

Firm ____________________

Address ____________________

City __________ Zone _____ State ________ a storage capacity of 200 boxes of popped corn and an automatic electric seasoning pump.

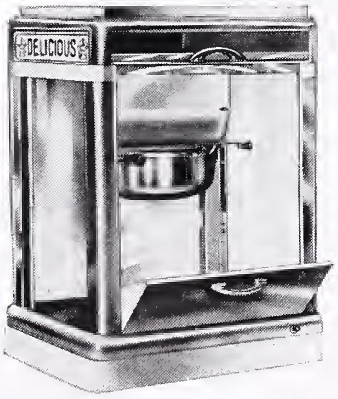
Trade-named the "Olympic model," the unit has two elevator wells of 3 cubic feet, each holding the equivalent of 100 boxes of popped corn. One elevator may be used for storage of popped corn in the bulk, the other for boxed corn. As corn is removed from the top of the elevator, a twist of the crank brings more corn into view, permitting the operator to have a full case at all times. In addition to the elevator wells there is storage space in the popper case itself.



The air circulation system consists of two large electric blowers which force heated, filtered air through the popped corn. The automatic seasoning pump, which delivers the right amount of oil direct to the kettle, operates by a push-button.

The unit has an 8-inch Formica counter running the entire length of the popper case. The working area measures 46 inches long. The raw corn bin is insulated, and casters are over-sized. The elevator mechanism is self-locking, and the heating system is thermostatically controlled.

ONE STOP SERVICE

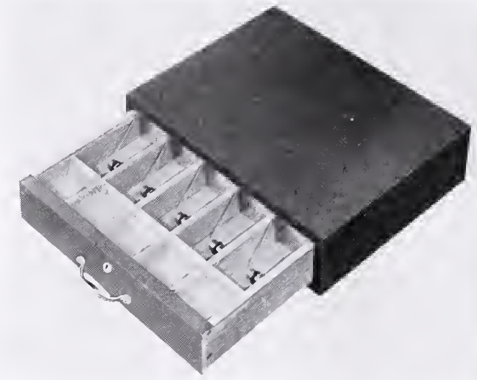


STAR AND CRETORS EQUIPMENT
FLOSS MACHINES WAFFLE MOLDS
KIDDIE RIDES BOXES BAGS
COLORING POPCORN SUPPLIES
ICE SHAVING EQUIPMENT
FOOD STAND EQUIPMENT
Write for Catalog
CONCESSION SUPPLY CO.
3916 SECOR RD., TOLEDO 13, OHIO

New Cash Drawer For Under-the-Counter

A NEW under-the-counter cash drawer for use as a bank drawer or for auxiliary cash handling during rush periods at the refreshment stand, has been announced by the Indiana Cash Drawer Company, Shelbyville, Ind.

Called "Cash Drawer Model VI," the new unit has 4-roller construction and is equipped with a high-grade disc tumbler lock which requires a half-turn of the key to lock or unlock the drawer. A large brass warning gong rings automatically each time the drawer is opened. The drawer is constructed of kiln-dried Indiana hardwoods and has a natural lacquer finish in olive green or mahogany red.



Overall dimensions are: 18⅜ inches wide; 14-11/16 inches long; 4½ inches high. Inside depth of the drawer is 2⅜ inches. There are five coin tills, each 3 inches wide by 2⅞ long; and five currency compartments, each 3 inches wide by 6⅞ inches long. The latter have bill weights.

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NEW MILLS' APPOINTMENTS

Two promotions and two appointments of new executives have been announced by Mills Industries, Inc., Chicago, manufacturers of beverage coolers and dispensers, ice cream and frozen custard equipment and other related products. Fred L. Mills, Jr., formerly vice-president in charge of manufacturing, has been named vice-president in charge of engineering; and Walter F. Hermann, formerly general works manager, vice-president in charge of manufacturing. The appointments included that of Roy E. Anderson as quality control manager, and of Ernest J. Prisbe as supervisor of product development and research.

Popcorn Samples Help All Snack Bar Sales

BY PASSING out small sample boxes of popcorn in the lobby to patrons who don't usually make such purchases, Florida State Theatres, which has headquarters in Jacksonville, has brought many new steady customers to refreshment counters in a number of its houses throughout the state. The campaign has not only boosted popcorn sales but that of other refreshments as well, according to Harry Botwick, company executive in charge of sales promotion.

The boxes are of red and white cardboard, 2 inches wide, 3 long and 1 deep—big enough to hold a good-sized handful of popcorn. Copy on the front of the boxes reads, "Try Some, It's Delicious!" And on the reverse side are the words, "Compliments of Florida State Theatres."

Illuminated Fountain Beverage Dispenser

A NEW fountain type refrigerated beverage dispenser equipped for promotional illumination has been announced by Majestic Enterprises, Ltd., Los Angeles. Cataloged as Model 1126-R, the new unit has a globular bowl made of clear lucite that can be easily removed for quick cleaning.

A circulating pump sprays the beverage to the dome, showering it down over lucite cascades. The removable dome is made of pastel lucite, which is so illuminated that the cascades and contents of the bowl are lighted. Capacity of the new dispenser is 11 gallons.

The cabinet, which is made of highly polished stainless steel, requires 18¼x17 inches of counter space. Overall height of the dispenser is 34 inches. All parts coming in contact with the beverage are made of stainless steel, lucite and neoprene.

The dispenser has a self-contained heavy-duty Tecumseh vacuum-sealed condensing unit of ¼-h.p. for quick refrigeration, and is thermostatically controlled to maintain beverage temperatures of 40° Fahrenheit, or less.

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SPACARB SALES HEAD RESIGNS

The resignation of H. J. Foster as vice-president of Spacarb, Inc., Stamford, Conn., manufacturers of beverage dispensers, has been announced by I. H. Houston, president of the company. Howard Richardson, with the temporary assistance of Mr. Houston, will assume Mr. Foster's duties.

Hot Chocolate Unit With 3-Gallon Capacity

AN AUTOMATIC hot chocolate dispenser, having a capacity of 3 gallons, is now being distributed by the Interstate Restaurant Supply Company, Los Angeles. Trade-named the "Excel Dispenser," the unit has thermostatic control designed to maintain the right serving temperature, and a motor-drive agitator which stirs the chocolate constantly to prevent milk scum. The dispenser is made of all stainless steel and can be easily cleaned.

EXCEL
HOT CHOCOLATE DISPENSER

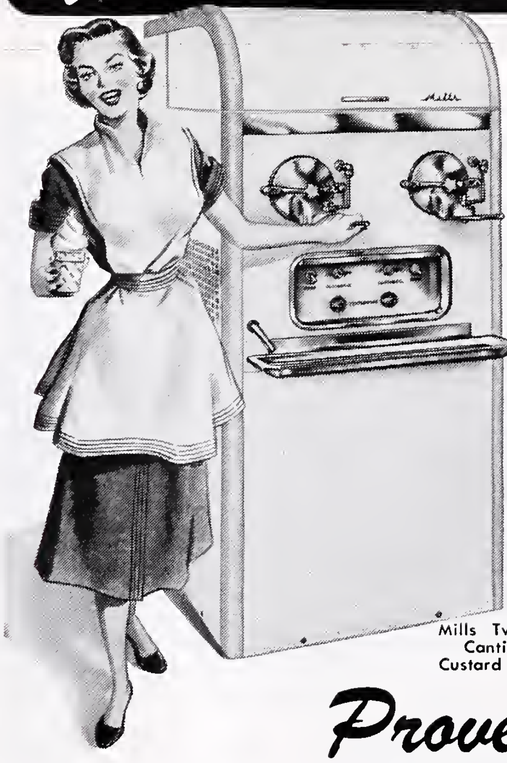
"Snow Balls" Catch On At Indoor Theatre

PROFITABLE sales of "Snow Balls" (or "Snow Cones," as they are sometimes called) all the year round in his *indoor* house, the Gay theatre, at Knoxville, Tenn., are reported by L. P. Brichetto, Jr., owner and manager.

The expenses involved are very light, says Mr. Brichetto, with no necessity for purchasing costly equipment. He buys shaven ice from a nearby plant (cost for 25 pounds, 15¢) and places it in a Coca Cola ice container (cost, $13.50). Syrup is poured into 8-oz. Dixie cups over the ice from a regular syrup dispenser (cost, $5). The cups are sold for 10¢ each.

Finding a very sweet product is preferred, Mr. Brichetto mixes 3½ pounds of sugar with each gallon of Gold Medal syrup that he uses.

Now Serve Many Flavors for DOUBLE Profits!

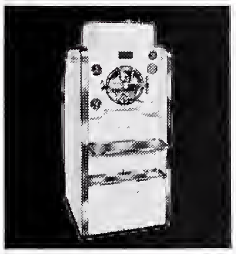


Mills Twin-Head Continuous Custard Freezer

FROZEN CUSTARDS
SHAKES
SUNDAES
ALA MODES
SOFT ICE CREAMS
FROSTED MALTS

Proven

A Fabulous Customer Attraction



Mills Hopper Model (pumpless) makes both continuous soft frozen products and regular batch ice cream. Refrigerated Hopper capacity 4 gallons.

Mills Pump Model with Refrigerated Mix Cabinet. Cabinet holds two 10 gallon mix containers. Mix automatically fed to freezer as finished product is drawn off.

Now it's **Flavors** for new and vast **double** soft frozen custard profits! The new Mills "Masterpiece" Twin-Head Freezer makes all the popular soft frozen products and serves them freezer-fresh right on the spot. It's terrific for theaters, drive-ins, concessions, snack bars, lunch counters, drug stores, and wherever there are people!

Economical, too! You serve **two** wonderful flavors from one machine — get **two** machine operation, **two** machine flexibility, and **one** machine economy, ease of operation, efficiency and savings in space.

And it's the easiest machine to operate ever built! A twist of the wrist controls automatic air pressure mix feed and barrel temperatures. Barrels can be operated independently or simultaneously at any operating temperature desired.

This Mills "Masterpiece" is a proud part of the finest money making enterprise — large or small. It's created for customer appeal. Its smooth **clean** lines are functional, beautiful and characteristic of all Mills Freezer Models.

Booklet "Cold Facts about Hot Profits" has dozens of illustrations, actual profit figures, and describes the complete line of Mills Freezers. Write for your copy now. MILLS INDUSTRIES, Incorporated, 4148 Fullerton Ave., Chicago 39, Illinois.

COLD FACTS ABOUT HOT PROFITS

MILLS CONTINUOUS FREEZERS

Snack Bar Set-Up Changes Help To Increase Sales

CHANGES made both in the equipment and operating policies of their refreshment stands in a drive to increase sales have paid off tremendously for Westland Theatres of San Francisco. This was disclosed in a report on results of the changes from Rodda Harvey, president of the Harvey Theatre Construction Company, San Francisco, who is in charge of stand design for the circuit. (Survey tests made by the circuit to determine exactly what changes to make were originally described in BETTER THEATRES for August, 1952.)

One of the changes consisted in removing mirrors from the back bars and replacing them with photo-murals in natural color. The mirrors had been found to create a desire on the part of patrons to linger (probably to examine their appearance). Now they make their purchases and step away.

The murals are illuminated by indirect lighting and carry out themes related to the natural surroundings in which the theatre is located. Illustrated above is the stand of the Sequoia theatre in Fresno, Calif., which has a mural showing the Sequoia National Park in winter.

Preliminary tests had revealed to Westland executives that popping machines are much to be preferred to warmers. Cretors popping machines were installed in all the circuit's 23 indoor houses, and at one drive-in. Popcorn sales have since jumped 25%.

At the same time this change was made, it was decided to push popcorn particularly, and also ice cream and beverages in preference to candy, which was found to be less profitable than the other merchandise. Although other theatres in the territory have resorted to charging 12¢ for dime bars, and 6¢ for nickel candy, Westland executives are reluctant to do this.

Instead they have reduced the space for candy display to a maximum of 4 or 5 feet in length and decreased the number of brands handled. The top shelves of candy cases are stocked with 5¢ items, and the rest is devoted to 10¢ bars. About twenty different brands of the nickel size are kept on hand for immediate sales, and 25 of the dime size. The executives feel it is best not to keep a large stock in the theatre, so as to prevent loss from stale product.

The introduction of ice cream novelties, including bon bons, has proved extremely successful, according to Mr. Harvey. Total gross profit of the frozen novelty case amounts to about 40%, he said.

New drink dispensers aid beverage sales. Installed in all the indoor theatres are Green Spot units with a glass top in which the beverage continually bubbles. At the drive-in the multiple dispenser is still being used for a larger variety.

Candylines

. . . about lines of noteworthy candy bars and pack specialties for theatre sales.

Nestle's Nibbles and Semi-Sweets

TWO chocolate candies packaged in duplex cellophane heat-sealed bags with a transparent window have become popular items of the line of the Nestle Company, Inc., White Plains, N. Y. Both packs consists of small pieces of chocolates designed especially for the theatre trade in that, as the company points out, they are easy to open and pour out in the hands "for nibbling while watching the show."

Nibbles are milk chocolate morsels with about 60 pieces to each package. They are contained in a red and white cellophane bag. **Semi-Sweets** are the same Nestle's Semi-Sweet Morsels known to the public through Toll House cookies; they are now packed in a yellow and black cellophane bag, with about 70 pieces to the package. Both candies are packed 100 bags to the shipping case.

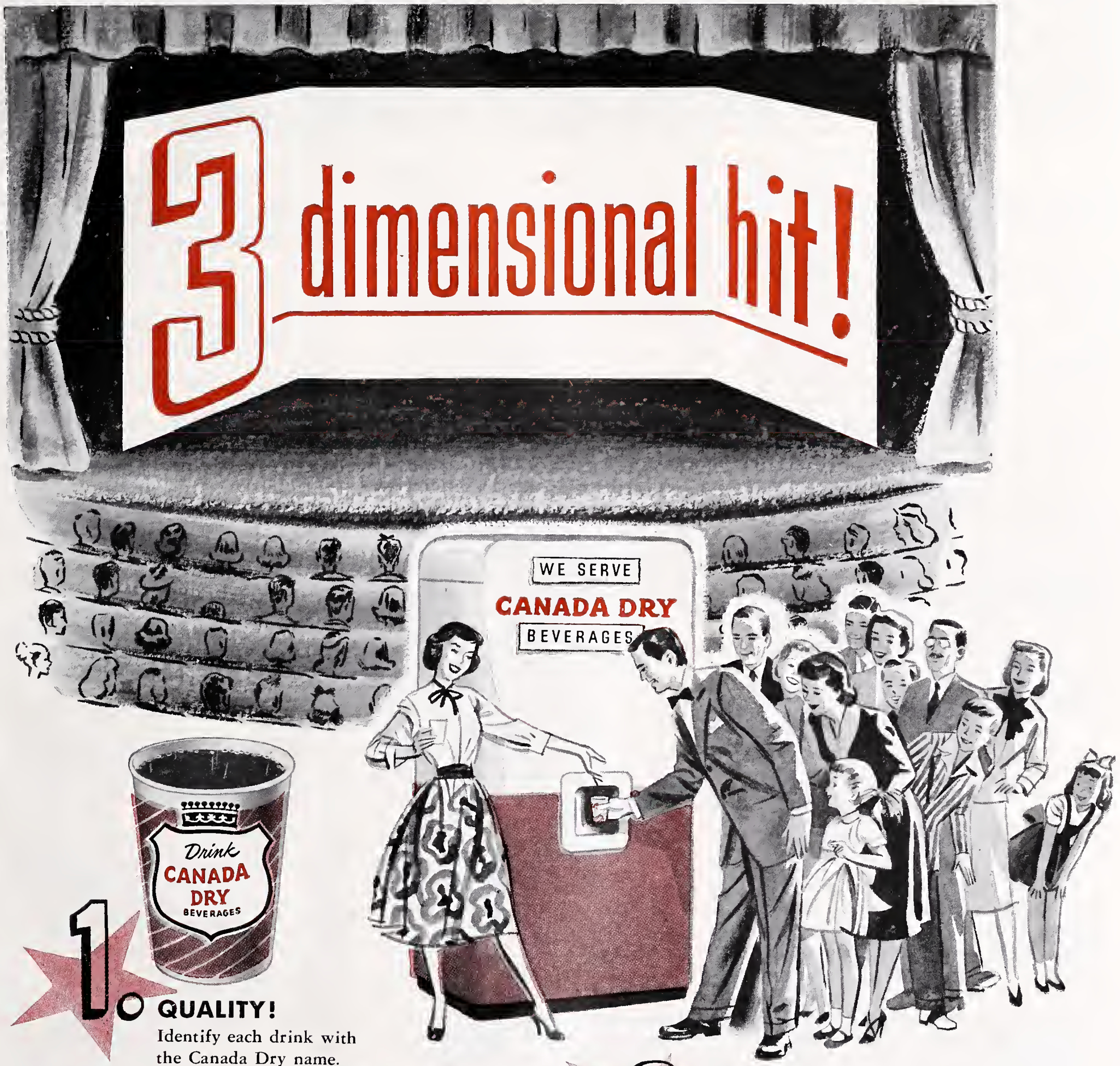
NESTLE'S
MILK CHOCOLATE
Nibbles

"Nibbles" in a cello window bag.

NESTLÉ'S
CHOCOLATE
Semi-Sweets

Adaptation of popular cookie chocolate.

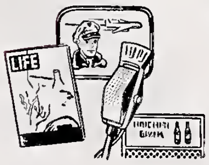
Although designed to sell at 10¢ each, these candies are not marked as to price. Introductory counter or back bar announcement cards in color are provided by the company free of charge.


3 dimensional hit!
WE SERVE
CANADA DRY
BEVERAGES
Drink
CANADA
DRY
BEVERAGES

1. QUALITY!
Identify each drink with the Canada Dry name.

2. PROFITS!
Rotate 9 popular flavors. Cash in on plus sales.

3. APPRECIATION!
Offer consumers the same quality they enjoy in their homes.



CONSISTENT NATIONAL ADVERTISING
ASSURES NATIONAL RECOGNITION OF **CANADA DRY**
Quality Syrups

For information, call your local Canada Dry Ginger Ale, Inc. office or 100 Park Avenue, New York City.

Controlling Quality at the Snack Stand

CONTINUED FROM PAGE 26

machines made 19 million individual sales last year in the gradual conditioning of the American people to self-service—and that United States vending operations as a whole have increased to a 1 and ¼ billion dollar industry!"

MERCHANDISING ICE CREAM

Turning next to ice cream, Mr. Fitzgerald said that the most popular items in this line are a cup, a bar and one or more specialties, such as bon-bons, sandwiches, drumsticks, etc. "Generally," he advised, "you can give four or five items in a non-competitive price range, plus monthly specials. Many drive-ins do a very nice business with ice cream cake rolls and other lesser known items of the same type."

The "year-round appeal" of ice cream to patrons everywhere, including those of northern drive-ins, was cited by Mr. Fitzgerald—provided, he added, the selling approach is right. "The supposed 'common sense' barriers against selling popcorn in the middle of summer, or beverages or ice cream in colder weather have definitely proved to be 100% wrong," he declared.

The best storing temperature for ice cream is *zero,* he said, declaring that ice cream held at *ten* above zero can be expected to hold its shape and consistency for 15 minutes; and at *twenty* above zero, for 5 minutes. Storing *below* zero makes the ice cream too hard, he warned.

WEEKLY INVENTORY NEEDED

To keep a control on ice cream products, Mr. Fitzgerald suggested a weekly inventory. There is no problem with it in portion control, the "biggest food cost headache," he said. "Along with candy and other individually wrapped and sold items, ice cream should be the most easily controlled merchandise of all that you have at the stand."

Two specialized types of ice cream raise different control problems, however, he pointed out. One occurs where ice cream and other frozen products are made on the premises. The other involves bulk ice cream in a soda-fountain type of operation.

With the first, controls can be achieved through the cups as with beverages. A batch should be measured out to determine the proper yield, he said, adding that the manufacturer provides a recipe and the yield for it.

More difficult problems occur with soda fountains, he declared. Since an exact count through automatic portion control or physical inventory is impossible, supervision is of the utmost importance. "The fountain operation, while profitable, if not adequately and properly policed not only will cut down profits, but can cost money if supervised indifferently."

"On the other side of the ledger," he added, "a fountain operation is one of the best attractions at your stand. Also, it is almost a necessity if you wish to break away from the standard indoor theatre items and build volume with a near-restaurant type of operation. If you have, or are contemplating the installation of french fries, chicken baskets, etc., a fountain operation can definitely produce extra revenue for you."

SPOTLIGHTING THE BUILDING

"Dressing up" the refreshment building itself to make it "more noticeable" was advised by Mr. Tollette. He suggested putting a spotlight on the building, or perhaps arranging for lights on the building to be thrown upward so patrons cannot fail to see just where it is.

"Too many refreshment buildings are too formal," he said, adding that the use of more colors would help to relieve this.

He also cited a need for more advertising. In his own operations occurred an increase in sales last year which he attributed primarily to a new trailer run just before the newsreel. The copy runs: *The next subject you will see is our newsreel, after which will be our intermission.*

"Letting the patrons know ahead of time just when to expect the intermission helps to prevent jam ups at the concession counter," he said. "Some came during the news, others waited until after."

He also suggested that exhibitors run a cartoon, or coming attraction trailers directly after intermission instead of after the main feature. "People will buy more," he pointed out, "if they know they have plenty of time before the main attraction begins."

MERCHANDISE COSTS

A food cost analysis compiled from figures of a Midwest drive-in was submitted to the meeting by Mr. Papas. The breakdown for costs of merchandise sold is as follows:

For *plain popcorn,* sold at 10c; costs were: corn, .917c; seasoning, .363c; box, .755c, making a *total* of a little over 2c per package.

For *buttered popcorn,* sold at 20c; corn, .917c; seasoning, .363c; butter, 2.533c; box, 1.584c—*total* of a little over 5c.

Hamburger, sold at 30c; costs: meat, 7.571c; bun, 2.083c; condiments, .660c; paper, .212c—*total,* 10½c.

Frankfurters, sold at 20c; costs: meat, 5.2c; bun, 2.083c; condiments, .660c; paper, .212c—*total,* 8c.

Coffee, sold at 10c; costs: coffee, 1.6c; cream, 1.536c; sugar, .313c; cup, 1.140c; stirrer, .075—*total* a little over 4½c.

Hot chocolate, sold at 15c; costs: cocoa, 3c; whip cream, 2.414c; cup, 1.14c; stirrer, .075—*total* a little over 6½c.

Small cold drinks, sold at 10c; costs: syrup, 1.744c; cup, .669c—*total,* 2.4c.

Large cold drinks, sold at 20c; costs: syrup, 3.489c; cup, 1.275c—*total* a little over 4½c.

Ice cream sundaes, sold at 30c; costs: ice cream, 6.667c; whip cream, 2.414c; syrup, 2c; nuts, .286; spoon, .375c—*total,* 11½c.

Ice cream bars, sold at 10c; cost 4½c.

Ice cream cup, sold at 15c; cost a little over 6½c.

Ice cream popsicles, sold at 10c; cost a little over 3½c.

Small potato chips, sold at 15c; cost 6c.

Peanuts, sold at 10c; costs: nuts, 3.75c; bag, .29c—*total,* 4c.

SALES PER ITEM

The analysis also contained the percentages of all products sold in relation to the total refreshment sales. This list follows:

Plain popcorn, 12.7%; buttered popcorn, 12.06%; candy, 4.61%; hamburgers, 8.91%; frankfurters, 12.23%; tamales, .68%; coffee, 4.3%; hot chocolate, .56%; small cold drinks, 9.61%; large cold drinks, 13.26%; ice cream sundaes, 5.59%; ice cream cups, 2.45%; ice cream bars and popsicles, 3.94%; ice cream bon bons, 3.1%; small potato chips, .04%; large potato chips, 1.16%; peanuts, .77%; taffy apples, .55%; cigarettes, 4.66%; aspirin, .05%.

Machine commissions, etc., amounted to .38%; employees' meals and spoilage, 1.21%; inventory shortages, .40%.

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CANDY DOLLAR SALES DROP

Dollar sales by manufacturers of confectionery and competitive chocolate products in January dropped 1% below those for the same period in 1952, according to a report by the Bureau of Census, U. S. Department of Commerce. Total sales were estimated at $86,547,000 for January 1953; $86,898,000 for January 1952.

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with

- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following pages.

ADVERTISERS

NOTE: See small type under advertser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	39
2	American Seating Co. Drive-in stadium seating. NTS and direct.	23
3	Armour & Co., Fresh & Smoked Sausage Dept. Frankfurters. Direct.	27
4	Ashcraft Mfg. Co., C. S. Rectifiers. Unaffiliated dealers.	19
5	Ballantyne Co., The Packaged drive-in equipment. Dealers: 1, 4, 7, 19, 20, 21, 32, 35, 43, 66, 70, 77, 80, 93, 105, 113, 116, 125, 133.	49
6	Bausch & Lomb Optical Corp. Projection lenses. Direct and branches and dealers in all major cities.	44
7	Berezny Eng. & Mfg. Co. Drive-in car counter. Direct.	20
8	Canada Dry Ginger Ale, Inc. Soft drinks (8A), beverage dispensers (8B). Branches in principal cities.	33
9	Carbons, Inc. Projection carbons. Franchise dealers.	45
10	Coca-Cola Co., The Soft drinks (10A), beverage dispensers (10B). Branches in principal cities.	2nd Cover
11	Concession Supply Co. Distributors.	30
12	Connolly, Inc., J. E. Frankfurter grills. Direct.	26
13	Cretors Corp. Popcorn machines. Direct.	26
14	Dad's Root Beer Co. Soft drinks (14A), beverage dispensers (14B). Direct.	28
15	Eprad In-car speakers. Direct.	15
16	F & Y Building Service, The Architectural design and building service.	23
17	Griggs Equipment Co. Auditorium chairs. Direct.	19
18	Heyer-Shultz, Inc. Metal projection arc reflectors. Dealers marked * and NTS.	13
19	Heywood-Wakefield Co. Auditorium chairs. Unaffiliated dealers and direct.	3
20	International Projector Corp. Complete sound and projection equipment. NTS.	4th Cover
21	Koiled-Kords, Inc. Self-coiling cords for in-car speakers. All dealers and Graybar Electric Corp.	16
22	LaVezzi Machine Works Projector parts. All dealers.	48
23	Manley, Inc. Popcorn machines. Offices in principal cities.	29
24	Mills Industries, Inc. Soft ice cream freezer. Direct.	.31
25	National Carbon Co., Inc. Projection carbons. All dealers.	43
26	National Super Service Co., Inc. Vacuum cleaners. All dealers.	23
27	National Theatre Supply Distributors.	20
28	Poblocki & Sons Drive-in screens (28A), portable debris cart (28B), marquees (28C), box offices (28D), theatre fronts (28E), poster cases (28F), portable snack-bar (28G). Direct.	39
29	Radio Corp. of America Carpeting (29A), International Seat aduitorium chairs (29B). Dealers marked *.	4-5
30	Raytone Screen Corp. Projection screens. Unaffiliated dealers.	21
31	RCA Service Co. Projection and sound maintenance service.	49
32	Robin, Inc., J. E. Motor-generators. Direct.	19
44	S.O.S. Cinema Supply Corp. Distributors.	48
33	Steriloptics, Inc. 3-d spectacle sterilizer. Direct.	11
34	Strong Electric Corp., The Projection arc lamps (34A), spotlights (34B). Dealers: 1, 2, 3, 4, 7, 8, 9, 12, 13, 14, 17, 19, 20, 21, 22, 24, 25, 26, 27, 28, 30, 32, 34, 36, 39, 40, 41, 42, 44, 46, 47, 48, 49, 51, 52, 54, 55, 56, 57, 58, 59, 60, 62, 63, 64, 66, 67, 70, 72, 75, 76, 77, 78, 79, 80, 81, 84, 86, 91, 92, 93, 97, 98, 99, 101, 103, 105, 106, 107, 108, 109, 111, 113, 114, 115, 116, 117, 118, 119, 122, 123, 125, 129, 130, 131, 132, 133.	47
35	Theatre Seat Service, Inc. Theatre chair rehabilitation service. Direct.	21
36	Tropical Paint & Oil Co. Drive-in projection screen paint. Direct.	13
37	Vallen, Inc. Curtain controls and tracks. Direct.	18
38	Vocalite Screen Corp. Projection screens. Direct.	20
39	Wagner Sign Service, Inc. Attraction panels (39A), plastic letters (39B). Dealers: 8, 10, 12, 13, 14, 15, 16, 17, 21, 23, 24, 25, 26, 28, 29, 30, 32, 34, 35, 36, 40, 41, 42, 43, 44, 54, 56, 57, 59, 60, 62, 64, 66, 67, 69, 70, 72, 73, 74, 75, 77, 79, 80, 86, 88, 89, 91, 92, 98, 100, 101, 104, 107, 108, 109, 114, 115, 118, 119, 120, 122, 123, 125, 129, 131 and NTS Detroit.	18
40	Westrex Corp. Foreign distributors.	6
41	Whitney-Blake Co., The Non-conduit speaker system cable for drive-in theatres. Distributor: Graybar Electric Corp.	16
42	Williams Screen Co. Projection screens. Direct.	48
43	Wrigley, Jr. Co., Wm. Chewing gum. Direct.	24

EDITORIALLY

NEW DRINK DISPENSER, page 28

Three-flavor drink dispenser with 1200-cup capacity. Cole Products Corp. Postcard reference E44.

POPCORN MACHINE, page 28

New popcorn machine with a forced-air heat circulation system. Cretors Corporation. Postcard reference number 13A.

CASH DRAWER, page 30

Under-the-counter cash drawer for use as bank drawer or for auxiliary cash handling. Indiana Cash Drawer Co. Postcard reference number E45.

BEVERAGE DISPENSER, page 30

Fountain type refrigerated beverage dispenser with illumination. Majestic Enterprises, Ltd. Postcard reference number E46.

HOT CHOCOLATE UNIT, page 31

Automatic hot chocolate dispenser with 3-gallon capacity. Interstate Restaurant Supply Company. Postcard reference number E47.

AUTOMATIC TELEPHONE SYSTEM, page 37

New machine designed to answer incoming calls and deliver and record messages. Telephone Answering & Recording Corporation. Postcard reference number E48.

GATE HEAT DEFLECTOR, page 38

Air-cooled gate heat deflector made available for the C. S. Ashcraft Manufacturing Company's reflector lamps burning 10mm positive carbons at the higher amperages. Postcard reference number 4A.

3-D SPECTACLES' STERILIZER, page 39

Machine employing ozone to sterilize third-dimension spectacles. Steriloptics, Inc. Postcard reference number 33.

NEW WATER COOLERS, page 39

New line of water coolers, pressure type and bottle type models. Frigidaire Division of General Motors. Postcard reference number E49.

PLASTIC DOOR STRIPPING, page 41

Plastic stripping for doors to provide safeguard against injuries to fingers from accidental door closings. Developed by Stanley Works. Postcard reference number E50.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the April 1953 issue—

NAME____________________

THEATRE or CIRCUIT____________________

STREET ADDRESS____________________

CITY__________ STATE__________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA
1—Queens Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Perrin Theatre Supply, 1008 Main St., Little Rock.

CALIFORNIA

Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:
12—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA *(Washington)*
15—Brient & Sons, 925 New Jersey Ave., N. W.*
16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
17—Joe Hornstein, 714 N. E. 1st St., Miami.
18—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.
20—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:
21—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:
22—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
23—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
24—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLINOIS

Chicago:
25—Abbott Theatre Supply, 1311 S. Wabash Ave.*
26—G. O. Anders Co., 317 S. Sangamon St.
27—Gardner Theatre Service, 1235 S. Wabash Ave.
28—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:
29—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
30—Ger-Bar, Inc., 442 N. Illinois St.
31—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:
32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:
33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:
34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:
36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
39—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:
40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:
41—Capitol Theatre Supply, 28 Piedmont St.*
42—Joe Cifre, 44 Winchester St.
43—Independent Theatre Supply, 28 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:
47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
50—United Theatre Equipment, 106 Michigan St., N. W.

Grand Rapids:
51—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:
52—Elliott Theatre Equipment, 1110 Nicollet Ave.
53—Frosch Theatre Supply, 1111 Currie Ave.*
54—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
55—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:
56—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
57—Shreve Theatre Supply, 217 W. 18th St.
58—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
59—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply 3212 Olive St.
60—St. Louis Supply Co., 3310 Olive St.*

MONTANA
61—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:
62—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:
66—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
67—Auburn Theatre Equipment, 5 Court St.

Buffalo:
68—Becker Theatre Equipment, 492 Pearl St.
69—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
70—Perkins Theatre Supply, 505 Pearl St.
71—United Projector & Film, 228 Franklin St.

New York City:
72—Amusement Supply, 341 W. 44th St.
73—Capitol Motion Picture Supply, 630 Ninth Ave.*
74—Crown Motion Picture Supplies, 354 W. 44th St.
75—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 441 W. 50th St.

Syracuse:
78—Central N. Y. Theatre Supply, 210 N. Salles St.

NORTH CAROLINA

Charlotte:
79—Bryant Theatre Supply, 227 S. Church St.
80—Charlotte Theatre Supply, 116 S. Poplar.
81—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
82—Southeastern Theatre Equipment, 209 S. Poplar St.*
83—Standard Theatre Supply, 219 S. Church St.
84—Theatre Equipment Co., 220 S. Poplar St.
85—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
86—Standard Theatre Supply, 215 E. Washington St.
87—Theatre Suppliers, 304 S. Davie St.

OHIO

Akron:
88—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
89—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.
90—Theatre Equipment Co., 1714 Logan St.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
91—Ohio Theatre Equipment, 2108 Payne Ave.
92—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
93—American Theatre Equipment, 165 N. High St.
94—Mid-West Theatre Supply, 862 W. Third Ave.

Dayton:
95—Dayton Theatre Supply, 111 Volkenand St.
96—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
97—American Theatre Supply, 439 Dorr St.
98—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:
99—Century Theatre Supply Co., 20 N. Lee St.
100—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
101—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:
102—Modern Theatre Supply, 1935 N. W. Kearney St.*
103—Portland Motion Picture Supply, 916 N. W. 19th St.
104—B. F. Shearer, 1947 N. W. Kearney St.
105—Theatre Utilities Supply, 1987 N. W. Kearney St.
106—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:
107—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:
108—Alexander Theatre Supply, 84 Van Bramm St.*
109—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
110—Superior Motion Picture Supply, 84 Van Bramm St.

Wilkes Barre:
111—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
112—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
113—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE

Memphis:
114—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
115—Tri-State Theatre Supply, 318 S. Second St.

TEXAS

Dallas:
116—Hardin Theatre Supply, 714 South Hampton Rd.
117—Herber Bros., 408 S. Harwood St.
118—Modern Theatre Equipment, 1910 Jackson St.
National Theatre Supply, 300 S. Harwood St.
119—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:
120—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
121—Alamo Theatre Supply, 1303 Alametee St.

UTAH

Salt Lake City:
122—Intermountain Theatre Supply, 264 E. First South St.
123—Service Theatre Supply, 256 E. First South St.
124—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA
125—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:
126—American Theatre Supply, 2300 First Ave., at Bell St.
127—Inter-State Theatre Equipment Co., 2224 Second Ave.
128—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
129—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
130—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:
131—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
132—Ray Smith, 710 W. State St.
133—Theatre Equipment & Supply, 641 N. Seventh St.

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System Developed to Answer Phone And Record Messages Automatically

AN AUTOMATIC telephone-answering device, designed to take care of incoming calls by delivering a "talk-out" message from the subscriber to the person calling, and by recording any message the calling party wishes to leave, has been developed by the Telephone Answering & Recording Corporation, New York.

Called "Peatrophone," the new device is essentially a double phonograph and recording machine. It has control buttons as follows: "off," "automatic," "playback," "record," and "test talk-out." Complete instructions for making the "talk-out" message are engraved on the top of the rear shield.

To record messages which will be heard by incoming callers, the subscriber places a small four-inch disc on the large turntable, presses the "record" button and speaks the message into the telephone. If an answer is desired, he then instructs the calling party when to start speaking. The "talk-out" record is then placed on the small turntable. A large record is then placed on the other turntable, the "automatic" button pressed, and the machine is ready.

When the subscriber returns, he presses the "playback" button, places the pickup arm on the large record and receives the recorded messages through his telephone. Pressing the "off" button returns the phone to normal manual control.

Should the subscriber not wish to record incoming messages, but only convey information to the calling party, he simply leaves the record arm on its hook and the machine will operate on an answering cycle only.

The machine is designed to operate on either automatic or magnetic systems and is so sensitive that it will ring in on 2 milliamperes; but a delay circuit is provided to prevent it from ringing in on false pulses or "transits" on the line. The length of the "talk-out" message is fixed at a maximum of 30 seconds, and the incoming message is limited to 23 seconds between tone signals, with a 3-second grace period after the last tone signal. However, machines can be supplied with parts providing for longer messages.

A new type of amplifier has been developed for the "Peatrophone," designed to provide an extremely wide range of AVC. It will record incoming messages that cannot be heard by the human ear, and this recording is played back at normal volume. The "talk-out" message is played out over the line at an average volume of minus 5 VU, which is cited as higher than that normally obtained over the telephone. All control relays are operated on d.c. current with separate rectifiers located on the ringing relay chassis. The clutch solenoid is also d.c.; however, by using separate rectifiers all *switching* is done on a.c. to extend the life of contacts.

After the machine is set up for automatic answering, all functions are automatic with the exception of moving the pickup arm from the "talk-out" turntable to play back the recorded incoming message. When the "playback" button is depressed the record arm is lifted automatically and set over the proper distance for the next group of recordings. When the "automatic" button is again depressed, the rear turntable makes approximately two revolutions, which lowers the recording needle on to the record and provides a lead groove of one revolution.

When the record is filled with messages, the "limit" switch shuts the machine off but it cannot shut off until the completion of the last message. The ringing circuit is so designed that the machine cannot be rung in until it has completed its last cycle and returned to starting position. It is thus impossible for a calling party to get in on part of a message.

LOCATING THE MACHINE

The "Peatrophone" is provided with ties for every type of cord used on standard telephone equipment. In the average location the machine should be placed alongside the telephone, but if this is undesirable it can be placed in another room with an extension telephone connected parallel to the local line.

The machine weighs approximately 37 pounds and is about 10 inches wide, 14 inches deep and 8 inches high. The case is finished in brownish-gray hammer-tone baked lacquer but can be supplied in other colors or finishes. The name and model number is engraved in the lid, and a place is provided for the name of the operating company. Records will also be provided with any design on the label desired.

The recording is produced by a highly developed embossing process which provides over 60 minutes of recording time on one side on an 8-inch record. This is accomplished at 15 rpm and 360 lines to the inch. The turntables are driven by separate motors through molded rubber idler wheels. The turntable centers are splined so that the record can be dropped on in any position.

The recording arm travels laterally on a track using longitudinal ball bearings. The lead screw is mounted on pivot point ball bearings. The recording turntable is mounted on one ball bearing and one self lubricating bearing. The pickup arm is mounted on a special torque tested instrument type ball bearing and one needle bearing. All other bearings in the machine are of the self-lubricating type. All shafts are stainless steel with the exception of the lead screw, which is brass, chromium-plated.

The chassis plate is aluminum 3/16 of an inch thick, while the legs, bottom plate, and other supporting members are steel black enameled. All springs and pins are stainless steel. All steel working parts are zinc Lustroned.

The turret that controls the pickup arm is molded nylon, while the gear on the lead screw is a full cut nylon gear. The clutch gears are brass with the pinion riding on a stainless steel shaft. The timer motors are Hayden synchronous shift motors returned by stainless steel flat springs. All relay and switch blades are nickeled silver with bifurcated Western Electric cross bar contacts.

The case is fabricated of sheet aluminum 3/32 of an inch thick and is held on the chassis by two hidden latches, located under the front and rear shields. The machine is designed in three sections to give quick and easy access to every part.

Ashcraft Air-Cooled Gate Heat Deflector

Reporting increased use of its heat-reflecting method of reducing the heat reaching the film in the aperture, the C. S. Ashcraft Manufacturing Company, Long Island City, N. Y., has released a description of the device, which is available for the company's reflector lamps burning 10mm positive carbons at the higher amperages. The manufacturer's description follows:

FOR A NUMBER of years there has been continual search by many branches of the motion picture industry for a successful and practical means of reducing the heat projected on the film by high-powered arcs. Beyond a certain point, this heat will damage the film causing bucking, warping and embossing which results in an out-of-focus effect on the screen. The higher the optical speed of the projection lens the greater the amount of this effect.

Numerous methods of removing the heat from the light beam have been suggested and some put into practice. These include the use of heat-absorbing glass and projecting high-pressure air streams on both sides of the film, besides other methods. However, none of these systems have been accepted as the ultimate answer to the heat problem. Some were prohibitively expensive or caused secondary difficulties. Heat-absorbing glass does not seem to be the answer, since light loss is almost equal to the heat loss.

Described below is a method of successfully reducing the heat factor while not appreciably effecting the projected light. It has been tested thoroughly and found practical.

USING HEAT-REFLECTING GLASS

Heat-reflecting glass has been available for several years but its application to high powered arcs has heretofore been unsuccessful for reasons hereinafter described. Heat-reflecting glass is quartz, or heat-resisting glass discs upon which is coated, in a vacuum chamber, many layers of various metals. This coating is transparent and can only be detected when the glass is held at an angle. The reflected light has a blue-green tinge. The manufacturers or processor of the heat reflecting glass claim that it reflects 29-30% of the heat rays, but intercepts only 5-6% of the visible light passing through the filter. These figures seem to be substantiated in actual practice.

While the heat reflecting filter accomplishes the purpose effectively, the coated surfaces are unstable under high arc beam temperatures, becoming brown in the center. This deterioration has been found to be quite rapid. Also, when placed vertically and at right angles to the optical axis, the deflected heat is projected back toward the reflector and directly on to the positive carbon and arc lamp mechanism, causing over-heating. It was necessary to overcome these two difficulties before practical use could be made of such filters.

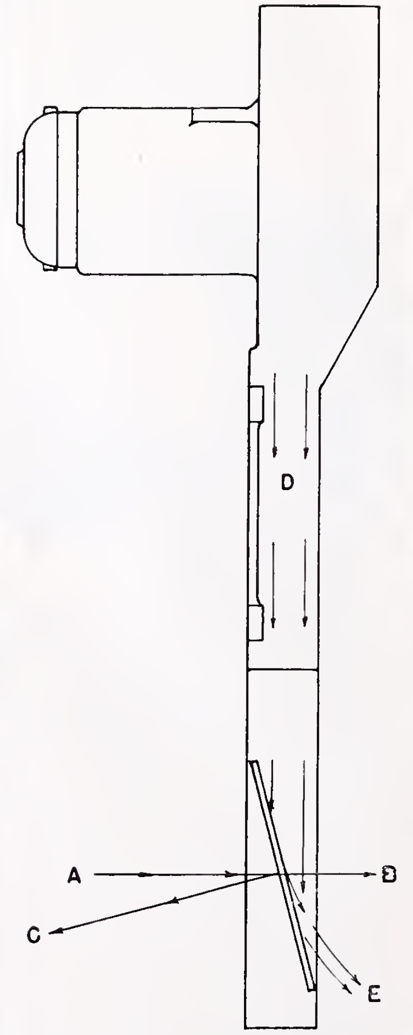
A drawing of the Ashcraft air-cooled heat deflector shows how this problem has been solved. A cast-aluminum blower housing and duct is mounted upon the front of the Ashcraft "Super-High" projection lamp with the light aperture coinciding with the light beam opening in the lamphouse front. A 5-inch heat reflecting glass, mounted in a suitable frame and held in position by three spring clips is set at an angle of approximately 15° to the optical axis. The angular position of this glass and frame accomplishes four purposes:

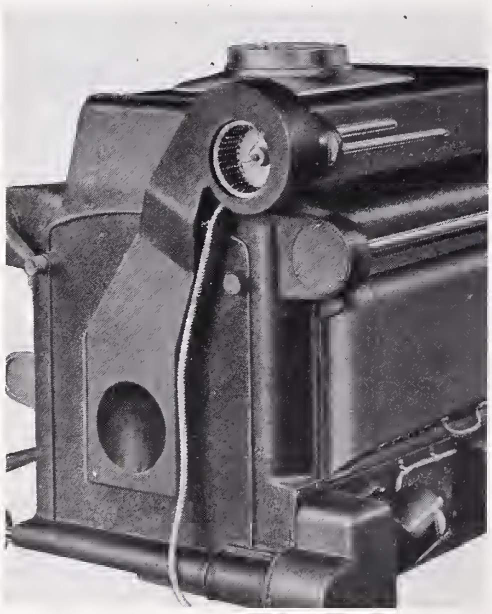
1. It reflects the heat beam downward toward the base of the lamphouse away from the mechanism.

2. It presents a maximum area to the air cooled blast in the duct.

3. It deflects the air stream away from the interior of the lamphouse where it would cause arc turbulence.

4. It makes unnecessary the use of glass between the rear shutter and lamphouse which ordinarily prevents the shutter fan





Above the Ashcraft heat deflector is shown mounted on a "Super-High" lamp. The device is indicated functionally in the drawing, which shows the light beam directly from the reflector at A, the visible light passing through the filter at B, while the heat rays are reflected at an angle at C. D indicates the air flow from the blower at the top, while the deflected air stream, after passing over and cooling the glass, is shown at E. In order to make the filter accessible to the projectionist, the glass mounting frame is cast integral with a door which swivels outward and can be lifted out. When in position, the door is light- and air-tight. Occasional cleaning of the glass is necessary with pads of surgical cotton.

from disturbing the arc, but reduces the total light about 10%.

A ball-bearing shunt-wound motor is mounted on an extension of the blower and duct casting. This motor is connected directly to the arc terminals and has a speed of approximately 3500 rpm. A squirrel cage fan is mounted directly on the motor shaft so that an extremely high velocity and large volume of air is directed upon the filter glass. Sufficient heat is thus removed to prevent deterioration of the coated surfaces.

The fact that the usual rear shutter glass may be discontinued means that even with the heat filter in the light beam, more light will be projected, as the loss in the shutter glass is at least 10%. This is more than the total filter losses.

New Ozone Sterilizer For 3-D Spectacles

A MACHINE employing ozone (a form of oxygen) to sterilize and deodorize permanent type third-dimension spectacles for use and re-use by theatre patrons, has been developed by the Electro-Aire Corporation, Long Island City, N. Y. Tests of the effectiveness of ozone in sterilizing the glasses were conducted by Paramount Pictures in conjunction with Electro-Aire.

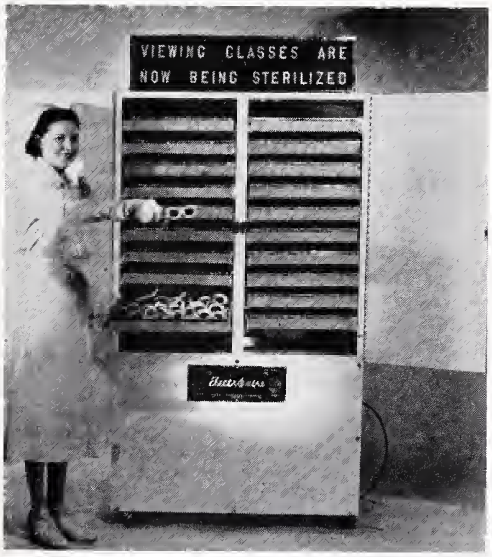
In making the announcement of the machine, Paul Raibourn, Paramount vice-president, and Dr. Leon J. Warshaw, Paramount medical director, pointed out that a major problem arising from the widespread interest in the exhibition of 3-D pictures is the shortage of light polarizing spectacles necessary for each patron, and the relatively high cost of such spectacles that can be purchased. "The solution to this, of course, lies in the collection of glasses from patrons as they leave the theatre so that these can be reissued for others to use," they said.

"The shortcomings of sterilizing methods used to date for 3-D glasses include inadequate defense against infections, objectionable residual odor from germicidal solutions, or interference with optical properties of the lenses in consequence of repeated deposition of chemicals on lens surfaces," Messrs. Raibourn and Warshaw explained. "It is obvious," they added, "that chemical solutions cannot be applied to the paper frames of eyeglasses so constructed."

The Paramount experiment with the Electro-Aire machine consisted of deliberate contamination of 3-D glasses with contagious forms of skin and eye infections. After exposure to ozone 20 minutes, the glasses were found to be completely sterile, all organisms having been destroyed. Neither the optical quality of the lenses (both coated and impregnated types), nor any part of the frames (paper and plastic) were affected, the report said.

The machine is designed to be placed in the lobbies of theatres where patrons can see it. While it is in operation a large sign on top lights up, announcing: "Viewers are now being sterilized."

The machine contains 20 trays, each holding from 50 to 100 pairs of glasses. The trays are placed in the machine, and the automatic time switch turned on. At the end of 25 minutes, the machine shuts off automatically and the glasses are ready for redistribution. In addition to this large model, which will sterilize 2000 glasses per hour, a smaller machine is planned with 10 trays to sterilize 1,000 glasses per hour.



Emphasizing that Paramount has no investment in or control over distribution of the machine, Mr. Raibourn said the company's only interest in conducting the experiment was "to arrive at a quick and effective sterilizing method which could be put at the industry's service."

The ozone sterilizer is being distributed by Steriloptics, Inc., Long Island City, N. Y.

Pressure and Bottle Water Cooler Models

A NEW LINE of drinking water coolers, three pressure-type and two bottle-type models, has been introduced by the Frigidaire Division of General Motors Corporation, Dayton, Ohio. All are self-contained and powered by the Frigidaire "Meter-Miser" refrigerating compressor.

The pressure-type models have a capacity for cooling 6, 12, and 18 gallons of water per hour respectively. New innovations of the line include instantaneous cooling, designed to provide the user with a cold drink of water instantly; a toe-operated, electric bubbler control located at the bottom of the cabinet; and a "magic action" bubbler designed to hold a uniform stream height

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These units also have white, stain-resistant porcelain tops with provisions for installing a glass filler; gray-finished cabinet shells made of steel and Bonderite-treated; and adjustable glides on each corner for proper leveling. A cold control allows regulation of the temperature of the water. All three models have the same over-all size; height, 38½ inches; width, 16 inches; depth 18 inches.

The two bottle-type models have a capacity to cool up to 2 gallons of water per hour. One of them (WBCR-1) features a refrigerated storage compartment located at the front of the cabinet that freezes and stores 28 ice cubes in two Frigidaire Quickube trays. It also has storage space for 36 6-ounce bottles or other items needing refrigeration. The water faucet is the push-button type, which automatically shuts off the stream when released.

No plumbing of any kind is needed and the unit can be plugged into any convenient electrical outlet. Overall dimensions are: height (without bottle), 39⅛ inches; width, 16 inches; depth, 23⅛ inches.

Model WBR-2 is similar in design and construction with the same overall appearance, but it does not have the refrigerated storage space. In addition it has a cooling capacity of two gallons per hour. It has the same dimensions except depth (20½").

A Market Short

Walker "H. I." Screen

By W. J. TURNBULL, *National Theatre Supply*

A GREATER range of picture tones is made possible when the screen surface is gray, as in the Walker "H.I." aluminum screen, it was recently explained by Richard L. Walker of Walker-American Screen Corporation, at a meeting in the New York offices of National Theatre Supply. When the screen surface is gray instead of white, and its reflectivity is greater than that of a white surface, the tonal range of the reflected image is increased in two directions, Mr. Walker pointed out, stating that the "darks" are darker because of the "darker" surface, while the "whites" are "whiter" because of the higher reflectivity of the surface.

The difference in screen color and the reflective efficiency result from the fact that the reflecting material is metal and not an oxide. In white diffusive screens, the reflecting material is usually the oxide of titanium. In the Walker "H.I." screen it consists in flakes of aluminum alloy.

Aluminum alone tends to lose its grayness and its light-reflecting efficiency and turn white with time. A white surface film of aluminum oxide tends to form; however, the aluminum in the Walker screen is protected against oxidation by being alloyed with other materials. The binder in which these alloy flakes are dispersed is not a drying oil or resin (these tend to turn yellow with time), but a plastic warranted not to turn yellow.

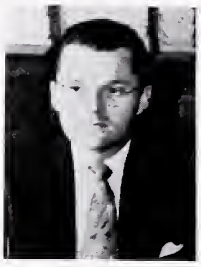
A second advantage is sharper definition. A diffusive screen diffuses outlines more than a sharply reflective screen.

A metallic (specular) surface is of course necessary for third-dimension pictures. A diffusive screen depolarizes the light of stereo projection.

A disadvantage of earlier types of "silver" screens was a directional reflectivity, whereby most of the reflected light was concentrated at the center of the viewing area, while patrons in side seats saw a relatively dim image. This directivity was vertical as well as horizontal; consequently the old type of specular screen was considered unusable, not only in wide auditoriums, but also in houses with high balconies.

That this objection has been eliminated is indicated by the recent installation of a Walker "H.I." screen in New York's Roxy theatre, which seats around 5,000 and has a balcony which rises to such height that the projection room is below its upper part, between the main floor and the loge level (see photo). The Roxy did not install the screen for 3-D; stereo pictures haven't been shown there yet.

Breuer Buys New Plant To Expand Production



THE PURCHASE of additional facilities to expand production of Breuer Electric Manufacturing Company, Chicago makers of "Tornado" industrial vacuum cleaners, portable electric blowers and floor scrubbing machines, has been announced by A. A. Breuer, president.

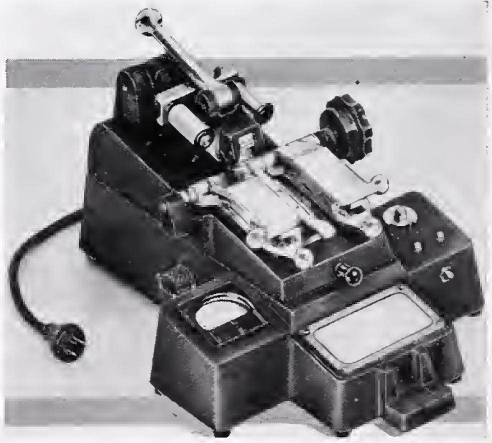
The company has purchased a plant of 8,000 sq. ft. adjoining their present plant at 5100 North Ravenswood Avenue.

New Devices Added To Prestoseal Splicer

IMPROVEMENTS in its electric automatic splicer designed to splice 35mm or 16mm film without scraping or the use of cement have been announced by the Prestoseal Manufacturing Corporation, Long Island City, N. Y.

The "PRO Model Presto-Splicer" operates on a principle which is a combination of controlled heat and pressure applied in a precise, automatically controlled time cycle. The complete cycle, including cutting, welding, cooling, and removing the film from the machine, takes 10 seconds after editing.

Additions to the model include a ratchet assembly, which advances a teflon tape applying a new pressure surface for each splice, which is designed to assure a perfect splice each time. Also added is a pre-plasticizing assembly which automatically pre-plasticizes the film prior to the splicing cycle. This is designed to eliminate any chance of the film becoming brittle and allow a flexible splice under all conditions.



Dimensions of the unit are: height, 9 inches; width, 11¼; length, 17 inches. It weighs 17 pounds. The splicer plugs into a standard 120-volt outlet and is provided with a current control to compensate for voltage variations. Viewing lights of 2x3½ inches are in the base of the unit.

New Plastic Stripping For Door Finger Guard

A FLEXIBLE plastic stripping for doors designed to provide a safeguard against injuries to fingers from accidental door closings has been developed by the Magic Door Division of the Stanley Works of New Britain, Conn. By far the greatest number of such injuries, the company declares, happen to children "investigating" open door jambs, only to have the doors accidentally closed on their fingers.

The new stripping, called "Stan-Guard," runs the full length of the door at the door jamb, sealing off the danger area from top to bottom. It is fastened to the door and the door frame with aluminum anchor mouldings, which, it is pointed out, hold it securely in place while not interfering with the opening and closing of the door.

Made from extruded "Plastisol," the stripping comes in aluminum grey, matching aluminum framed doors and providing a neutral compliment to other trim. A variety of widths is available. Installation can be made on virtually any hinge or pivot-hung doors.

MORE CINERAMA LAMPS

In contemplation of further presentations beyond the current ones in New York and Detroit, Cinerama has placed an order with National Theatre Supply for 60 additional "Excelite" 75-130-ampere reflector arc lamps, bringing the total lamps bought and ordered for Cinerama showings to 72.

WASH ROOMS MODERNIZED

Modernization of seven washrooms, one of which is pictured above, was completed in its main offices at Detroit by the Fruehauf Trailer Company, using Marlite plastic-finished wall and ceiling panels, manufactured by Marsh Wall Products, Inc., Dover, Ohio. The panels were installed over existing walls without interruption of normal office routine about a year ago. "Today these interiors still look brand new," a Fruehauf official has reported, "and their upkeep has been economical since they are quickly cleaned with a sponge or damp cloth, and require no polishing." The panels are available in a wide range of colors and patterns for entrances, lobbies, corridors, offices and other service areas. Their high-heat-baked finish resists moisture, grease, smudges and stain, according to the company.

Wall Covering with Vinylite Resin Face

A NEW semi-flexible wall covering with a textured, embossed surface made of Vinylite resins laminated to a firm rubber-saturated paper backing has been developed by Bolta Products Sales, Inc., of Lawrence, Mass., manufacturers of Boltaflex plastic upholstery. The new material is available in two different forms —"Bolta Wall" for professional installation and "Bolta Wall Tile" for home use.

"Bolta Wall" is sold to the professional consumer in roll form on an installed basis only. Its face sheet is up to six times thicker than that of coatings used in most waterproof wallpapers, according to the company. When used as wainscoting, therefore, the added thickness provides maximum protection against impact and marring, it is pointed out. The covering is produced in 25 yard rolls, which are 48 inches wide.

Surface textures for the new covering include bamboo and leather-grain finish. The bamboo pattern has the appearance and texture of a natural wood finish and is available in green, grey and natural decorator colors. The leather-grain finish comes in tan, brown, buff, chartreuse, yellow. dark green, light green, red and grey. Additional colors and new patterns are planned for the future.

With the use of a special adhesive the new wall covering can be easily applied to most interior walls. It cuts cleanly, the company explains, and folds easily around sharp inside or outside corners. It can be cleaned with a mild soap and water solution and a sponge.

Other advantages claimed for the new product by the company include resistance to scruffing, abrasion and fading and also to chipping, cracking and peeling.

RCA Announces Metallic All-Purpose Screen

A NEW metallic screen said to have been designed to meet requirments of both 3-D and wide-screen systems, has been announced by the Theatre Equipment Section of the RCA Victor Division, Radio Corporation of America, Camden, N. J. The new screen is said to be also suitable to regular projection in houses using high-intensity light sources. The screen fabric is woven of "Saran" plastic filaments.

Previously the only RCA seamless metallic screen was designed for use with "mazda" or low-intensity carbon arc lamps.

NEW WESTREX LICENSEES

A total of 29 recording licensee agreements were signed during 1952 by Westrex Corporation, New York, with distributors in ten countries, according to an announcement by E. S. Gregg, vice-president and general manager. New licensees that installed the latest Western Electric and Westrex motion picture studio, photographic, magnetic and disk recording equipment in the year include the following:

Seaboard Studios, Inc., New York; Photo-Magnetic Sound Studios, Inc., New York; Cinerama, Inc., New York; Cinesound Company, Hollywood; Fulton Recording Company, New York; Standard Camera Equipment, Inc., Glendale, Calif.; Mrs. Mary Louise Keith, Burbank, Calif.; Glen Glenn Sound Company, Hollywood; Hughes Sound Films, Denver; Century Record Manufacturing Company, Burbank; I. F. E. Studios, Inc., New York.

Also Picture Recorders, Los Angeles; Cinematograph Export Ltd., London; Narasu Studios, Ltd., Madras; Revathi Studios, Madras; M & T Films, Ltd., Bombay; Bharani Pictures, Madras; Les Productions Fox Europa, S. A. F., Paris; Emile Couzinet, Administrateur Delegue, S. A. du Casino Royan, Bordeaux; Cinematografia Maristela, S. A., Sao Paulo.

Also Radio Difusora, Sao Paulo; Centro Sperimentale Di Cinematografia, Rome; Film Studios of Taiwan Information Department, Taiwan; Keris Film Productions, Singapore; Perusakaan Pilem Negara, Djakarga; Perseroan Artis Indonesia, Djakarta; Indonesian National Film Corp., Ltd., Djakarta; Daiwa Productions, Inc., Tokyo; and Nikkatsu Motion Picture Corp., Tokyo.

NEW LITERATURE

Air Diffusers: A new 64-page selection manual (No. 45-1953) containing comprehensive technical data for simplifying choice of proper air diffusers in air conditioning systems has been released by the Anemostat Corporation of America, New York. Now in its third revised edition, the manual contains a complete new section on duct take-off design. Illustrated with photographs, tables on performance data and case examples, the manual shows how proper locations and the correct number of required units are determined. Request for copies should be addressed to the company at 10 East 39th Street, New York, N. Y.

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RUSH 3-D SCREENS

Maximum production facilities of the Raytone Screen Corporation, Brooklyn, N. Y., are now being devoted to stereo screens for third-dimensional projection, and delivery is now set for April 30th, according to an announcement from Leonard Satz, of the company. The firm has also developed a "3-D stereo screen" paint for drive-in and indoor theatres, now available for delivery. Drive-in operators are cautioned to use the paint on smooth surfaces only.

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3-D BOOSTS RCA SALES

Sales of RCA theatre projectors and arc lamps have shown a marked increase in the past two months due to the current interest in 3-D pictures, according to a report from J. F. O'Brien, manager of RCA's theatre equipment section. If the current trend

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A Market Short

HOW METAL REFLECTORS HAVE KEPT PACE WITH ADVANCES IN PROJECTION LIGHTING

By E. B. HEYER, Heyer-Shultz, Inc., Cedar Grove, N. J.

IN 1934 when the suprex carbon high-intensity reflector arc lamps were coming into use, the need for a durable mirror proved especially urgent. The only available reflector at that time was constructed of back silvered glass, and the newer arcs produced excessive pitting, tarnishing and breakage. Projectionists, one of whom was Charles E. Shultz, co-founder of Heyer-Shultz, Inc., began wondering why reflectors couldn't be made of metal, and it was this inquiry that sparked the development of the metal reflector.

The first problem that presented itself was that of determining the proper reflective medium for use on a first surface reflector. Silver was not practicable, primarily because it tarnished too rapidly when exposed to the arc. Chromium was more or less non-tarnishing, but impracticable because of its very low reflective qualities.

Extensive experiments finally proved rhodium to be the ideal metal for the only highly reflective material available which could be applied to a first surface reflector and be able to withstand the damaging effects of a high-intensity arc.

The reflectivity of rhodium, however, was only 74%, as compared with silver at approximately 94%, and the problem of competing with this 20% differential had next to be ironed out.

Optical tests revealed that the elliptical forming of the glass reflector curvature was not 100% true over the entire area of the reflecting surface. Various forms of aberration introduced by these distortions of true curvature correction set up shadow areas in the optical test equipment that was found to represent lost light. Furthermore, dispersion (light rays passing through the glass to and from the back silvered reflecting surface) accounted for some loss. Hence, it was decided that if a metal reflector were constructed with a 100% corrected elliptical front surface, the improvement in aperture spot concentration would pass enough additional light through the aperture to the screen to compensate for much of the reflective differential between silver and rhodium.

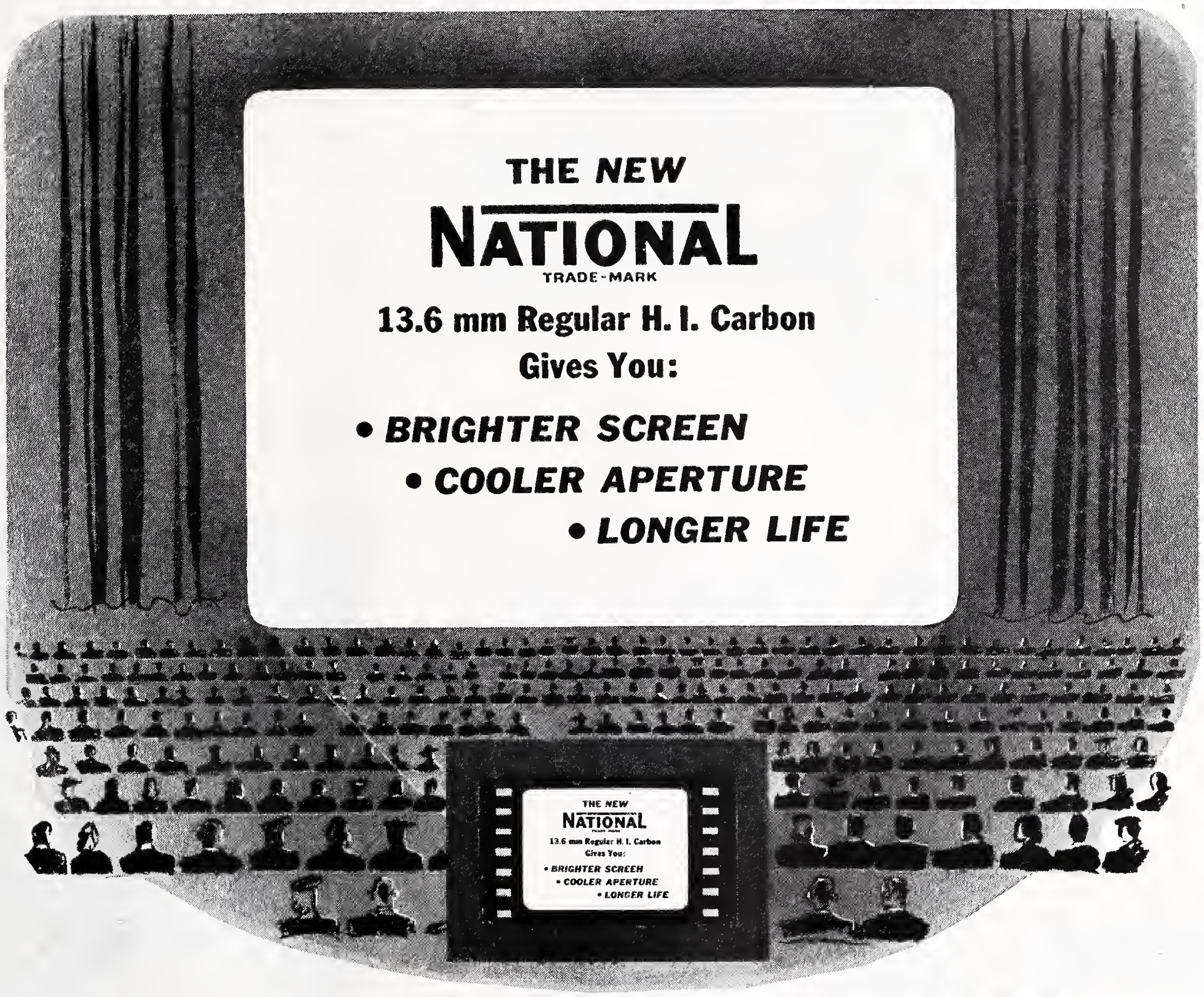
On this basis special equipment was developed to produce 100% true elliptical curvatures on a given base material. There were, of course, many other problems, such as type of base material, grinding, polishing, plating, etc. It was not until after all these special problems had been worked out that the first commercially practical metal reflector was successfully introduced into motion picture projection.

As the metal reflector took its place on the market, the need for a scientific method of optical alignment of the entire optical train (the reflector, arc, aperture and projection lens), presented itself. This method had to be adaptable to use by any projectionist with the equipment he had in his booth. In line with these requirements, a small test plate was made which, when it was first put on the market, was called the pin hole aperture plate. As time went on the method was improved by designing a plate the width of 35mm film so it would fit into the film track with the pin hole located at the center of the aperture opening. The name of this test plate was changed to the H-S Film Track Pin Hole Plate, and this method of optical alignment came into use as an accurate and easily applied system of alignment. The method has been published in detail, and an explanation of it is available from Heyer-Shultz.

Then came the drive-in theatre with its special problems, one of which was the need for light with which to illuminate extraordinarily large screens. Larger carbon trims were developed to work at much higher amperages, and faster lenses were put on the market. Because of the additional heat of this hotter arc, the up angle of projection that could allow arc drippings to fall upon the bottom of the reflector, and the cold drafts that sometimes entered the booth, sale of the rhodium metal reflector received further impetus.

In 1951 Heyer-Shultz began search for greater improvements and in July 1952 introduced an aluminized metal reflector, called the H-S "52." Independent laboratory tests, plus others conducted with actual theatre installations, produced figures showing that aluminization substantially increased the reflectivity of metal mirrors as measured in terms of screen light, making them fully competent to meet the highest standards of projection lighting today.

Compared with the standard rhodium reflector, the aluminized metal reflectors have been shown to produce 15% more screen light, doing this with an increase in heat at the aperture of only 7½%.



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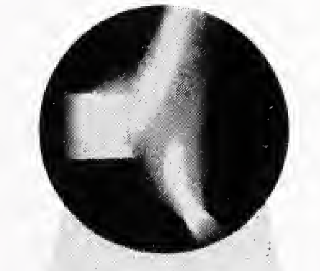

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WRITE for complete information, Bausch & Lomb Optical Co., 67916 St. Paul St., Rochester 2, New York.

Bausch & Lomb *Super Cinephor* Projection Lenses

continues, sales of these items for the first quarter of 1953 are expected to be considerably higher than for the corresponding quarter for 1952, he said.

New Coin Changer With Storage Box

A NEW semi-automatic coin changer, featuring an inner storage box underneath a removable top tray, is now being distributed by Norpat Sales, Inc., New York, for the Metal Products Engineering, Inc., Los Angeles.

Trade-named the "M. P. Jr. Coin Changer," the unit operates with a light pressure of the thumb, which ejects a single coin into the palm. It has an aluminum body with a gray hammertone finish. Steel parts are cadmium plated, and coil springs are heavy-duty piano wire. Dimensions are 8x10x6½ inches, and weight is 9 pounds.

Capacity of the changer and top tray combined is $125 from 1¢ to 50¢. The top tray with recessed handles lifts easily even when fully loaded with coins. It has utility space for additional change, stamp pads, etc., and contains a slot for ten silver dollars. The storage box underneath can be used for putting excess currency or paper out of sight.

Also available from the company is a base attachment for the changer, which converts it to the roll-out type.

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NEW LITERATURE

Playground Equipment: An illustrated catalog describing its line of playground equipment has been issued by the American Playground Device Company, Anderson, Ind. Described is such apparatus as swing sets, merry-go-rounds, castle towers, etc.

The Needle's Eye

A Department on PROJECTION & SOUND

★ "No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.

Why 3-D Requires Precision In Equipment and Operation

BY GIO GAGLIARDI

PROJECTION of 3-D films has developed an entire set of new and somewhat different problems for the projection room. Mainly these arise from the necessity of operating two projectors simultaneously to project two disparate pictures superimposed upon the screen.

GIO GAGLIARDI

We are now dealing with *stereoscopic* projection, and the problems involved are indelibly related to all the complicated theories and phenomena of stereoscopic photography. (The word *stereoscopy* is derived from two Greek bases—*stereos,* meaning solid; and *skopos,* meaning to see. Thus stereoscopy means *to see solid.*)

Fundamentally, stereoscopy is based upon what seems to be rather simple principles. The human being has two eyes which are separated from 2½ to 2⅝ inches. This is called the *interocular distance* and is one of the most important factors in the entire theory. Because of this separation, each eye has a separate and different point of view for any object within the line of sight. These two views—slightly different—supply the brain with information which it uses in forming a conception of depth (perspective).

When two photographs are *made* of the same object or scene, with two cameras separated by a distance virtually similar to that between the eyes, these two photographs will correspond to the visual images of the two eyes. Now if these two photographs are *viewed* in such a manner that each eye sees its own picture and not the other, then conditions comparable to direct binocular vision are established and the two photographs will fuse into one stereoscopic or three-dimensional picture.

STEREOSCOPIC PRINCIPLES

The problem then involves two principal and fundamental steps. Two photographs must be taken from two different points of view. These two photographs must be viewed simultaneously; but each eye must only see its own picture. Let us examine the principles of the stereoscopic projection system where these two dissimilar images are projected on a screen.

Simple sketches embodying these principles are shown in *Figures* 1, 2, 3 and 4. In each case a spectator is located at a distance (*V*) from the picture screen, on to which are projected the images from the left and right films of a stereoscopic pair. Let us say that the spectator's eyes have a separation of 2½ inches, which is about the average interocular spacing. By means of the selective (polarizing) spectacles, the viewer's eyes are able to see every single point or detail of each picture very much like the scanning beam of two synchronized cathode ray tubes. Automatically each eye will select any similar point on each picture and resolve it into an image in space.

Let us examine *Figure* 1: A point *P* from the *left projector* is focused on the screen and is seen only by the *left eye.* An identical point *P* from the *right projector* is also focused on the screen and it is seen by the *right eye.* But *both* of these *points*

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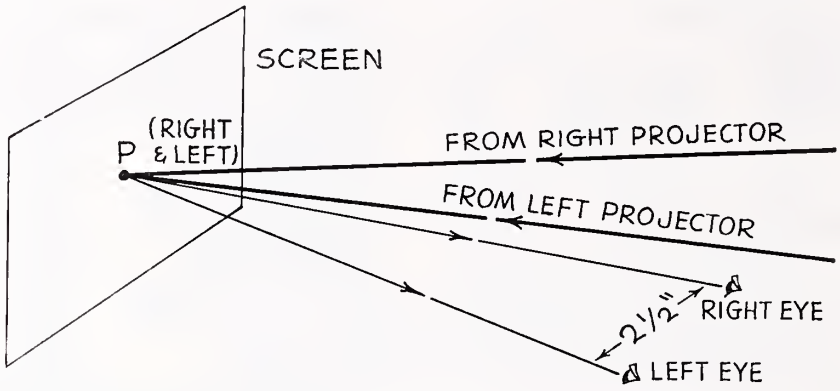

FIGURE 1—Point "P" from left film and point "P" from right film converge at point "P" on screen. Left and right eyes converge on point "P" at screen. Film parallax is zero. Screen parallax is zero.

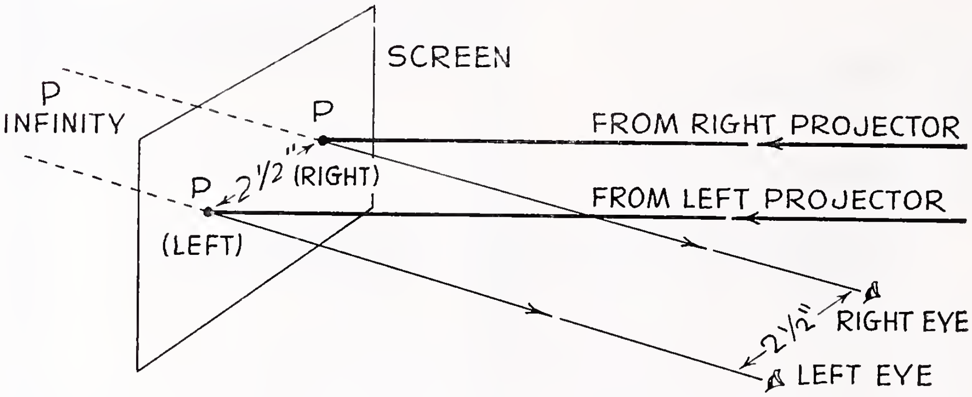

FIGURE 2—Point "P" from left film, and point "P" from right film are separated 2½ inches at screen. Left and right eye converge Point "P" at infinity behind screen. Screen parallax is + 2½ inches. Film parallax is 2½ inches divided by magnification between film and screen picture.

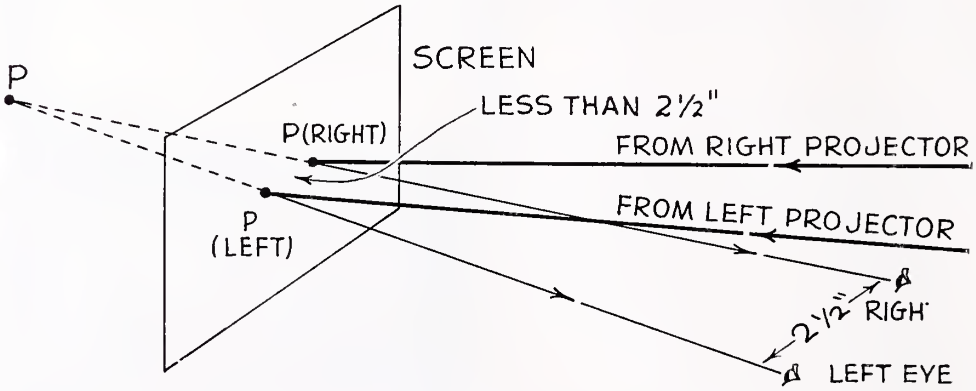

FIGURE 3—Point "P" from left film and point "P" from right film are separated less than 2½ inches at screen. Left and right eye looking at "P" (left) and "P" (right) separately converge at fused image "P" behind screen. Screen parallax is less than + 2½ inches. Film parallax equals above value divided by magnification.

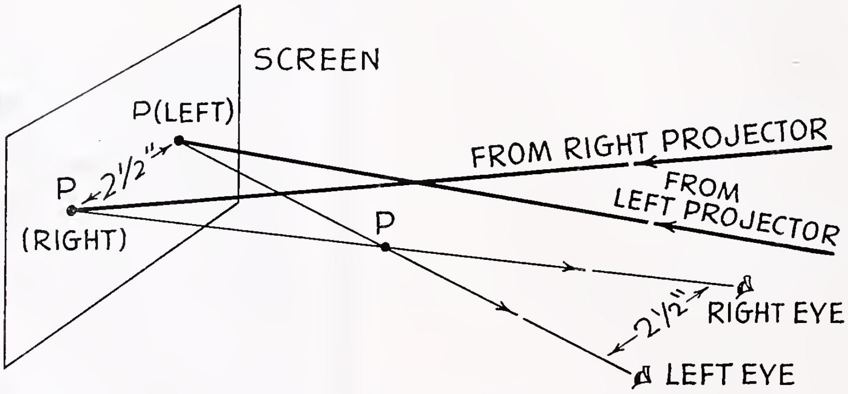

FIGURE 4—Point "P" from left film and point "P" from right film are separated 2½ inches at the screen but are reversed in position. Left and right eye looking at "P" (left) and "P" (right) separately converge sharply and fuse image "P" in front of screen. Screen parallax is—2½ inches. Film parallax is — 2½ inches divided by magnification.

are superimposed exactly on the screen plane, therefore the brain locates them only as one point at the screen surface. This is a case similar to the condition that would be produced by using only *one film* and *one projector* in standard two dimensional projection.

Now examine *Figure* 2: Here the point *P* from the *left projector* seen by the *left eye* is separated from the identical point *P* of the *right projector,* which is seen by the *right eye,* by a distance of 2½ inches. Each eye is looking at its *own* point *P,* and the axes of both eyes are parallel, therefore the brain will fuse the images of the two points at a distance equal to infinity (far, far away) *behind* the screen.

Now take *Figure* 3: Here the distance between the images of point *P* (left) and point *P* (right) is *less* than 2½ inches. Each eye looking at its own point *P* will converge and the brain will establish the location of *P* some distance *behind* the screen, between the plane of the screen and infinity.

In *Figure* 4 the images of point *P* are again projected on the screen with a separation of 2½ inches, but this time the position is completely reversed: *the projection rays cross before they reach the screen.* Again, since each eye will only see its own proper point, the visual axis of each eye will cross *in front of the screen* and the brain will locate the image of *P* somewhere at the point of *convergence* in front of the screen.

THE SCREEN PARALLAX

The distance between the screen images of point *P* (left) and point *P* (right) is called the *screen parallax for stereoscopic projection.* By looking at the sketches in the following order—2-3-1-4—you will note that the point *P* may be moved by the brain's imagination from a position away out at infinity—up to the screen—then through it and into the center of the auditorium. If the point were the picture of a baseball, it could be thrown from deep center field and come hurtling into the spectator's lap. Of course, the above example is an exaggerated case, though used in "trick" stereoscopic photography.

It is common practice to designate the screen parallax (separation of corresponding points in the two pictures) as positive, or +2½ inches, when the fused image is at infinity *behind* the screen, as in *Figure* 2. The parallax is zero when the points converge at the screen, as in *Figure* 1. And the parallax is—2½ inches when the points converge *in front* of the screen half way between the screen and the spectator.

You will note that there is only a maximum allowable limit of 2½ inches in order to place the complete depth of any scene between the screen frame and infinity, and

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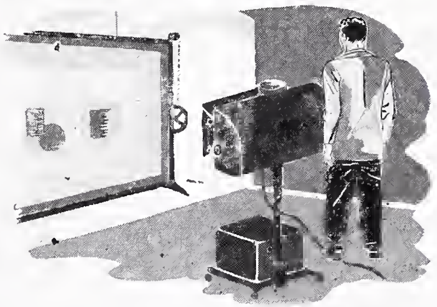

In most theatres and drive-ins, and even many schools, colleges and universities you'll find Strong-made arc lamps are used to project brilliant pictures to the screen.

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this limit is fixed regardless of the size of the picture screen.

Let us assume that we have to fill a screen 24 feet wide with a standard 35mm film frame having a width of 0.825-inch. The magnification from the film to the screen in this case is 350 times. Therefore the maximum separation of 2½ inches between points in the two images on the screen can only be an infinitely small amount on the two films. In other words the *printed separation*, or *parallax on the left and right hand films* of the stereoscopic pair, will be 2½ divided by 350, which equals 0.007 inches. This means that those *two points* would appear on the films as if each were printed off center by 0.0035-inch.

The ability of the human eye to see stereoscopically depends upon the distance between the observer and the object. The farther away an object is located, the less perception will the observer have of its depth, or third dimension.

LIMITING DISTANCE VARIES

This limiting distance varies for different persons. Let us assume that objects beyond a distance of 600 feet do *not* produce any stereoscopic effect; in other words, that everything beyond 600 feet is at infinity to the eyes. Then a parallax of 2½ inches at the screen will represent points *starting at* 600 *feet and everything beyond* in depth behind the screen.

Since most of the action in any scene should take place near the observer, let us say that this action ranges over an *apparent* space of 60 feet behind the screen (plane of the screen itself). This principal zone then will be covered by only 1/10 of the total permissible screen positive parallax of +2.5 inches, and that is +0.25 inches. On the film this smaller quantity will be reduced to a parallax separation of little less than 0.001 of an inch.

This means that in order to maintain the exact relationship between all points on the two projected images so as *not to distort* the original shapes and the curves of depth, the two films should be exposed, printed and projected in machines with *zero error* of registration and with a *zero amount of lateral motion.*

It has been determined that about 70% of our theaters have screens ranging from 16 to 25 feet wide and averaging a magnification of 300 times, which is very close to the example used above. The necessity for extreme accuracy in film stock manufacture, and absolute precision in camera and processing equipment cannot be overemphasized if the infinitely small film parallaxes are to be maintained in order to achieve maximum stereoscopic resolution.

The startling effects of trick stereo photography can be produced easily and

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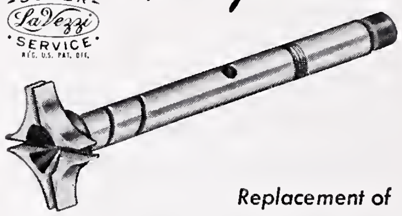

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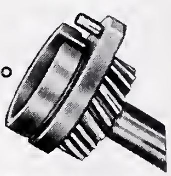

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Now in the current Seventh Edition this standard textbook on motion picture projection and sound reproduction brings up-to-the-minute guidance. Contents include four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists, and a chapter on control - track and stereophonic reproduction. Order from

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require the minimum amount of equipment accuracy; but these tricks in themselves will not sustain public demand. The real beauty and artistic appeal of true stereoscopic pictures which will maintain a public for the motion picture can only be obtained by *reproducing accurately* all the scales of minute differences stored in the stereoscopic pairs of films in the projection room.

The new well made three-dimensional films may only be fully exploited if the theatre projection equipment is the best available. It must be remembered that two projectors are operating simultaneously to deliver two pictures on the theatre screen.

The eyes of the spectator are trying to focus on each picture individually and to converge every detail into a fused three-dimensional image. The slightest relative vertical displacement of the two pictures will force the viewer's eyes to twist; the slightest lateral change in spacing of the two films will cause the eyes to change their picture-fusing, or to change the location of the points of convergence. Loss of focus in either projector, or excessive difference in brightness between pictures, will impair the three-dimensional effect!

All the above defects which can result from slightly worn, defective, or old-style projection equipment will not only produce picture distortion, but will cause excessive eye strain and fatigue to such an extent that patrons may lose all interest in stereoscopic motion pictures.

Only rock-steady, accurate projectors, correctly aligned, and properly operated will reproduce faithfully all the small differences of stereoscopic parallax which can give such true details in well made three-dimensional pictures.

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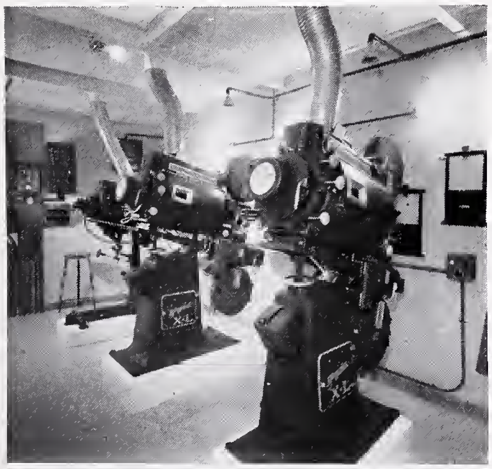
U. S. EQUIPMENT IN FRANCE



U. S. equipment has been installed in the projection booth of the SOGEC Company's Cinema Rio in Bordeaux by Brockliss Simplex, French distributor for National Theatre Supply Export, New York City. The equipment includes Simplex XL projectors and sound system, Peerless Magnarc lamps, Hertner H. I., generator and an Ampro 16 arc projector.

Complete "PACKAGED" Drive-in Theatre Equipment

BY Ballantyne

As the originator of "packaged" equipment for drive-in-theatres, Ballantyne still offers the only complete package unit for any size theatre. Ballantyne also offers a layout of the size drive-in you desire on your own piece of property, including entrances, exits, ramp detail, projection and concession room plans, etc., free of charge to purchasers of Ballantyne equipment. The job of building your drive-in resolves itself to your securing a dirt man and a local contractor to erect the projection and concession room building. Your problem is reduced to the simplest terms. Write for complete free details.

The Royal Soundmaster Model 9 Soundheads. More new features, simplified design, and advanced engineering makes them the most outstanding sound reproducer available — regardless of cost.

Lightmaster Model 4570 Arc Lamp, 45 to 80 amperes. Provides brilliant light for even the largest theatre or drive-in.

The Ballantyne DUB'L-CONE in-a-car speaker is accepted as the new standard in speakers today. It is designed to outlast any other speaker 3 to 1 yet it costs no more than ordinary speakers.

"EZ-ERECT" BOYER PRE-FAB SCREEN TOWER SOLE DISTRIBUTOR THE BALLANTYNE CO. Omaha 2 Neb.

The Boyer "E-Z" Erect Prefab Screen Tower for those who prefer a complete "packaged" screen tower.

For those desiring to build their own screen tower and concession stand, plans, blue prints and layouts are available without cost to purchasers of Ballantyne equipment.

MX Series Deluxe Amplifier System for Drive-in Theatres. Complete packaged amplification for from 400 to 1200 cars. RX Series System also available for from 400 to 800 cars. Single or dual channel.

THE BALLANTYNE CO., 1707-17 DAVENPORT ST., OMAHA, NEBRASKA, U.S.A.

3 Dimensional Electric and Mechanical Conversion
Hookups for Most Model Sound Heads Now Available

Protect the HEART of your theatre...
1928 25 1953
YEARS OF PROMPT, EFFICIENT, COURTEOUS SERVICE
and you protect your box office
RCA
RCA Service Company, Inc.
A Radio Corporation of America Subsidiary
Camden, N. J.

NEW THEATRE LIGHTING TOOL

CONTINUED FROM PAGE 10

or blue-white in the proper proportions, white light is obtained. The same is true when green is mixed with red, or pink, in suitable amounts.

When two colors are used together to produce light of a third color, interesting colored shadows of the object illuminated can result. Dilution of the individual colors, or mixtures, with white light will produce lighter tints.

The pink and blue-white lamps, being tints rather than strong colors, are particularly useful where a colorful effect is wanted, together with minimum distortion in the appearance of colored surfaces and complexions.

Many applications of these new reflector color lamps in motion picture theatres suggest themselves. In general, they are applicable wherever other types of reflectorized lamps with separate color filters have previously been used, but with greater simplicity of maintenance and of changing from one color to another.

Throughout the theatre, in lobby, foyer, rest rooms, etc., they may be used decoratively and to supplement the general circulation lighting. Much variety and interest can be created in an area by using individual reflector color lamps to highlight drinking fountains, direction signs, statuary, bas-reliefs, etc.; or several lamps may be mounted on the ceiling, or behind benches, to light the walls, lending a greater feeling of spaciousness.

In the auditorium, all of the colors are suitable, concealed in coves, cornices, and other architectural elements to provide colorful, decorative wall or ceiling lights.

POSTERS AND SNACK BAR

For display lighting, the controlled beam of colored light from the new lamps is ideal. Posters of current and coming attractions, as well as other bulletin boards, can be spotlighted in color. In many cases, one of the four strong colors will produce the most attention-getting effect; in others, it may be more desirable to use the pink or blue-white tints so as to retain more of the original coloring of the poster, while still producing a subtle color-wash.

At the refreshment stand, one or more of the colors may be used to invite attention to the area. Individual spots to highlight featured items are a good idea. The yellow reflector color lamp, for instance, could be used to spotlight the popcorn and bring out its rich, golden tints.

A few lamps aimed at the box-office can serve as a colorful magnet for customers as well as build up the illumination.

One of the requirements of the general lighting in the various circulation and lounge areas is usually that it should maintain a relatively natural appearance of patrons' complexions and clothing. Thus the two reflector color tints, pink and blue-white, are recommended for general lighting applications. Used as downlights, either alone or supplementing other forms of filament or fluorescent general lighting, they are particularly useful in lobby, foyer, and lounge, and in the auditorium as house lights. The blue-white lamp blends very well with the color of cool white fluorescent lamps, just as uncolored incandescent lamps blend with warm white fluorescent. The pink lamp is particularly flattering to complexions; hence it is a good choice for lighting in lounge and rest rooms.

G-E reflector color lamp. A color filter is permanently applied over the bulb face and the reflector.

Under the marquee and in the entranceway, the use of recessed reflector lamps has been a highly effective means of building up sidewalk and building-front brightness to high levels. If R-40 lamps are recessed in the underside of the marquee so that their faces project slightly, a sparkling effect can be produced. For a more dignified, restrained appearance, the lamps should be completely recessed. Pink or blue-white reflector color lamps would be eminently suitable here, producing subtly colored lighting while maintaining the natural appearance of patrons and passers-by. In many cases, the arrangement of sockets may allow the use of two or more colors in interesting patterns.

The yellow, pink and blue-white reflector color lamps are appropriate for use in three-color-circuit stage border lights, particularly in theatres where the stage is used relatively seldom and a minimum investment in lamps and equipment is desirable.

All the colors may be used to flood exterior theatre-building surfaces with colored light for a highly attractive night-time appearance. Lamps may be hidden in back of shrubbery concealed behind a valance along the building cornice, or mounted on the marquee or roof.

Colored lamps concealed from normal view can do an effective job of lighting shrubs, trees, flowers, and other landscaping elements of outlying theatres set back in a landscaped plot. Yellow, green, and blue-white are particularly good on foliage. For outdoor applications, the reflector color lamps should be protected from the weather by suitable housings so that no water can strike them. Often the building itself provides adequate protection from the weather, as when lamps are mounted under the marquee.

DRIVE-IN APPLICATIONS

For drive-in theatres, these new lamps offer many opportunities for using colored light to advantage. For instance, roadside identification and direction signs, entranceway and box-office, posterboards, inside and outside of buildings housing restrooms and refreshment counters, and trees and shrubbery, particularly around the base of the screen. Nearly all these applications require protection of the lamps from weather.

These new reflector color lamps are similar in size and shape to ordinary 150 watt R-40 reflector lamps and are designed for operation on 115-125 volt circuits. The colors—red, green, yellow, blue, blue-white, and pink—are permanently fired on the glass bulbs, will not crack, fade or discolor. The reflector and bulb frost are designed to give a "spot" type light distribution.

The simplicity and versatility in use of these new lamps should make them very helpful to the motion picture theatre owner and manager. They can help create the bright, cheerful atmosphere traditionally associated with motion picture showmanship and, by doing so, they can help keep movies "better than ever" for both the patron *and* the theatre operator.

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ONE MILLION IN-CAR SPEAKERS!

The millionth RCA in-car speaker for drive-in theatres was presented to W. W. Watts (left), vice-president in charge of RCA Engineering Products Department, by Jack O'Brien, theatre equipment manager, at the annual meeting of the company's theatre equipment field sales representatives at Camden, N. J., recently.

About People of the Theatre

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AND OF BUSINESSES SERVING THEM

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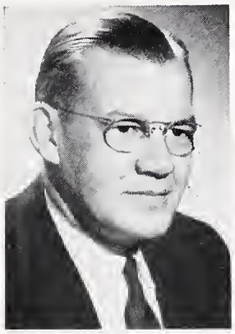
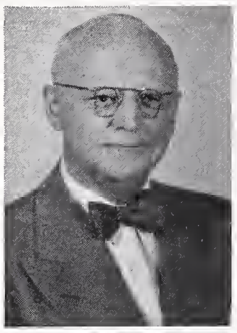
The appointment of FRANK O. HEINSOHN to the position of branch manager of the American Seating Company's branch at Los Angeles has been announced by JAMES M. VERMEULEN, vice-president and general sales manager of the company, which has headquarters in Grand Rapids, Mich. Mr. Heinsohn succeeds GEORGE W. PETERSON, who recently retired after 42 years' service with the company. Entering the public seating field as a representative for the Theodor Kuntz Company in 1923, Mr. Heinsohn later served as branch sales manager. Since that time he has had a variety of sales-management experience, joining American in 1949 as a sales representative in its new Pennsylvania branch. In 1950 he was transferred to Los Angeles as branch sales manager.


Frank O. Heinsohn


George W. Peterson

J. V. CAUDILL, JR., has been appointed manager of the Colonial and Strand theatres in Canton, N. C.

A new 250-car drive-in is being constructed at Springfield, Ga., by R. W. WILSON.

HERMAN PARRISH has resigned as manager of the Westport theatre in Baltimore, and succeeding him is WILLARD FAGIN, formerly relief manager for Hicks Theatres of that city.

MR. and MRS. DONN P. DRAKE have purchased the Batavia drive-in, located near Batavia, N. Y., from R. T. BABCOCK.

JOHN RUGG, previously employed by the RKO theatre in Columbus, Ohio, has been named manager of the Uptown theatre.

ROSS CAMPBELL, previously with the Black Hills Amusement Company, New-

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GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

ADVERTISING
101—Cutout devices
102—Display frames
103—Flashers
104—Lighting fixtures
105—Letters, changeable
106—Marquees
107—Signs, attraction
108—Signs, theatre name

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers and fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Grilles, ornamental
211—Heaters, unit
212—Insulation
213—Motors
214—Oil burners
215—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic plaster
302—Acoustic tiles
303—Black-light murals
304—Decorating service
305—Fabric
306—Luminescent paints
307—Mirrors
308—Porcelain enamel tiles
309—Tiles, ceramic
310—Wall boards and tiles
311—Wall paper and plastics
312—Wood veneer

DRIVE-IN THEATRES
401—Admission control system
402—Box-offices
403—Design service
404—Electric cable (underg'd)
405—Fencing
406—In-car heaters
407—In-car speakers
408—Insecticide foggers
409—Lighting fixtures (outd'r)
410—Screen paint
411—Screen towers
412—Signs, attraction
413—Signs, name
414—Signs, ramp and traffic
415—Stadium seating

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor cleaning
602—Brooms and brushes
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Lamps, germicidal
610—Paint, aud. floor
611—Polishes
612—Sand urns
613—Soap, liquid
614—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
803—Dimmers
804—Downlighting equipment
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

PROJECTION and SOUND
1001—Acoustic materials
1002—Acoustic service
1003—Amplifiers
1004—Amplifier tubes
1005—Cabinets, accessory
1006—Cabinets, carbon
1007—Cabinets, film
1008—Changeovers
1009—Cue markers
1010—Effect projectors
1011—Exciter lamps
1012—Fire shutters
1013—Hearing aids
1014—Lamps, reflector arc
1015—Lamps, condenser
1016—Lenses, condenser
1017—Lenses, projection
1018—Microphones
1019—Mirror guards
1020—Motor-generators
1021—Non-sync. turntables
1022—Photoelectric cells
1023—Projectors, standard
1024—Projectors, 16-mm.
1025—Projector parts
1026—Projection, rear
1027—Public address system
1028—Rectifiers
1029—Reel and alarms
1030—Reels
1031—Reflectors (arc)
1032—Renovators, film
1033—Rewinders
1034—Rheostats
1035—Safety devices, projector
1036—Screens
1037—Speakers and horns
1038—Splicers
1039—Soundheads
1040—Stereopticons
1041—Tables, rewind

SEATING
1101—Chairs
1102—Expansion bolts
1103—Fastening cement
1104—Foam rubber cushions
1105—Upholstering fabrics

SERVICE and TRAFFIC
1201—Crowd control equip't
1202—Directional signs
1203—Drinking fountains
1204—Lockers, checking
1205—Uniforms
1206—Water coolers

STAGE
1301—Curtains and drapes
1302—Curtain controls & track
1303—Lighting equipment
1304—Rigging and hardware
1305—Switchboards

THEATRE SALES
1401—Candy
1402—Candy Machines
1403—Grills
1404—Gum
1405—Gum machines
1406—Ice cream
1407—Popcorn
1408—Popcorn machines
1409—Popping oil
1410—Soft drinks, bottle
1411—Soft drinks, syrup
1412—Soft drink dispensers
1413—Showcases
1414—Vending carts

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Signs, price
1504—Speaking tubes
1505—Ticket choppers
1506—Ticket registers

TOILET
1601—Hand driers, electric
1602—Paper dispensers
1603—Soap dispensers
(See also Maintenance)

VENDING—See Theatre Sales

4-53

GENERAL INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

Name.................................. Theatre..................................

Address..

castle, Wyo., has bought the Orpheum theatre in Sheridan, Wyo., from Fox Intermountain Theatres, Denver.

HORACE SPENCER has been appointed manager of the Grand theatre at Estherville, Iowa, an operation of Central States Theatres, Des Moines, replacing DON LOFTUS, who resigned.

Redecoration of the Cinderella theatre in Detroit has been announced by United Detroit Theatres.

SAM CORNISH, manager-partner of the Niantic Theatre Corporation, Niantic, Conn., recently marked his 41st year in the film industry.

A 350-car drive-in is planned for construction near Two Harbors, Minn., by JOSEPH POWERS, former Minneapolis exhibitor, and WILLIAM HOLISKY of Two Harbors.

Opening of a new 500-car drive-in, called the Union, at New Albany, Miss., has been set for May 15 by DAVID FLEXER, head of Flexer Theatres, Inc., with headquarters in Memphis, Tenn.

EARL CUNNINGHAM, general manager of the Fountain Square in Indianapolis, recently celebrated his 35th anniversary in the motion picture business.

THOMAS E. MCELROY, president of Broodmoor Theatres, Inc., New Orleans, has purchased the Joy theatre at Monroe, La., from Joy Theatres, Inc., also of New Orleans.

•

AT ADOLPH ZUKOR DINNER

Charles Okun, theatre sales representative for the Coca-Cola Company, fountain sales department, is shown above with part of his party at the Adolph Zukor Golden Jubilee Dinner held early in March at the Waldorf Astoria in New York. Mr. Okun has been with Coca-Cola for 30 years and, incidentally, was celebrating his 31st wedding anniversary about the time this picture was taken. With him above, from left to right, are Mrs. W. N. Andrews, Mr. and Mrs. L. A. Connally, Mr. and Mrs. Okun and Mr. Andrews

AT QUIGLEY AWARDS LUNCHEON

Representatives of theatre equipment companies were also among the industry advertising-publicity executives attending the 19th annual Quigley Showmanship awards luncheon held in mid-March at Toots Shor's restaurant in New York. Shown above, left to right, are J. F. O'Brien, theatre equipment sales manager, RCA Victor, Camden, N. J.; Ray Gallo, advertising manager of BETTER THEATRES: and Mead Walworth, sales promotion manager, Westrex Corporation, New York. Film campaigns submitted by theatre managers were examined and voted upon by the panel of judges at the luncheon.

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Construction of a new drive-in called the Kent, near Dover, Del., is now underway by the George M. Schwartz Theatres, of Dover.

Bernstein Theatres, Hammond, Ind., has begun construction of a new 800-car drive-in at Miami, Fla., with an opening scheduled for June.

The Bocanita theatre in Scottsboro, Ala., has been leased from J. A. SNODGRASS by CHARLES WEBB.

"JED" PROUTY has been named manager of the Victory theatre, New London, Conn.

The Majestic theatre in Springfield, Ohio, was recently given a spring "facelifting," which included reconditioning of the seats.

Starlite drive-in at Rock Springs, Wyo., has been purchased by C. E. BRADSHAW, owner of the Inland theatre at Martin, S. D.; his son, RUSSELL BRADSHAW; and WILLIAM WELLS.

Following extensive redecoration and remodeling of its front, the Lyric theatre in Harrison, Ark., an operation of Commonwealth Theatres, Kansas City, Mo., has been reopened. DOYLE BRANSCUM is manager.

GEORGE E. SAWYER recently resigned his position as manager of the Victory theatre, New London, Conn., to join the Schine circuit in Toledo.

The Y & W Management Corporation, Indianapolis, has assumed operation of the Cascade drive-in at Bloomington, Ind.

CARROLL J. LAWLER, formerly head booker for the Jamestown Amusement Company, New York, has been appointed general manager of the Hartford Theatre Circuit, Hartford, Conn., succeeding the late GUS SCHAEFER.

CHARLES TIERNEY, who was assistant manager of Warner's Roger Sherman theatre at New Haven, Conn., has been promoted to manager of the same circuit's Palace theatre in Rottington, Conn. Before coming to Connecticut, Mr. Tierney was a manager with Associated British Cinemas, Warner affiliate in England.

Plans for building a new drive-in at Havana, Cuba, has been announced by ROBERT LONG, formerly co-owner of the Rebel drive-in at Baton Rouge, La

Work is now underway on A. and GEORGE BACKES' new 400-car drive-in at Harvey, N. D.

HAYDEN OWEN has been named manager of the Rivoli theatre in LaCrosse, Wis.

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Exhibitors at the Drive-in Convention

(*Continued from page* 13)

Hoffman House Sauce Company, Madison, Wis.: sauce for frankfurters, steak, hamburgers, etc.

Dairy Service Company, Menominee, Wis.: butter server.

Hollywood Servemaster Company, Kansas City, Mo.: "Servette" popcorn warmer.

Robert A. Johnston Company, Milwaukee: automatic hot chocolate dispenser.

Merchandising Corporation, Milwaukee: animated popcorn warmer and open front serve-yourself unit.

Supermatic Sales, Inc., Milwaukee: beverage and ice cream machines.

Supurdisplay, Inc., Milwaukee: open top popcorn box, automatic butter dispenser, ice cream display.

Poblocki & Sons, Milwaukee: displayed "Permascreen" tower.

Baby Pizza Company, Chicago: pizza pie equipment.

Dad's Root Beer Company, Chicago: root beer and dispenser.

Drive-In Theatre Manufacturing Company, Kansas City, Mo.: "Standee" speakers, in-car speakers, house blowers, aisle lights, signs.

Hires Company, Philadelphia: root beer and dispenser.

Brulin & Company, Inc., Indianapolis: wood control chemicals.

Frigidaire Division, Dayton, Ohio: automatic ice cube maker.

Better Theatres

Spring
BUYERS NUMBER

containing

The Buyers Index

. . . in addition to special editorial features and regular departments, the Spring Buyers Number will feature a directory of manufacturers of theatre equipment, materials and supplies, with a market review of each class of product, both fully revised for dependable reference over a period of many months. The Buyers Index is the longest-established and only complete market directory of its kind.

MAY ISSUE
with Motion Picture Herald
of MAY 9th

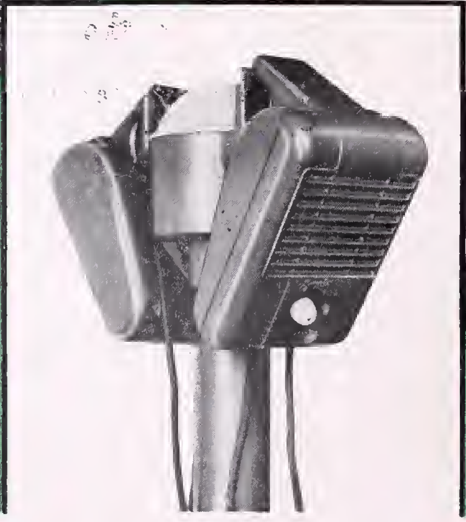
We're on Our Way to Your Drive-In!

“. . . because we want *more* than just a good movie. We want a brilliant, steady picture; and we want a speaker that brings clear, natural sound into our car. We don't want to go to drive-ins to squint at dark, hard-to-see pictures. We don't want to put up with speakers that rattle or blast or muffle sound. Now, we go to the drive-in that gives us the best presentation of films!”

Your patrons are growing more and more conscious of quality in projection and sound . . . and exhibitors the world over know—the standard of excellence is

Simplex
T.M. REG. U.S. PAT. OFF.

X•L
PROJECTION and SOUND SYSTEMS



MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION

DISTRIBUTED BY NATIONAL THEATRE SUPPLY

APRIL 18, 1953

MOTION PICTURE HERALD

NEW TRADE PRACTICE STORM BREWS; ALLIED BLASTS DISTRIBUTORS AT SENATE HEARING

UA Announces 65 for Release in 18 Months

REVIEWS *(In Product Digest)*: SHANE, HOUSE OF WAX, TITANIC, SCARED STIFF, IT HAPPENS EVERY THURSDAY, JALOPY, SERPENT OF THE NILE, FAST COMPANY

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York, 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

"QUO VADIS"
"Ivanhoe"
"YOUNG BESS"

M-G-M DOES IT AGAIN!

There is no greater appeal to the mass audience than the magic of a powerful novel brought to the screen in its full glory as only M-G-M does it! Once again we present to your patrons excitement, splendor, suspenseful romance, entertainment of the kind they loved in "Quo Vadis" and "Ivanhoe." The new landmark in screen history is "Young Bess."

TIMED WITH THE CORONATION!

The Famed Novel Now A Great Screen Romance!

"YOUNG BESS"

From M-G-M in Royal Color by TECHNICOLOR

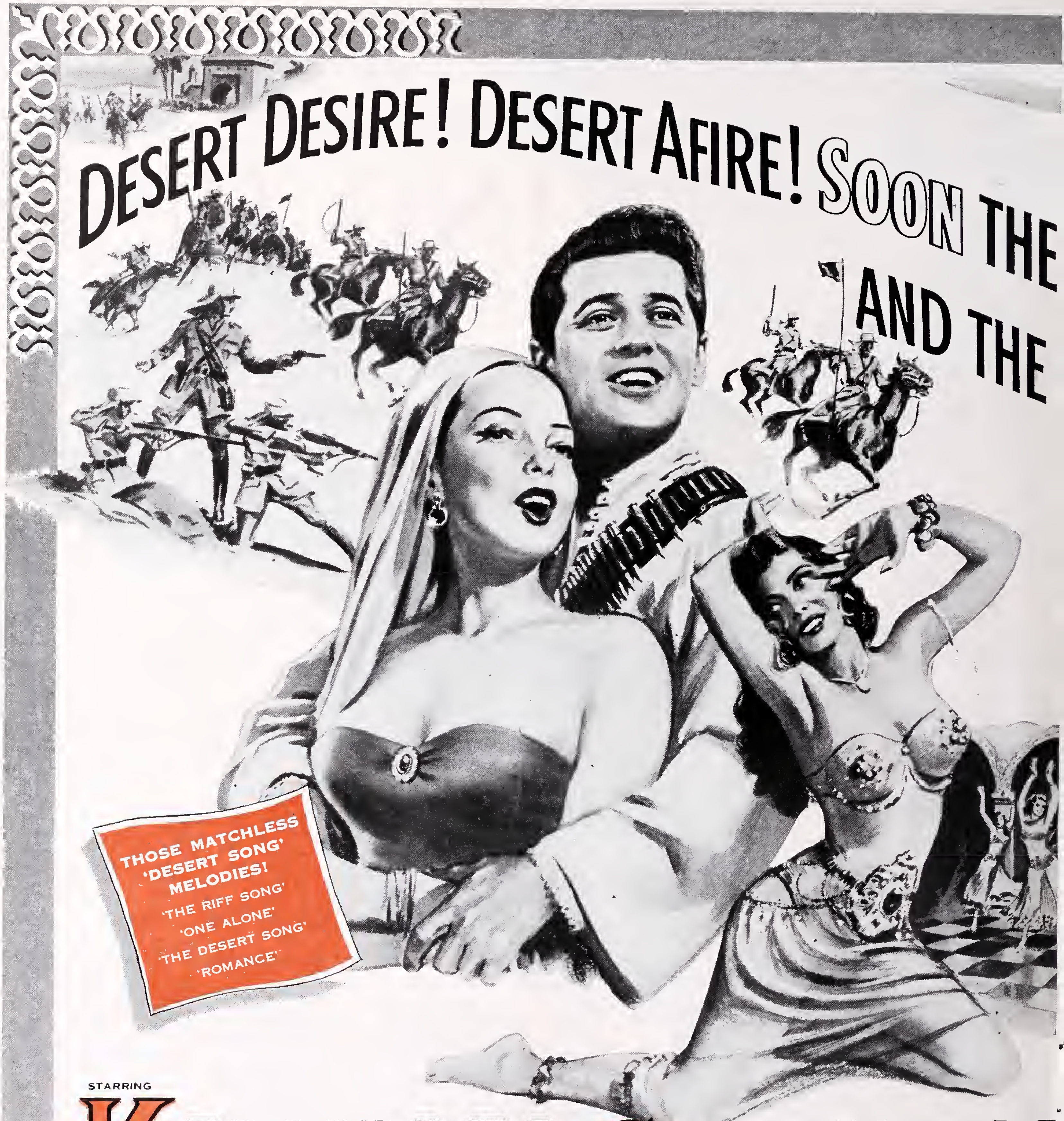
Probably never before in the showmanship history of our industry has the release of an attraction been so perfectly timed with a World Event. The flaming pages of this great novel dramatize the life of the first Queen Elizabeth in all its pageantry and intrigue, when she was the girl called Young Bess. The Coronation of the girl who is the second Queen Elizabeth takes place on June 2nd. See this magnificent production at the Trade Show.

DON'T MISS THE TRADE SHOW APRIL 27th

ALBANY	20th-Fox Screen Room	1052 Broadway	4/27	2 P.M
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	4/27	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	4/27	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	4/27	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	4/27	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	4/27	1:30 P.M.
CINCINNATI	RKO Palace Bldg., Sc. Rm.	16 East Sixth Street	4/27	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	4/27	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	4/27	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	4/27	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	4/27	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	4/27	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	4/27	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	4/27	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	4/27	1:30 P.M.
LOS ANGELES	United Artists' Sc. Room	1851 S. Westmoreland	4/27	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	4/27	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	4/27	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	4/27	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	4/27	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	4/27	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	4/27	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	4/27	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	4/27	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	4/27	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	4/27	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	4/27	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	4/27	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	4/27	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	4/27	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	4/27	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	4/27	2 P.M.

M-G-M presents
In Color by
TECHNICOLOR
"YOUNG BESS"
starring
JEAN
SIMMONS
STEWART
GRANGER
DEBORAH
KERR
CHARLES
LAUGHTON
with
KAY WALSH · GUY ROLFE · KATHLEEN BYRON
CECIL KELLAWAY · LEO G. CARROLL
Screen Play by
JAN LUSTIG and
ARTHUR WIMPERIS
Based on the novel by Margaret Irwin
Directed by GEORGE SIDNEY
Produced by SIDNEY FRANKLIN

DESERT DESIRE! DESERT AFIRE! SOON THE
AND THE



STARRING

KATHRYN GRAYSON

STEVE COCHRAN WITH RAYMOND MASSEY · DICK WESSON · ALLYN McLERIE · RAY COLLINS · PAUL PICERNI · MARK DANA SCREEN PLAY BY ROL

TRADE SHOW APRIL 22

ALBANY
Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
20th Century Fox Screening Room
290 Franklin Street 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

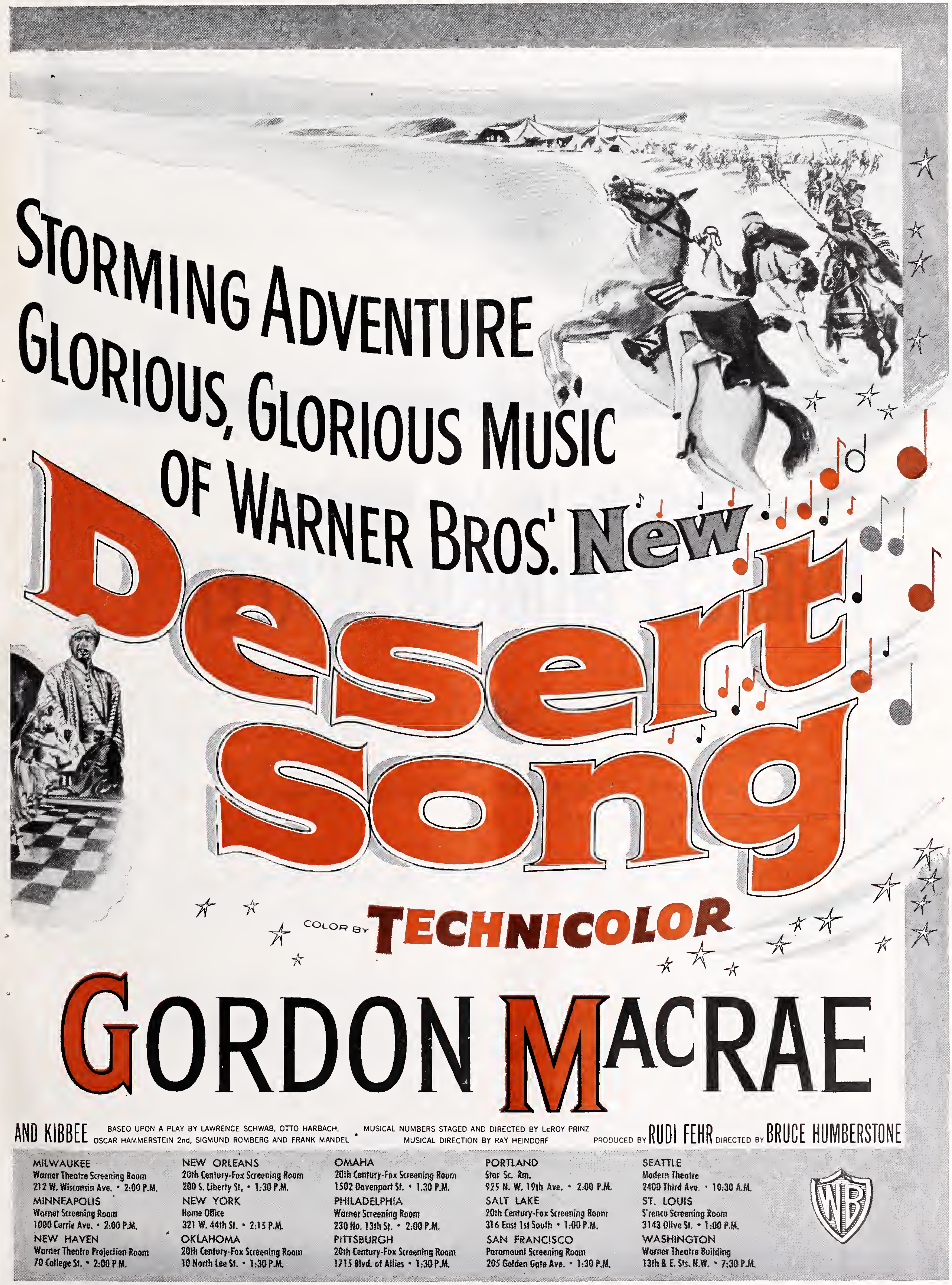
INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.



STORMING ADVENTURE
GLORIOUS, GLORIOUS MUSIC
OF WARNER BROS.' New

Desert Song

COLOR BY TECHNICOLOR

GORDON MACRAE

AND KIBBEE

BASED UPON A PLAY BY LAWRENCE SCHWAB, OTTO HARBACH, OSCAR HAMMERSTEIN 2nd, SIGMUND ROMBERG AND FRANK MANDEL • MUSICAL NUMBERS STAGED AND DIRECTED BY LeROY PRINZ

MUSICAL DIRECTION BY RAY HEINDORF

PRODUCED BY RUDI FEHR DIRECTED BY BRUCE HUMBERSTONE

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 1:30 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1.30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Star Sc. Rm.
925 N. W. 19th Ave. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

WB

REGARDING THE ALL-PURPOSE

MIRACLE MIRROR SCREEN

In order to clear up any confusion that may exist, we wish to emphasize that the Miracle Mirror Screen is an all-purpose screen, completely compatible with and suitable for CinemaScope, Eidophor, standard, 3-D, and other wide-screen projection systems.

We also wish to emphasize that the Miracle Mirror Screen is adaptable for theatres of every size and every shape, and is in no way limited to any particular type of theatre.

CinemaScope Products, Inc., a subsidiary of Twentieth Century-Fox Film Corporation, will act as sole distributor of the Miracle Mirror Screen, manufactured and patented by the Miracle Mirror Screen Corporation.

CinemaScope PRODUCTS, INC.
444 West 56th Street, New York 19, N.Y.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 191, No. 3 — April 18, 1953

History Repeating Itself

READERS of the Herald with long memories may recall the following extracts from an editorial by Martin Quigley published in the issue of August 10, 1929. It is pertinent today, substituting the new screen techniques of 3-D and panoramic effects for "wide film" and the introduction of sound:

> A YEAR ago the industry was plunged precipitously into sound.
>
> Sound was not ready for the industry and certainly the industry was not ready for sound.
>
> A considerable part of the confusion, waste and general grief incidental to the precipitous plunge into sound now threatens a return engagement.
>
> In contrast to the procedure followed in other great industries in preparation for any radical and sweeping change, the motion picture industry was not prepared in an orderly manner for the change from silent to sound pictures. The industry plunged or was plunged into the tremendous task of changing over without any one of many commonsense, advance arrangements that might have been made and should have been made.
>
> The cost of the changeover has been tremendously increased because of the uncertainties and confusions which attended the move. In addition to the direct costs involved, heavy losses have been experienced because of the lessened marketability of product already made and on the shelves.
>
> The exhibitor was left in a most perplexing position. For a long time he had nothing more than guess-work to guide him in making plans for the gearing of his theatre to the new conditions.
>
> The plight of the producer in many instances was equally as difficult. All of the natural and accustomed difficulties of studio operation were greatly increased. The producer had but very little guidance as to what he should do and any course decided upon was hazardous because of the uncertainty of being able to get the equipment necessary to execute any kind of a plan.
>
> * * * *
>
> If the industry had had no associations and if it had not spent a great deal of money and many years' efforts in creating and maintaining the Motion Picture Producers and Distributors Association, the fact that there were practically no advance arrangements or preparations, no unified action, no standard of procedure would have been understandable and explainable.
>
> Thus far there is no understanding within the industry of any kind in connection with the wide film. There are now several wide films, each of a different dimension and each entailing different and distinct equipment.
>
> With the industry by no means out of the woods on the changeover to sound pictures, it needs no elaboration to indicate what the state of the business is likely to become if no provisions are made for standardization on the wider film and if each individual producer is left to muddle through as best he can.
>
> The unfortunate state of the theatre man in such an eventuality may be easily imagined.
>
> We feel that the prospective development and use of the wider film represents a real emergency. Producers through their association should at once go carefully into the whole matter, arrive at a policy which will serve the common good and then announce to the world just how and when the changeover to a wider screen will be accomplished.
>
> Failure to do this will simply mean a repetition of the mix-up on sound.
>
> If, however, suitable arrangements are made the wider film can be brought to serve the progress of the industry most effectively and at only an appropriate and logical cost and effort.

The time has come for the responsible leadership of the industry to attempt to bring order out of the chaos of multiple 3-D and wide screen processes. Both 3-D and wide screen have a place; both can enhance the power of the screen. However, there is no justification for a variety of different 3-D systems and many wide-screen processes. Thus far about ten different new aspect ratios for the screen have been announced by the producing companies. Down that road lies utter confusion.

■ ■ ■

Press vs. Films Feud

ALTHOUGH the motion picture industry and newspapers should be natural allies, they sometimes have difficulty living at peace with one another. This happens both in a small one-paper town where the exhibitor and the editor-publisher feud over rates for job printing and also in situations involving large circuits and a major newspaper.

Several months ago a particularly ugly "war" was declared by the Beaverbrook papers in Britain against the American film distributors there and indirectly against the Rank operated circuits. As a last-ditch measure to get attention for their request for fair treatment from the newspapers certain American distributors withdrew display advertising. At the same time the J. Arthur Rank Organisation independently took the same action. Beaverbrook's *Evening Standard* has asserted that there is no need for any Hollywood films in Britain, that all requirements should be filled from the home studios or from the Continent.

Recent reports from London indicate that the dispute is showing signs of reaching a satisfactory conclusion. The U. S. film companies already have resumed some advertising in the Beaverbrook press. A happy end to the feud would be advantageous to the industry, to the Beaverbrook press and to the public.

Letters to the Herald

3-D, First Look

To the Editor:

My wife and I had our first view of three-dimension when we saw "Bwana Devil."

After having read voluminous articles on this we were prepared for a big uplift from the gloom of poor business the past year or so. Frankly, we were disappointed. We arrived in the middle of the first half of the show and I spent so much time trying to fit the glasses to my eyes my wife finally got disgusted and left.

At the intermission, I found a friend of mine, the manager, in the lobby and he got another pair of glasses and fitted them over my spectacles. They worked much better. The color was not too good on this picture and, as reviewed many times, the picture itself did not enter into the rating. The sound was not at all impressive as I had hoped, and, in fact, not up to ordinary quality. It was a strange thing to hear the small audience laugh when a lion walked in at each end of the railroad car and started working over a bunch of Englishmen.

We realized we were seeing for the first time a new medium of entertainment, but certainly there will have to be much improvement over this offering. The next six months will doubtless show much improvement either in the Natural Vision, CinemaScope or whatever is adopted. From the quotations of the industry, the wide screens with multi-sound tracks are more impressive at the present time.

We do not feel that we are prejudiced in this, as anything that will bring the show business out of its present troubles is going to be more than welcomed by the small theatres of the country.—*SHIRLEY BOOTH, Booth Theatre, Rich Hill, Mo.*

Increased Prices

To the Editor:

Mr. Samuel Goldwyn might think that the exhibitors have a nerve in squawking about high film rentals and advanced prices for movies, but what Mr. Goldwyn probably does not realize is that the exhibitors, so far as the price squawk is concerned, are merely passing along audience reaction or reaction of those patrons who are staying away from the movies when they go up to the box office and observe the advance in prices sign.

This business was built on a principle of offering good movie entertainment to the masses, and a majority of the masses are people who cannot afford high prices for entertainment. When this business turns away from the masses and starts making movies which must be sold to the public at a dollar a head, this is an invitation for the middle class man and woman, who are in the majority, to stay away from the box office—which they are doing.

Just as the musicians by their exhorbitant demands drove stage shows out of existence, so can the big brass of Hollywood drive this business to its doom. High film rentals which can't be met can do exactly that.

Many a theatre in playing the big pictures described by Mr. Goldwyn operate solely for the distributor the week they play such an attraction as "Hans Christian Andersen" and the others which come high and for which you can't get large turnouts.

Mr. Goldwyn seems to forget that New York is New York, but there are thousands of other small places whose movie fans are not used to high movie prices and will not pay them. With TV, summer just around the corner, golf, fishing, baseball, it seems rather silly to join this parade of competition by offering movies at advanced prices.

Good movies can be produced and sold to the public at regular prices. It's been done for many years and will continue to be done. A great majority of the public will not accept increased movie prices for pictures which prove to be no better when seen than those which are offered at the usual prices of admission, regardless of the production cost claims by the producers. —*Georgia Exhibitor.*

Press Relations

To the Editor:

A lot of times it pays off very well to maintain friendly relations with the various newspaper reporters as well as your theatre editor and display man. We obtained a full-page story with pictures in the Sunday edition of the *Wheeling News Register* coinciding with our opening day of John Phillip Sousa's "Stars & Stripes Forever."

As usual, sometimes it is impossible to get theatre credit on such a public interest story, but we did get the title of the movie in and, even without the theatre credits, I think you agree that such breaks can't hurt you.

This publicity was absolutely free except for four passes.—*JIM CATTELL, Manager, Capitol Theatre, Bellaire, Ohio.*

In Praise of "Fame"

To the Editor:

Thanks so much for sending me a copy of the 1953 issue of *Fame.*

I have always found the annual edition of *Fame* most interesting and appreciate your sending this copy to me.—*ABE MONTAGUE, Columbia Pictures, New York.*

MOTION PICTURE HERALD

April 18, 1953

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ON THE HORIZON

EXPORT of Hollywood films should be encouraged in the same way Congress and the Administration are now seeking to expand the export of industrial and agricultural commodities, Representative John J. Dempsey (D. New Mex.) told the House of Representatives this week. "All other countries subsidize their film industries but the American industry brings dollars back to the United States," Representative Dempsey said. "Hollywood films are the greatest salesmen of America, its democratic processes and its products," he continued. "They stimulate economic progress abroad, create admiration for the American way of life, and create markets for American goods."

▶ Battle lines were being drawn this week in Ohio on the eve of public hearings on the anti-censorship bill introduced in the Ohio Senate by Senator Charles A. Mosher. Hearings are to be held April 20 and 21 before the Senate education and health committee. Senator Mosher, set to make a vigorous fight, has the support of the film industry, much of the press, and a citizens' committee of which Louis Bromfield, Ohio author, is a member.

▶ A Mexican law requiring theatres in that country to give 50 per cent of their playing time to native productions has been declared unconstitutional. Mexican exhibitors opposed the rule, issued in October, 1952, as part of a general decree, and filed suit for an injunction against the provision. The injunction was granted this week in Mexico City by District Judge Ignacio Burgoa.

▶ Ellis Arnall, president of the Society of Independent Motion Picture Producers, was in Hollywood this week discussing aspects of the new Italian film deal and other foreign negotiations with members of the Society.

▶ A question of hindsight: professor Henri Chretien, the French inventor of the Hypergonar process (later called Anamorphoscope and now known as CinemaScope), has come in for considerable criticism by his compatriots for having sold his invention to the American firm, 20th Century-Fox. Word from Paris comes that recently Prof. Chretien's secretary appeared before the Superior Technical Committee and reported quite simply that the professor had tried for 20 years to sell his process to French film executives, none of whom expressed any interest until Spyros Skouras flew in and took off from under their noses with all the rights.

▶ The Security and Exchange Commission is proposing new rules to make it easier for companies to sell stock to their employees and officers. A simplified prospectus and registration statement has been drawn up for such sales, requiring fewer details than would be needed for similar documents covering sales to the general public.

▶ Cooperation of the motion picture industry in the 1953 United Cerebral Palsy Campaign, to be held during the month of May, is being requested by Leonard H. Goldenson, AB-Paramount Theatres president. The Campaign goal is announced as $7,500,000.

▶ Demonstrations of the Lawrence color television tube, developed by Chromatic Television Laboratories, Inc., subsidiary of Paramount Pictures, were given in New York Wednesday for members of the House Committee on Interstate and Foreign Commerce, key members of the Federal Communications Commission staff and the press. The demonstration showed the reception of the CBS field sequential standards. A second presentation was made with the tube operating on the compatible standards proposed by the National Television System Committee. Chromatic claims that as far as this tube is concerned, it is immaterial whether the standards adopted are compatible or incompatible.

▶ The HERALD'S Denver correspondent reports that employees at the Starlite drive-in, Sterling, Colorado, have invented and already patented a device for discouraging gate-crashing (figuratively speaking) at drive-ins. The main feature of the invention, aimed at preventing autos from slipping in through the exits, are teeth in the roadway which lie down when a car leaves. When run over the wrong way, they puncture the tires. The device presumably is 100 per cent effective until all cars are equipped with self-sealing inner tubes.

▶ Paul M. Bruun last week in his column in the Florida *Sun* reprinted in its entirety the MOTION PICTURE HERALD editorial of March 21 chastising the Screen Directors Guild for offering a yearly award to newspaper motion picture critics—the award to be a free trip to Hollywood.

▶ What with 3-D and peripheral-vision summoned to amplify the appeal to the eye, and with stereophonic sound called in to round out the appeal to the ear, is there really any solid reason for scorning the olfactory organ once-upon-a-time courted by the late S. L. Rothafel with "thematic scents" administered via the ventilating system? (No chlorophyll jokes, please.)

▶ Sidney Lust, Maryland and Virginia circuit owner, has asked Maryland school and juvenile officials to attend a meeting next week to discuss ways of stopping a serious wave of vandalism, particularly seat slashing, which has afflicted his theatres lately.

▶ The Budget Bureau has cut out a Federal Communications Commission request for appropriations to study the relation between television networks and individual TV stations. This study was considered a prelude to FCC rules for television network regulation.

▶ Persons who have viewed the television industry's new compatible color system report that it's remarkably good—but emphasize that cost factors, as well as the uncertainty of Government approval, will keep it out of any large number of homes for quite some while. Even Congressmen were impressed by the system.

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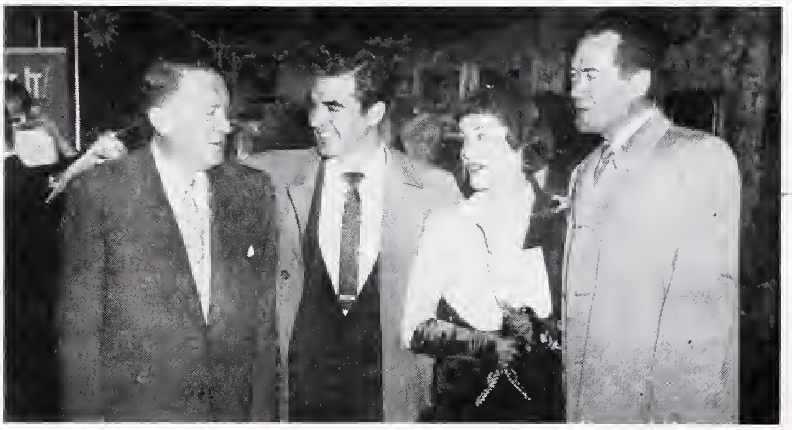
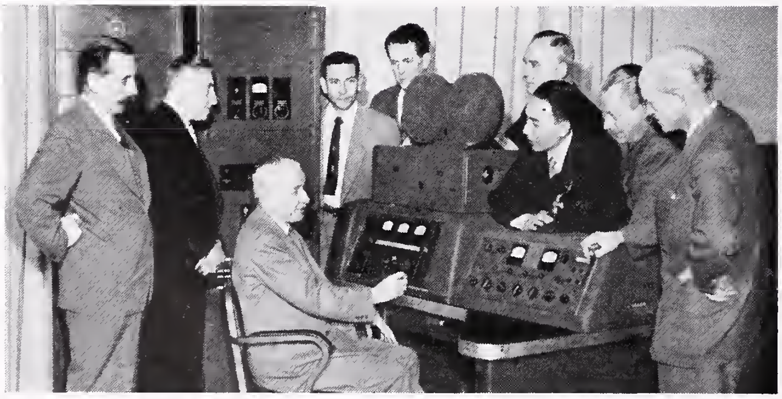
This week in pictures



THE ACCLAIM of showmen as well as the public greeted Warners' "House of Wax" at special performances last week in the Paramount, New York, and the Majestic, Dallas. At the left, in New York, upper photo: Harry Kalmine, Stanley Warner Theatres; Leonard Goldenson, AB-Paramount Theatres; S. H. Fabian, Stanley Warner; Abe Blank, Tri-States Theatres. Lower photo, Mort Blumenstock, Warners advertising chief, with players Paul Picerni, Phyllis Kirk, and Frank Lovejoy. Above, in Dallas, Robert J. O'Donnell, Interstate circuit with actress Carolyn Jones, and producer Bryan Foy.



AT THE WESTREX international conference in New York, E. S. Gregg, vice-president and general manager, seated, demonstrates the 835D studio recording system to D. E. Merfield, Pakistan; M. Person, Mexico; D. L. Smith, Puerto Rico; E. F. Vanderhoek, Singapore; J. J. De Boer, Caribbean; Y. H. More, Hong Kong; H. Von Zeppelin, Argentina; and D. Pollock, South Africa. The conference at the home office ran from April 6 through the 17th.

Cinema
LODGE NO. 1366
BRITH

by the Herald

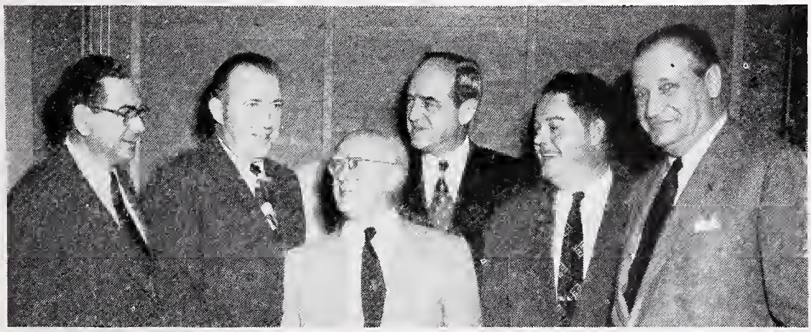
BURTON E. ROBBINS, right, is installed as president of the Cinema Lodge, of the B'nai B'rith, at the presidents' luncheon in New York last week. Judge Meier Steinbrink congratulates him as toastmaster Harry Brandt applauds.

THE HORATIO ALGER AWARD, left, goes to Adolph Zukor, right, Paramount chairman of the board, at ceremonies in New York last week. Presenting it is Dr. Milton S. Eisenhower, brother of the President and noted educator.

SOME of the principal speakers at the Independent Theatre Owners of Ohio convention in Columbus, last week. In array, Herbert Barnett, Society of Motion Picture and Television Engineers president; J. W. Servies, National Theatre Supply vice-president; Bob Hall, Magic-Vuers Co. vice-president; and Maurice Bergman, Universal public relaitons director.

by the Herald

MERCHANDISING tie-ins for "The 5,000 Fingers of Dr. T" are viewed in New York by Columbia executives, Paul Lazarus, Jr., and Howard LeSieur, at left, foreground, at the home office exhibit.



AT THE LUNCHEON for retiring RKO Radio Boston sales manager William "Larry" Gardiner: Arthur Lockwood, toastmaster; Walter Brown, chief barker of the Variety Club, luncheon sponsor; Mr. Gardiner; Ned E. Depinet, former RKO Radio president and chief speaker; Hatton F. Taylor, branch manager; and Nat Levy, eastern division sales manager.

HE'S FOR A "BIG" SCREEN, not a "wide" one; and as for 3-D, he feels it's "unreal" and overemphasized. George Stevens, at the right, director and producer of Paramount's "Shane", forthrightly explained his bias in New York Monday. A big screen gives participation, and a sense of distance, hence depth; and he's always been for it. It allows the portrayal of vertical action, and architecture; and it retains the selectivity of viewpoint and rhythm of story telling which has made films superior to the stage, he feels. Mr. Stevens' "Shane" will be shown at the Radio City Music Hall, New York, on Paramount's big screen, which, at 1 to 1:66 retains historic and artistically proved proportions, he stressed.

by the Herald

MYERS TELLS SENATORS:

3-D IS WEAPON FOR MURDER

Says Standardization Lack and Pre-release Policy Freeze Out Independent

by J. A. OTTEN

WASHINGTON: Abram F. Myers, Allied States Association chairman and general counsel, Wednesday asked Congress to recommend to producers and distributors that they agree on a standard 3-D process as soon as possible and make 3-D equipment available to "the largest possible number of theatres in the shorest possible period of time."

Mr. Myers also asked for a recommendation that the Attorney General personally review or "cause an able, open-minded assistant to review" exhibitor complaints on pre-release practices by distributors in handling certain motion pictures.

Predicts "Freeze-out"

Although there are "other onerous and oppressive practices foisted upon the exhibitors by the film companies," he told a Senate Small Business sub-committee Wednesday morning, "unless prompt action is taken to prevent the freeze-out of the independent by means of the pre-releasing of pictures and the production of depth pictures by multiple processes and the withholding of apparatus from independents, these other practices will become academic."

Mr. Myers was the only witness to testify as the subcommittee opened Washington hearings on the problems of independent exhibitors.

When the Allied chairman, in a prepared statement, began to develop the independent exhibitors' complaints on pre-release practices. Senator Gillette (D., Iowa) asked him what he thought of "the producers' control of distributors." Mr. Myers answered that he had never advocated that distribution be set up independently from production but that in view of the developments of the past six months "it might be a good idea."

Sees "Continued Monopoly"

Senator Gillette declared that from testimony given at the sub-committee's recent Los Angeles hearings "it seemed clear that a continued monopoly control was developing which was forcing the independent exhibitor out of business." Repeated examples had come up in the Los Angeles testimony, he went on, which showed that after a local agent of a distributor had made a contract with a local exhibitor the contract had to be cleared by the distributors' New York office. Senator Gillette characterized this as "the control of the distributors by the producers, using the central method of control to discriminate" against certain exhibitors, "if they wish to."

Mr. Myers told the committee that there is a plan "in the process of formation" to exclude the independent exhibitors from licensing and exhibiting pictures involving the third dimension." The film companies are making pictures by different 3-D processes "involving the installation and use by the theatres of different kinds of equipment," he continued. "Only the great chains can afford to equip their theatres with all the apparatus and accessories necessary" for the exhibition of 3-D films, he said.

Asked for Standardization

Mr. Myers explained that the Allied board had formally asked the film companies to cooperate in the development of 3-D standard equipment that the greatest number of theatres could install in the shortest possible time. The only acknowledgment received to date, he said, is from Twentieth Century-Fox, disclaiming "knowledge as to what the others are doing," and asserting that "competition among the producers is so strong that there can be no cooperation at this time in agreeing upon a standard process."

"It is odd," Mr. Myers declared, "that the film companies which have so often combined and conspired together to restrain trade and monopolize the business now deal with each other at arms length when a small measure of cooperation would serve to promote trade rather than restrict it."

It isn't a question of the independent exhibitors being "threatened with extinction merely by technical advances with which they could not keep pace," Mr. Myers said. "It is more like premeditated murder."

Names Three Pre-Releases

In support of his charges on inequitable pre-release practices Mr. Myers gave the committee an Allied survey of price increases and price uniformity in connection with the pre-release of "Salome," "Hans Christian Andersen" and "Peter Pan." He said the survey was based on a compilation of theatre advertisments from newspapers all over the country, quoting admission prices for the three pictures.

"The licensing of top pictures on the condition or understanding that the theatre's admission prices shall be increased to certain designated amounts," Mr. Myers said, "Not only is in flagrant violation of the decree in the Paramount case but has the effect of lessening the competition that would normally exist, precluding any price competition among exhibitors."

As another hardship for independent exhibitors under the current pre-release situation, Mr. Myers pointed to the practice of making pre-release pictures available at first only to a limited number of first-run theatres in towns of 75,000 or over. This was part of a "deliberate purpose on the part of the film companies," he charged, "to exclude most, if not all, of the independent motion picture theatres from the business."

Shows Correspondence

He left with the committee copies of correspondence with the Department of Justice over the past two years, in which Allied formally complained to the Department about pre-release practices. In a letter written to the Department this past January Mr. Myers declared that more pictures had been marketed in this "illegal" manner during the previous 18 months than during the past ten years. Asked by Senator Smathers (D., Fla.) whom he had dealt with at Justice, Mr. Myers answered that it had been principally former Assistant Attorney General H. Graham Morison. Mr. Morison's answers to Allied's complaints had been strictly *"Pro Forma,"* Mr. Myers said, and "Not very loquacious."

Observers at Wednesday's hearing included Herman Levy, Theatre Owners of America general counsel; Adolph Schimel, counsel for Universal-International; Benjamin Melnicker, Loew's counsel; and Kenneth Clark and Ed Cooper of the Motion Picture Association of America.

ASCAP Plans Talks on Blanket TV Contract

Negotiations by ASCAP for new blanket television contracts, which expire by the end of 1953, are about to begin, Deems Taylor, a member of ASCAP's executive committee, reported last week at ASCAP's annual meeting, held at the Hotel Astor.

The meeting, attended by some 600, also heard reports on finances, membership and ASCAP problems. Mr. Taylor, in his report, also spoke of continued improved relations with ASCAP customers, citing as one example the ASCAP pact with motion picture studios and agreements with theatres.

Otto A. Harbach, president, presided and among others on the dais were Louis Bernstein, treasurer, Herman Finkelstein, general attorney, and Justice Ferdinand Pecora, of general counsel. A board meeting will be held April 30 to elect a successor to Mr. Harbach.

It was reported that ASCAP membership has grown to 3,400, with approximately 500 publishers and 2,900 writing members represented.

File Answers July 15 in Government's 16mm Suit

The defendants in the Government's 16mm anti-trust suit Wednesday in Hollywood waived objections to the interrogatories and signed a stipulation that they will file answers to the Government's charges July 15. If no unforeseen delay develops by that date, the court can proceed with setting the date for the trial.

TRADE PRACTICES SOUP CLOSE TO BOILING OVER

Allied Takes Leadership in Fight; TOA Stresses Arbitration Method

by MANDEL HERBSTMAN

Problems of trade practices, long simmering, boiled into the news on five main fronts during the week.

1. **Allied States Association lined up 10 witnesses as it took its case to the Senate Small Business Committee hearings which began in Washington Wednesday. (See story on opposite page.)**
2. **In Cincinnati exhibitor Rube Shor continued his fight with Walt Disney on "Peter Pan" admissions.**
3. **A new crop of anti-trust suits and appeals was filed.**
4. **Fanchon and Marco asked the Supreme Court to uphold its claim against six major distributors and two theatre companies for $300,000 damages and an injunction to get first run pictures for its Baldwin theatre in Los Angeles. See page 14.**
5. **Allied States Association asked the Supreme Court to overturn the recent ruling of the Seventh Circuit Court of Appeals in the Milwaukee Towne Case.**

Monday in New York, Alfred Starr, president of Theatre Owners of America said that he would testify before the Senate Small Business Committee April 23 on the association's stand on an all-industry arbitration system. The hearings on industry efforts to set up an arbitration system are part of the over-all inquiry into trade practices. Mr. Starr said that TOA would not be heard in this week's hearings on trade practice complaints, but would restrict itself to discussing the merits of arbitration which the association still backs whole-heartedly.

Urges "Less Government Intervention the Better"

Mr. Starr, who just returned from Europe, said that his statement before the Small Business Committee would stress official TOA opinion that it would be best for the industry to settle its problems itself, with the less Government intervention the better. Herman Levy, TOA general counsel, was to attend this week's hearings and next week's —when the distributors get their chance to answer exhibitor complaints—as an "observer only."

In Cincinnati Rube Shor showed Walt Disney's "Peter Pan" at regular admission prices, playing day and date with RKO circuit and independent houses charging increased prices. Mr. Shor, operator of the Twin Drive-in and the Westwood, admitted children under 12 free at the former.

PLAN TEST APPEAL ON "SINGLE DAMAGES" RULE

CHICAGO: Attorneys Seymour Simon and Sheldon Collen are planning a test case, seeking the repeal of the "single damages" ruling by the U. S. District Court here, which held that, among other things, requests for single damages in anti-trust suits are not admissible under the Sherman Act. Unless the District Court decision is overruled, indications are that Paramount Pictures, RKO Pictures, and Balaban and Katz Theatre Corp. will be released by summary judgment as defendants in over 35 anti-trust suits filed in this district.

In New York at the weekend Mr. Disney said that theatres which charge admission for young children to see pictures that are strictly adult fare should not object to setting a minimum scale for pictures designed primarily for juvenile trade. Mr. Disney said he wondered how exhibitors expected a producer to spend $3,000,000 on a picture produced especially for children and then not be given a chance to get his costs back. Mr. Disney admitted that he had not been informed on the refusal of Mr. Shor to boost prices for "Pan." He said the issue was one for the RKO Radio sales department, but added that Mr. Shor might find himself "in trouble" if there was a violation of contract.

Snaper Warns Members On "Peter Pan" Deals

In a wire to various Allied units, Wilbur Snaper, Allied president, said: "Be cautious in dealing with RKO on 'Peter Pan.' Until you have approved contract, don't consider picture bought. Picture is now being offered at flat terms at prohibitive prices. Your local RKO representatives including district managers have limited or no authority to confirm deals on the picture."

In asking the Supreme Court to overturn the recent ruling in the Milwaukee Towne Case, Allied argued that the lower court decision "converts the Paramount decrees from a shield for the independent exhibitor into a sword which distributors will use against him."

Last month the Jackson Park and Milwaukee Towne theatres asked the high court to overturn almost identical rulings of the Seventh Circuit Court, finding that the two theatres must outbid competing theatres to get choice films. The Court held that the competitive bidding provisions of the Paramount case opinion outweighed the earlier relief granted the two theatres to get top films on payment of "a fair and reasonable rental."

Allied Monday filed a "friend of the court" brief in support of the Milwaukee Towne appeal.

Cite Pending Suits By Allied Members

Many Allied members are now suing distributors, the brief said, adding that whether or not they will be able to obtain and maintain effective injunctive relief will in great part depend on the correction by this court of the errors in the holding of the circuit court in this case.

Under the circuit court decision, Allied argued, independent exhibitors would have to convince someone in the Justice Department that "rigged bidding or favoritism has resulted in discrimination in violation of the Paramount decrees and persuade them to apply to the court to punish this violation." This would mean, the brief said, that the three-judge court in the Paramount case "would be sitting constantly as referee in daily operation of the motion picture industry throughout the entire U. S., which is neither possible or desirable."

Ask Justice Department to "Police" Paramount Decree

Speaking at the Kentucky Association of Theatre Owners convention in Louisville Tuesday, Trueman T. Rembusch declared Allied States Association will urge the Senate Small Business Committee to "nudge the Department of Justice into properly policing the Paramount decree."

In his address the president of Allied Theatre Owners of Indiana outlined Allied's approach to the Senate hearings. "Allied leaders will make an all-out presentation of evidence" to show "the growing lawlessness on the part of distribution." The purpose of the presentation, Mr. Rembusch stressed, is to have the Senate committee stem the alleged laxity of the Justice Department in enforcing the terms of the decree.

Mr. Rembusch struck out against such trade practices as advanced admissions, unsatisfactory clearances, and forcing of pictures.

Name Preston Smith Head Of Texas Drive-in Group

DALLAS: Preston Smith, independent drive-in operator of Lubbock, Texas, this week was elected president of the Texas Drive-in Theatre Owners Association. At the same time the board of directors unanimously voted to become the first unit in the International Drive-in Theatre Owners Association. The board also voted to appoint a coordinator to supervise key cities.

Terry Ramsaye Says

EXHIBITOR ON THE ART—In his column in *Canadian Film Weekly,* N. A. Taylor, Ontario showman, takes pen in hand for criticism of film critics of the lay press and the air. In substance he holds that "their standard in most cases is perfection, and additionally as to the box office public: "They do not appreciate or even expect perfection. They just want to be entertained."

It is Mr. Taylor's opinion that ". . . we should not assume or pretend that the making of a movie is an art. . . ."

One must agree that the making and purveyance of motion pictures is a business conducted for making profit. If it were not just that there would be extremely few motion pictures and probably no good ones at all.

Nonetheless, it is an art to make pictures that can convey the satisfactions of drama to an appreciable audience. That is achieved with a decided consistency, and long has been, else we would not have an industry.

Mr. Taylor would have the critics write what boils down to notices, verbal inventories of the product. The plain fact is that is what most of the published reviews amount to, now.

It must also be kept in mind that the newspaper picture writer is working for newspaper readership and is engaged in producing copy for readers. A high proportion of published attention to the screen and its people is utilization by the publication of attention commanding personalities and the availability of floods of sensational photographic copy. Journalism thus acquires by-product merchandise.

Let Mr. Taylor be not alarmed. Intelligent and professionally competent reviews are for readers, not lookers, too small a percentage to affect the box office, even when friendly as they so often are. He himself says: ". . . box office results . . . can attest that the public does not agree with the reviewers." That is a triumph of movies as an art.

* * *

TV STATISTICS—Metropolitan New York areas as served by the Consolidated Edison Company now have about 2,000,000 home television sets and the number grows. It was up by 290,000 in 1952, according to the annual stockholders' report of the company, just issued. It is estimated that those sets yearly consume $12,000,000 worth of Edison power revenue. It is interesting to compare that with $2,500,000 for air conditioning of all types, including room units. There is also the calculation that the same area has about 40,000 electric blankets, which consume about $4 worth of electricity each. This all would seem to indicate that the customers care less about being kept warm or cool than they do about being entertained. The ratio is much higher than these figures indicate, since the power load of the theatres and the radio are not included. The answer seems to be that it is easiest to sell fun.

* * *

UPTURN NOTE—Canada's burgeoning boom seems to be permeating motion picture exhibition, too. Figures just out of the Canadian Motion Picture Distributors Association, the office of Clare Appel, executive director report an increase of 49,585 seats for the year ending in March. So Canada now has in 35mm exhibition a total of 1,108,925 seats in 2,028 standard theatres and 104 drive-ins. Drive-ins are figured at the rate of three seats per car. This gain is greater than that reported for the prior fifteen-month period from January 1, 1951, to March, 1952.

* * *

EXPERTING—Some fellows just seem never to get the hang of anything technological, and it appears that a lot of them are writing in Hollywood. Our favorite lay press correspondent out there has recently seduced the New York *Times* into printing, for two days in a row, the assertion that the standard motion picture screen image is higher than it is wide. That reporter has been looking at pictures four units wide to three high all his life. It is a most acute case of what must be diagnosed as suppressed mensuration.

* * *

IT'S JUST THE ORIENT—The motion picture is Japan's favorite entertainment, so we hear. The report is that attendance is about 80 per cent male, and that among American films the choice is melodrama and for stars such as Gary Cooper and John Wayne. Ryutaro Ohta of Nikkatsu Motion Picture Corporation, a visitor interviewed on this, reported that one Marilyn Monroe picture has been shown in Tokyo. He said:

"The Japanese do not understand her."

We do not understand the Japanese—particularly in an 80 per cent male house.

F&M Appeal Trust Claim

WASHINGTON: In an unusual move, Fanchon and Marco has asked the Supreme Court to uphold its claim against six major distributors and two theatre companies for $300,000 damages and an injunction to get first run films for its Baldwin theatre in Los Angeles.

The claim was thrown out by a Los Angeles District Court. Fanchon and Marco took the case to the Supreme Court, arguing that the stand that the Ninth Circuit Court of Appeals would take was already obvious from another decision. Defendants are Paramount, RKO Pictures, Loew's, United Artists, Universal, 20th Century-Fox, National Theatres and Fox West Coast Theatres.

F&M contends that its Baldwin, opened in 1949, was entitled to first run films but could not get them because of what was described as a conspiracy among the defendants. The Los Angeles District Court said the uniformity of action by the defendants did not show conspiracy but exercise of similar business judgment.

The company then appealed to the Ninth Circuit Court of Appeals, but while its case was pending there, the Appeals Court decided for the distributors in the similar Chorak case, citing the Los Angeles Court decision in the Baldwin case.

Sues Minnesota Amusement And Majors in Minneapolis

The Nicollet and Eleventh Corporation, former operator of the Lyceum theatre in Minneapolis, last week filed an anti-trust suit in the Minneapolis Federal District court against Minnesota Amusement Company and major distributors. The suit, asking treble damages of $870,000, charges that the defendants prevented the Lyceum from obtaining first run films from 1946 through 1948 after the former legitimate theatre had been converted into a motion picture house at the cost of $100,000.

Souvaine Resigns from Souvaine Selective

Henry Souvaine resigned as president and director of Souvaine Selective Pictures, Inc., at a board of directors meeting in New York, effective immediately. According to Mr. Souvaine, the company, in general, is in excellent condition, from a standpoint of product and sales development. "However," said Mr. Souvaine, "a working capital deficiency exists, which in my opinion, is due primarily to the unexplained failure, on the part of a financing company, to live up to what the managing officers of the company considered commitments for several mutually agreed-upon essential purposes."

Buys Carolina Theatre

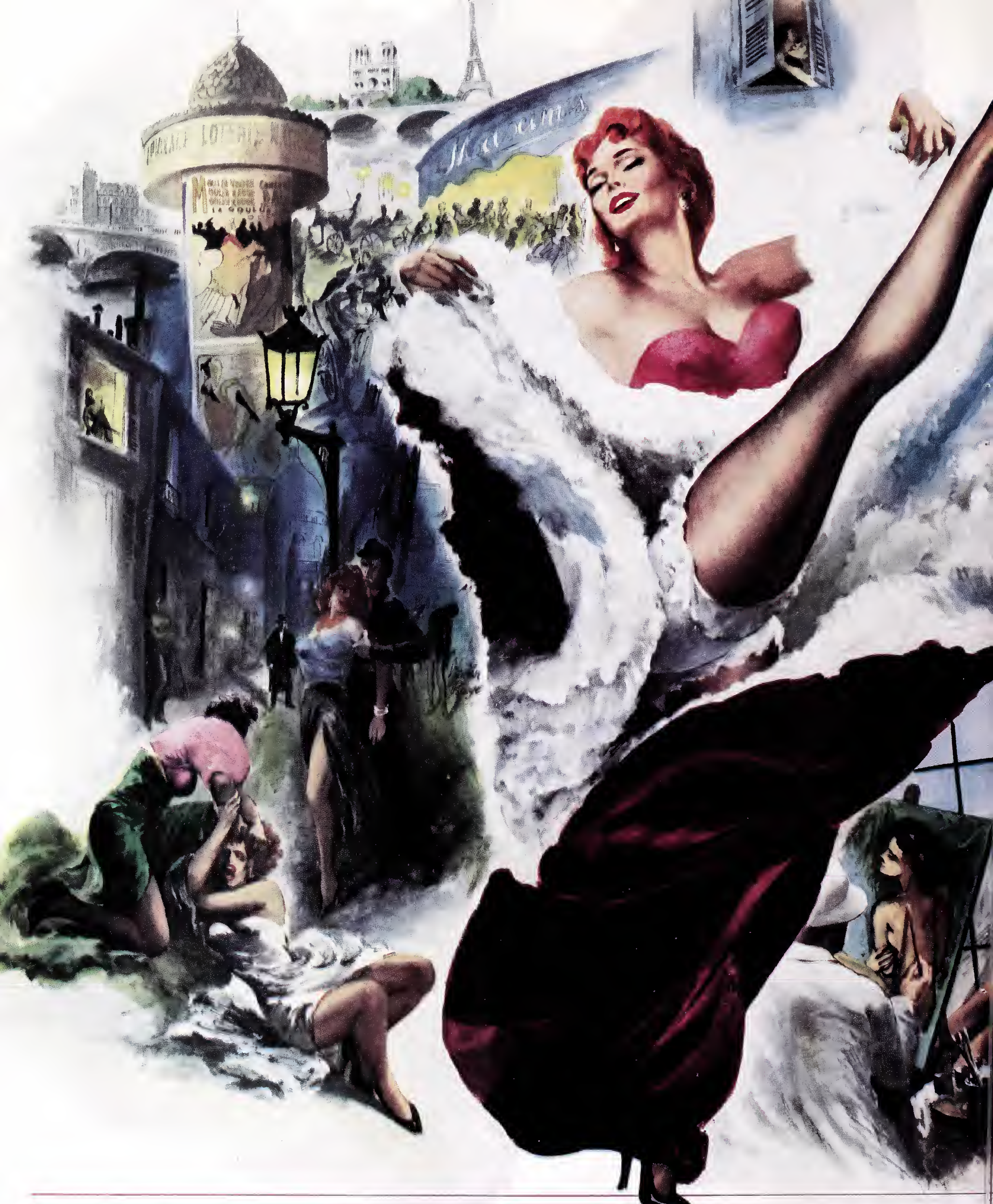
Center Theatre, Inc., has purchased the Center theatre, Greensboro, N. C., from North Carolina Theatres, Inc.

EVERY RECORD SHATTERED IN EVERY ENGAGEMENT!!

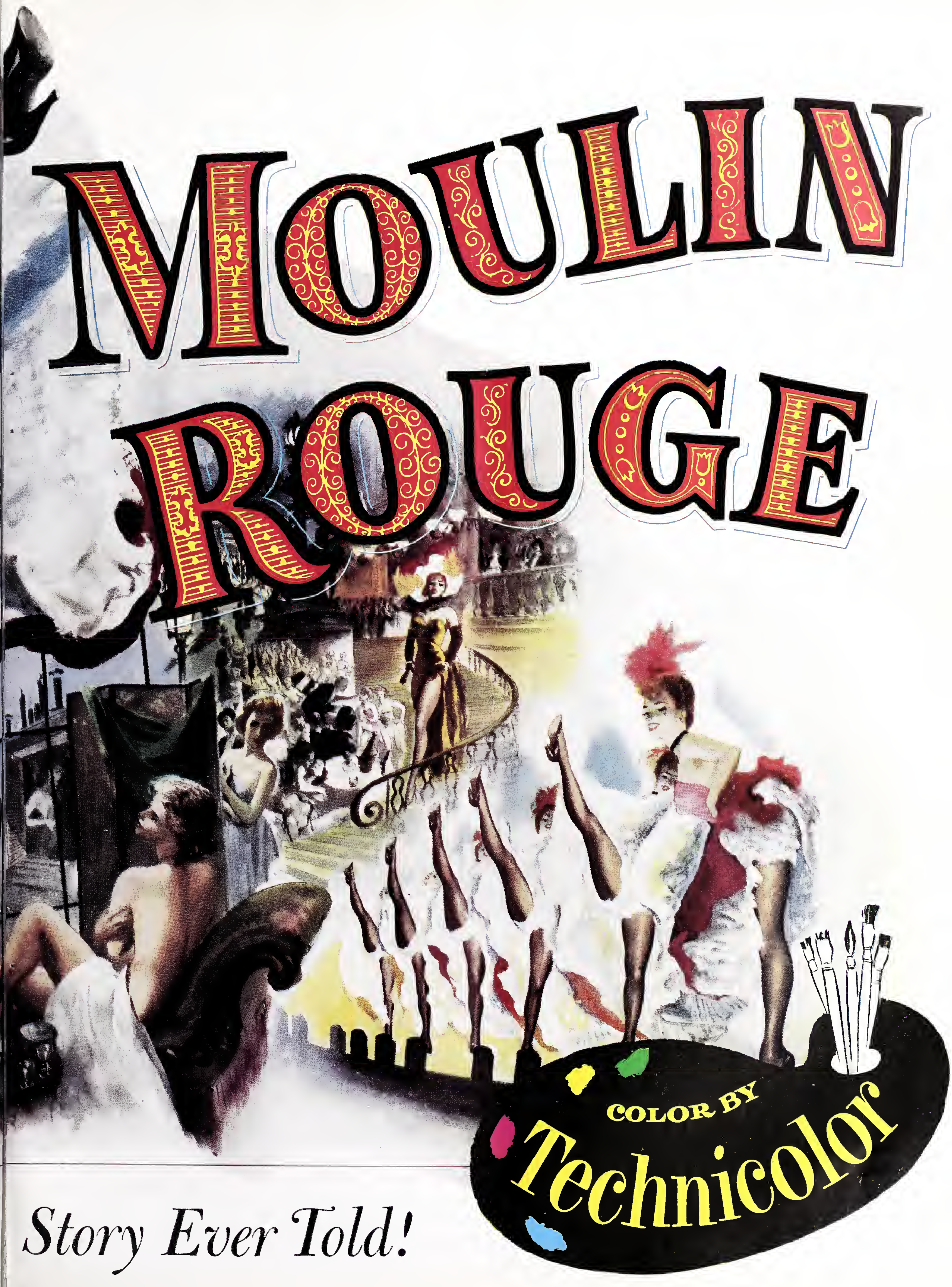
YOUR BIGGEST MONEY-MAKER OF THE YEAR!

MOULIN ROUGE

thru UA



The Most Startling And Daring Love


MOULIN ROUGE
COLOR BY
Technicolor
Story Ever Told!

Reviews that mean
TREMENDOUS BOXOFFICE!

"A very great picture!" —*Louella Parsons*

"One of the best!" —*Time Magazine*

"High spot of the year! Film making at brilliant best!" —*Film Daily*

"Exceptional! Starts the new movie year off in rousing fashion!" —*Los Angeles Mirror*

"There is no picture with which this can be compared!" —*Los Angeles Times*

"Nabs Academy spotlight!" —*Los Angeles Herald Express*

"Strong contender for an Academy Award!" —*Showmen's Trade Review*

"Should prove a bonanza!" —*Boxoffice*

"Must rank as one of the memorable pictures of many a season!" —*Motion Picture Herald*

"The kind of film that few will want to miss!" —*Exhibitor*

"Huston's direction, Ferrer's portrayal tops!" —*Hollywood Reporter*

"Strong commercial values in title, subject matter and locale!" —*Daily Variety*

"This is a picture which is among the best of the year! Electrifies the screen!" —*M. P. Daily*

"Standout all the way!" —*Variety*

ROMULUS presents
JOSÉ FERRER in
John Huston's
MOULIN ROUGE

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From the novel "MOULIN ROUGE" by PIERRE LA MURE
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SKOURAS FORESEES 900 FOX FILMS GOING TO TV

Sees Demand for Product in New Techniques as Cause of Obsolescence

Foreseeing the theatre demand for pictures made in CinemaScope and other new techniques, 20th Century-Fox believes that 900 of its older, standard sound films may become obsolete for the theatre market some time within the next two or three years, and could be made available for television, Spyros P. Skouras, president, said this week in his annual report to company stockholders.

Commenting on the increase in the book value of 20th-Fox stock since 1941, Mr. Skouras pointed out that the company "has consistently refrained from placing any valuation on our library of older motion pictures which total approximately 900 since the advent of sound pictures.

Sees Film Library Now As Increasingly Important

"With the potential market of these subjects for television, however, such a library is becoming increasingly important. As the stations increase in number, there is a potential increase in the revenue possibilities of these pictures for television uses.

"Up to this time, for our own sound business reasons, we have refrained from disposing of these pictures to television stations. Among the reasons have been that we are engaged primarily in the making and distribution of pictures for theatre purposes and the reissue from time to time of the older pictures for theatre exhibition.

"However, with the advent of CinemaScope and other new techniques, it is anticipated that the theatre demand for motion pictures will be generally for pictures of the new types. The demand for older pictures will greatly decrease for theatres. Therefore it is likely these older pictures will then be made available for television. The value rising from these developments and changes cannot be estimated with accuracy but we hope that these pictures will derive for your corporation very large income, running into millions of dollars."

Cites Market Value Rise Of Company's Stock

Mr. Skouras noted that with divorcement of National Theatres last September 27, stockholders of the old 20th-Fox company received one share of stock of the new film company and one of the new theatre company for each share held in the old 20th-Fox. On April 8, he noted, market value of the stock was 16⅝ for the picture company and 7⅛ for the theatre company, or a combined value of 23¾. A year ago market value of the old company's stock was $17⅝ per share.

Book value of the stock at the end of 1941, Mr. Skouras reported, was $21,560,894. Last December the book value of the new picture company's stock was $79,910,514 and that of National Theatres stock distributed to stockholders on divorcement was $19,602,037 or an aggregate of $99,512,551. Not included is the potential value of the library of 900 sound films and a replacement value "at least $25,000,000 in excess of the current balance sheet values" of the company's physical properties in Hollywood and New York and other important investments of the corporation.

A large portion of Mr. Skouras' report was devoted to details of CinemaScope and Eidophor, with a concluding statement that, "In our opinion the theatres of the country with CinemaScope and Eidophor soon available to them will enter into a new era that will substantially transcend previous accomplishments.

"We are launching CinemaScope in October of 1953," he stated, "and hope to launch Eidophor as soon as possible thereafter.

"The corporation's outlook appears brighter than at any time since the industry began to feel the effect of television. Indeed with CinemaScope and Eidophor, your management sees great progress and achievement indicated for 1953 justifying the faith, support and encouragement that has always been accorded us by stockholders."

Expansion of the company's films for television operations was reported. Favorable reception of a 15-minute Family Quiz TV film program based on newsreel clips, has resulted in increasing production from an original 13 subjects to 26 subjects, Mr. Skouras reported. Also a series of "News Adventures for Young America" is meeting with TV favor, he said. In addition the company is a participant in a daily TV news service, with its Movietonenews supplying the photographic material and United Press the news service.

Foreign film rentals last year reached a new all-time high of $35,737,000, it was reported. In the preceding year foreign rentals amounted to $32,171,000.

The company's world wide film rentals in 1952 were $93,167,000, which compares with $92,489,000 in 1951. Domestic rentals last year were $57,430,000 compared with $60,318,000 in 1951.

Domestic Rentals Up For First 14 Weeks of 1953

However, Mr. Skouras reported domestic film rentals increased 24.5 per cent in the first 14 weeks of 1953 over the corresponding period of 1952. In the same period of this year, foreign film rentals were up 8.3 per cent. The worldwide increase for the 14 weeks was 17.8 per cent.

The company's dollar remittances to the U. S. from foreign operations were $15,577,000 in 1952 compared with $16,003,000 in 1951. In addition expenditures of foreign balances for film production, theatre acquisitions, story purchases, taxes and the like were equivalent to an additional $2,166,000 in 1952 and $3,176,000 in 1951.

CINEMASCOPE USE MEANS FOX INVENTORY DROP

A drop of from $7,000,000 to $10,000,000 in 20th Century-Fox film inventory during 1953 is anticipated, reflecting the effects of its new policy of putting all of its production in CinemaScope, Spyros Skouras, president reported.

The company expects to release 34 features in 1953, 17 of which will be in color by Technicolor. However, Mr. Skouras added, "Picture making in 1953 for release in 1954 will undergo a radical change and will reflect the new policy of the corporation to put all of its production in CinemaScope. It is anticipated there will be a drop in inventory of seven to ten million dollars in 1953."

Below is a chart of the number of pictures released from 1947 to 1952, their average costs and the inventory at the end of the year.

	Technicolor	*Black & White*	*Total*	*Average Cost*	*Total Inventory at the End of Year*
1947	7	11	18	$2,328,600	$53,834,095
1948	7	14	21	1,869,700	54,811,284
1949	5	19	24	1,787,700	54,924,339
1950	9	19	28	1,634,000	58,295,958
1951	12	21	33	1,370,000	57,848,074
1952	13	20	33	1,298,000	58,881,236

UA TO HAVE 65 IN 18 MONTHS

by the Herald

PROGRESS REPORT, by Arthur B. Krim, United Artists president, in the company of his "sales cabinet," last week, at the New York home office. With Mr. Krim, seated at desk, are William Heineman, vice-president in charge of distribution; Max E. Youngstein, vice-president in charge of advertising, publicity and exploitation; Robert Benjamin, consultant, and Bernard Kranze, general sales manager.

United Artists came forward last week in a time of indecision for the production field, and in the bold tones of its president, Arthur B. Krim, making one of his "progress reports" from the New York office—told showmen the company has no less than 65 pictures, which it will release during the next 18 months. This is a record number for the company, under old management or new, and represents pictures of every type, standard, wide screen and 3-D.

Furthermore, Mr. Krim promised, the pictures, every one of them, will be given to exhibitors in standard version, if necessary. Mr. Krim emphasized the necessity, as a matter of company policy, of "not losing a single screen to the industry."

34 Features Complete

Of the 65 pictures, 34 are complete, itself a tremendous backlog. Ten more are in production, and the remainder will start work within six months.

Of the problem of varying processes, Mr. Krim remarked that he and other executives are studying inventory to see which product may be adapted to stereophonic sound and "big" screen, as well as "wide" screen. He added he believes the lag for adoption of new methods by rank and file exhibitors may be as long as 18 months, and certainly longer overseas.

He believes also that independent producers, the backbone of his company, will not limit themselves to any one process in the beginning. He feels, too, they are safe in making standard pictures, considering the requirements of a market which will take time to change, because under United Artists' distribution, 75 per cent of dates are achieved within the first six months.

"Bwana Devil," the company's first 3-D release, has played some 400 houses, and may have a market of 1,200 by mid-summer, said William Heineman, vice-president in charge of distribution, also present at the interview. Metallic paint added to screens has proved successful at three Chicago drive-ins, he noted. He added that in 16 Canadian engagements, the picture broke house records; and that the company, receiving 2,500,000 pairs of glasses in one week, is having no shortage of them.

Following is a list of the United Artists pictures:

Finished Product

Aan, Sol Lesser; Challenge The Wild, Frank O. Graham; Crossed Swords, J. Barrett Mahon and V. Vassarotti; Crosstown, Edward Small; Firebird, Sol Lesser; Fort Algiers, Joseph N. Ermolieff; Genghis Khan, Manuel Conde; Gilbert & Sullivan, Frank Launder and Sidney Gilliat; Girl In Room 117, Jules V. Levy and Arthur Gardner; Girl On The Via Flaminia, Anatole Litvak; Golden Arrow, Anatole de Grunwald; Mahatma Ghandi—20th Century Prophet, Commentary—Quentin Reynolds.

Also, Melba, S. P. Eagle; My Heart Goes Crazy, Wesley Ruggles; Phantom From Space, W. Lee Wilder; Raiders Of The Seven Seas, Edward Small; Return To Paradise, Theron Warth; Shoot First, Raymond Stross; Song Of The Land, Harrison Roberts; South Of Algiers, Aubrey Baring; Street Of Shadows, W. H. Williams; That Man From Tangier, Elemsee Overseas; The Assassin, Betty E. Box; The Fake, Steven Pallos.

Also, The Marshal's Daughter, Ken Murray; The Moon Is Blue, Otto Preminger; The Neanderthal Man, Wisberg-Pollexfen; The Scarlet Spear, George Breakstone and Ray Stahl; The Twonky, Arch Oboler; The Village, Lazar Wechsler; There Is No Escape, Alexander Paal; Tombstone Express, Edward Small; Volcano, William Dieterle; War Paint, Howard Koch.

In Production

Beat The Devil, John Huston; Day's Mischief, Antony Darnborough; I, The Jury, (3-D), Victor Saville; John Smith & Pocahontas, (3-D), Edward Small; Million Dollar Banknote, J. Arthur Rank; Ring Around Saturn, Nassour Brothers; Sabre Jet, Carl Krueger; Screaming Eagles, Edward Small; Shark River, John Rawlins; Steel Lady, Edward Small.

In Preparation

Camel Corps, Edward Small; Cannibal Island, Edward Small; Captain Jan, Brian Desmond Hurst; Chief Crazy Horse, Edward Small; Flight Into Darkness, Don Appel; Human Cargo, Wm. Rowland; Indian Fighter, King Brothers; Khyber Pass, Edward Small; King Solomon's Wives, Edward Small; Kiss Me Deadly, Victor Saville; Marciano-Walcott Fight; Million Dollar Fugitive, Steven Pallos; Return To Treasure Island, Edward Small; Savage Frontier, Edward Small; Sitting Bull, W. R. Frank; Space Station, Ivan Tors; Timbuktu, Edward Small; The Meteor Hunters, Ivan Tors; The Naked Wilderness, Robert Ladimer; The Purple Plain, J. Arthur Rank; William Tell, J. Barrett Mahon.

Lease Buffalo House for Tests of Magna 65mm System

The Regent theatre in Buffalo has been leased by the United Artists Theatre Corporation of New York for experiments in the new Magna Corporation 65mm film process, it was reported in Buffalo this week. Conducting the experiments will be technicians of the American Optical Company, whose instrument division has its headquarters near Buffalo. The Magna process, announced several weeks ago by its sponsors Joseph Schenck and Michael Todd, is being developed by the Todd-AO Corporation, a subsidiary of Magna, and in which the American Optical Company has a 25 per cent interest. Mr. Schenck, chairman of the Magna firm, is president of UATC.

Gen. Van Fleet to Join Board of 20th-Fox

20th Century-Fox announced Wednesday night that General James A. Van Fleet had accepted the invitation of president Spyros P. Skouras to stand for election to the 20th-Fox board of directors. Gen. Van Fleet indicated his desire to join the company immediately rather than wait until after the coming proxy fight in May.

3-D Forum To Occupy The SMPTE

Highlighting the spring convention of the Society of Motion Picture and Television Engineers April 27-May 1 at the Statler Hotel in Los Angeles will be an all-industry forum on present 3-D and wide-screen conversion problems, with engineering experts from production and exhibition participating.

A spokesman for the SMPTE in New York said this week that the forum, which will be held April 28, will give all branches of the industry their first nationwide public opportunity to exchange information. Represented at the meeting he said will be directors, cameramen and other studio production personnel, in addition to exhibitors and projectionists, all of whom have had experience in 3-D. On hand to answer questions, the SMPTE spokesman added, will be a panel of experts.

Initial paper on the engineers' program is "Human Vision and 3-D Motion Pictures," by R. A. Sherman of Bausch and Lomb Optical Company, to be delivered on the opening day of the convention. The paper is a report on vision research initiated by the SMPTE in 1952.

When properly photographed and projected, according to the Sherman paper, 3-D films have beneficial effects on the eyes. These therapeutic values for the individual will be discussed in detail as will data on vision of particular interest to studio cameramen and directors of 3-D productions, it was said.

SMPTE Reports on 3-D Interchangeability

A report to exhibitors covering the problem of 3-D and wide-screen interchangeability, prepared by the Society of Motion Picture and Television Engineers, was scheduled to be completed this week. The report was prepared with the cooperation of the Motion Picture Research Council in Hollywood and is designed to answer questions posed by exhibitors at the SMPTE-sponsored 3-D meeting a few months ago.

New 20th-Fox Subsidiary To Distribute Screens

The formation of CinemaScope Products, Inc., a new subsidiary company to act as sole distributors of the Miracle Mirror Screen, was announced Tuesday by 20th Century-Fox Film Corporation. The screen, manufactured and patented by the Miracle Mirror Screen Corporation, is said to be completely compatible with and suitable for CinemaScope, Eidophor, television telecasts, 3-D and standard as well as other wide-screen projection systems. It also is said to be adaptable to theatres of all sizes and shapes.

REVIEWED THIS WEEK

"House of Wax," Warner Brothers' first 3-D feature in WarnerColor and WarnerPhonic sound, which had its premiere showing at the Paramount theatre in New York last week, is reviewed in the *Herald's* Product Digest Section this week. Also reviewed is Paramount's "Shane," super-Western in color by Technicolor, which shortly will have its premiere at the Radio City Music Hall in New York, projected in Paramount's recently announced wide-screen aspect ratio of 1.66 to 1.

Fox, Bausch In Deal for CinemaScope

Twentieth Century-Fox and Bausch and Lomb Optical Company of Rochester, N. Y., this week announced jointly the conclusion of negotiations on a deal whereby Bausch and Lomb will manufacture the camera and projection lenses for the film company's new CinemaScope process.

Satisfactory agreement reportedly followed two months of preparatory and exploratory work by Bausch and Lomb as well as a personal one-day visit to Rochester by Spyros Skouras, 20th-Fox president, during which period one of the lenses, known technically as an anamorphic adapter, was made and tested.

Bausch and Lomb actually will manufacture three different lenses, one for the camera and two for the projectors. Working on an accelerated schedule, the firm expects to make first deliveries of the lenses by June 1. Plans call for the camera lenses to be made available to other film companies through 20th-Fox as soon as they are ready. According to 20th-Fox, MGM plans to start production on its first CinemaScope production within a few weeks.

CinemaScope requires only one camera and one projector, with an adapting lens on each, the former compressing a wide image onto an ordinary 35mm film, and the projection unit spreading it out again so that it fills a screen having an aspect ratio of 2.66 to 1. Twentieth-Fox's first CinemaScope production, "The Robe," is scheduled for release about October 1.

King Plans German Film In Zeiss 3-D System

Frank King, president of King Brothers Productions, Inc., has returned from Germany, where he closed production and financial arrangements to produce his next picture in a newly developed three-dimensional system. Mr. King has initiated preliminary negotiations to obtain exclusive rights for a process of the Zeiss Ikon Company.

"Wax" Big In New York Premiere

Warner Brothers' first 3-D feature, the Natural Vision "House of Wax," got off to a rousing and record-breaking start at its Paramount theatre premiere in New York last week. Public response matched enthusiastic premiere applause and indications at midweek were that the film, featuring the new WarnerPhonic sound system, would be racking up records—appropriately enough—in all directions.

After a press and industry premiere Thursday night, April 9, the film opened the following day to the biggest non-holiday opening gross in the Paramount's history—$20,000—and this despite a continuation of New York City's record-breaking April rainfall.

A stage show, starring the popular bobby-sox favorite, Eddie Fisher, is playing in conjunction with the 3-D feature. The first seven days of the bill were expected to bring in a total of some $125,000, thus setting the pace for all the Broadway houses. Also doing fine business is Columbia's 3-D "Man in the Dark" at the Globe.

Meanwhile, in other parts of the country, preparations continued during the week for further "House of Wax" premieres, chief among which were the dual, 24-hour openings at the Downtown Paramount and Hollywood theatres in Los Angeles this Friday night. The Los Angeles Crippled Children's Society, incidentally, benefited from the Downtown theatre opening by receiving all the receipts from a special milk bar dispensing milk products donated by Arden Farms, just one of the special tieups and promotions arranged for the affair.

In Cincinnati the "House of Wax" opening at the Albee April 23 is being spearheaded by a city-wide search for a "Miss 3-D," sponsored by the theatre in conjunction with the *Times-Star.*

Gunzburg Sees End of 3-D Viewer Shortage Near

The end of the shortage of Polaroid throwaway viewers for 3-D films was predicted in New York last week by Milton Gunzburg, president of Natural Vision Corporation, which holds an exclusive distribution agreement with the Polaroid Corporation for the viewers. Mr. Gunzburg said that production rate of the viewers will be up to 6,000,000 weekly by April 25 and that facilities soon will be available to raise the rate to 8,000,000 a week if needed. He estimated that 65,000,000 of the viewers are on order and that from 19,000,000 to 20,000,000 have already been used. Mr. Gunzburg also said three more films are set for filming in the Natural Vision 3-D process: RKO's "Arizona Outpost," Allied Artists' "The Maze" and Joseph Bernhard's "Moonlight," set for release by Warner Brothers.

NO
IS THE TIME YOU NEED BIG PRODUCT! THESE

Academy Award Release "Best Picture of Year"

CECIL B. DEMILLE'S

THE GREATEST SHOW ON EARTH

Color by TECHNICOLOR

starring

BETTY HUTTON · CORNEL WILDE · CHARLTON HESTON
DOROTHY LAMOUR · GLORIA GRAHAME and JAMES STEWART

The *BIG* 3-D Attraction That's Worth Waiting For!

SANGAREE

IN 3-DIMENSION

starring

FERNANDO LAMAS · ARLENE DAHL · PATRICIA MEDINA

Color by TECHINCOLOR

The epic of America's days of destiny!

PONY EXPRESS

Color by TECHNICOLOR

starring

CHARLTON HESTON · RHONDA FLEMING · JAN STERLING
FORREST TUCKER

The great thrill show about the great daredevil of all time!

HOUDINI

Color by TECHNICOLOR

starring

TONY CURTIS · JANET LEIGH

Plus Current Big Ones Like

OFF LIMITS · HAL WALLIS' **COME BACK, LITTLE SHEBA**

starring Bob Hope — Academy Award "Best Actress" Shirley Booth

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ARE ALL SET – AND ALL BIG – FROM PARAMOUNT

The boys go spook-hunting for a new kind of scream!

DEAN MARTIN and **JERRY LEWIS**
LIZABETH SCOTT · CARMEN MIRANDA
in HAL WALLIS'

SCARED STIFF

Lusty adventure from the South's most violent era!

THE VANQUISHED

Color by TECHNICOLOR
starring
JOHN PAYNE · JAN STERLING · COLEEN GRAY
LYLE BETTGER

The Saturday Evening Post story of love and murder!

JAMAICA RUN

Color by TECHNICOLOR
starring
RAY MILLAND · ARLENE DAHL · WENDELL COREY

The famous Broadway stage comedy, now a big, big picture!

STALAG 17

starring
WILLIAM HOLDEN · DON TAYLOR
OTTO PREMINGER

Plus Coming Big Ones Like

THE WAR OF THE WORLDS · **GEORGE STEVENS' SHANE**

Color by Technicolor · Color by Technicolor

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE first press-preview of a motion picture on one of the new extra-dimensional screens took place last week on Stage 17 of the Paramount studio. This stage, on which you could play off the World Series without cramping anybody, had been used as an experimental laboratory for several months and the screen on which the picture was to be projected had been conceived, built, corrected, modified and rebuilt on the spot where it stood when the press people, most of whom had heard much of the screen but had seen nothing, foregathered. They were full of questions, naturally, and Paramount Vice-President Y. Frank Freeman answered them all in a microphone address of welcome and explanation.

Perhaps 100 press folk attended. Only a few of them would review the picture. Probably all would write something about the screen in their columns or other outlets. And some would try to review the picture and the screen in the same article. This would be a regrettable but not unprecedented error. The same error had been committed in almost every major city where "Bwana Devil" and a 3-D were seen for the first time and together, at vast peril to the 3-D medium. There was grave danger in this situation.

Although the final count isn't in, there now appears to have been no cause for concern. For the press people (including this one) got absorbed in the story of the picture in somewhere between one and two minutes flat, and forgot all about dimensions and proportions forthwith. That proved out the screen completely. The picture was "Shame." (Review in Product Digest Section this week.)

◆

UNTIL all-points sound comes into general use there isn't a great deal that an exhibitor can do about this phase of the technological revolution, but it's different with the musicians who have to put into pictures now the music the exhibitor is to regale his customers with then. Regale, in the opinion of most who've sat in on any of the all-points sound systems, being a mild term for what happens to a customer when all the sounds he's used to hearing from one source begin coming at him from their proper places. Composers, orchestrators and music directors have new requirements to meet, against that day, and are meeting them.

Arthur Schwartz, the stage and screen producer and composer who's been out here writing the music for "Paint Your Wagon," to be produced for Cinerama, says the demands made by all-points sound are absolute, but also, fortunately, elemental. "When you've got a girl or a boy or both together up there in that tremendous dimension singing one of your songs, a love song for instance, it's got to be good enough to keep audience attention from straying away from or beyond them, and that means your song's got to be that good in the first eight bars!

"In brief, we'll have to write better music, just as the screen writers will have to write better dialogue, on this new scale. We'll have the advantage, naturally, of movement—that is, we can parade a chorus off one side of the screen, 'round in back of the audience, and in at the other side, and so on, but this is a kind of trickery, and too much of that is bad on all counts." Composer Schwartz, whose music for MGM's "Band Wagon," with lyrics by Howard Dietz, is soon to go into release, is a musician who knows.

◆

FOUR of the six pictures started during the week were going in color, one of the six was being shot in 3-D as well as standard form, another was being filmed for both the standard and a widened-out use, and one other was for the CinemaScope aspect ratio.

"Rope's End," MGM, Technicolor, went into production by Nicholas Nayfack and direction by John Sturges with William Holden, Eleanor Parker, Polly Bergen, John Forsythe and Richard Anderson in the cast. It is being shot in such a way that it can be exhibited on screens of standard proportions or in one of the widened-out jobs, probably as far out as 1.85-to-1 but hardly wider, although there is a mounting sentiment for 2-to-1 among the studios.

Having completed "How to Marry a Millionaire," the first feature finished in CinemaScope, 20th-Fox started shooting "Twelve Mile Reef" in that system, with color by Technicolor, and with Robert Bassler producing and Robert D. Webb directing. Terry Moore, Robert Wagner, Gilbert Roland, J. Carroll Naish and Gloria Gordon are in the cast.

Parklane Productions, with a U-A release, began filming "I, the Jury" in 3-D and color. Victor Saville is the producer, Harry Essex the director. Biff Elliot, Peggie Castle, Margaret Sheridan and Jack Stang are among the players.

Sam Katzman's Esskay Company began shooting "Charge of the Lancers" for Columbia in Technicolor, with William Castle directing Paulette Goddard, Jean Pierre Aumont, Karin Booth and Ben Astar in the cast.

Aubrey Wisberg and Jack Pollexfen, independent, started "Captain John Smith and Pocahontas" in Pathecolor, for U-A release. Lew Landers is directing Tony Dexter, Robert Shane, Taylor Flanniken and Alan Hale, Jr.

"Be Prepared" is a 20th-Fox feature with Clifton Webb, George Winslow and Frances Dee in principals. Leonard Golstein is listed as the producer, and Henry Levin is handling the direction.

THIS WEEK IN PRODUCTION:

STARTED

COLUMBIA
Charge of the Lancers (Esskay Pic. Co.—Technicolor)

INDEPENDENT
I, the Jury (Parklane Prod.—U.A. release)
Captain John Smith and Pocahontas (Wisberg-Pollexfen Prod.—Pathecolor —U.A. release)

MGM
Rope's End (Technicolor)

20TH CENTURY-FOX
Twelve Mile Reef (CinemaScope—Technicolor)
Be Prepared

COMPLETED

ALLIED ARTISTS
Safari Drums

REPUBLIC
The Champ from Brooklyn

20TH CENTURY-FOX
Inferno (Polaroid—Technicolor)

UNIVERSAL-INTERNATIONAL
Brady's Bunch Technicolor)
Tumbleweed Technicolor) formerly Three Were Renegades)

WARNER BROS.
The Charge At Feather River (Natural Vision, 3-D WarnerColor)
So Big
Blowing Wild (United States Pictures Prod.)
Three Sailors and a Girl (Technicolor)

SHOOTING

COLUMBIA
Miss Sadie Thompson (Beckworth Corp.—3-D Technicolor)
The Big Heat
Hell Below Zero (Warwick Prod., Columbia release, Technicolor)
From Here to Eternity
China Venture

INDEPENDENT
The Great Jesse James Raid (Robert L. Lippert, Jr. Prod.—Ansco Color)
Steel Lady (Edward Small)
Money from Home (Hal Wallis Prod., Technicolor 3-D)
Beat the Devil (Santana Prod.—Romulus Films, Italy)

MGM
Saddia (Technicolor)
Easty to Love (Technicolor)

PARAMOUNT
Those Sisters From Seattle (Pine-Thomas Prod., (Technicolor, 3-D)
Elephant Walk (Technicolor)

REPUBLIC
Sea of Lost Ships

RKO RADIO
Arizona Outpost (3-D Eastman Color)
Second Chance (3-D Eastman Color)

20TH CENTURY-FOX
How to Marry a Millionaire (Technicolor-CinemaScope)
The Robe (Technicolor-CinemaScope)

UNIVERSAL-INTERNATIONAL
Wings of the Hawk (3-D Technicolor-Stereophonic sound)
All-American
Ma and Pa Kettle Hit the Road Home

Paramount Net Up to $5,899,871

Paramount Pictures Corporation has reported an increase in consolidated net earnings after taxes of $439,598 for the fiscal year ended January 3, 1953, over the previous year. The consolidated earnings this year were $5,899,871, compared to $5,459,273 for the preceding fiscal year. These profits do not include approximately $446,000 for 1952 and $43,000 for 1951 representing the company's share of undistributed earnings of non-consolidated domestic and Canadian affiliated companies.

Capital $64,219,701

The balance sheet shows total current assets of $73,695,708 and current liabilities of $9,476,007, leaving a net working capital of $64,219,701. Dividends of $2 a share were paid at the rate of 50 cents per quarter, in the aggregate amount of $4,682,713.

The corporation had a net reduction in inventory of $4,534,683, based on advances to outside producers of $3,639,863 and inventory reductions of $8,174,552.

In his annual report to the stockholders, Barney Balaban, president, states that since costs of labor, materials and various services continue to represent a high proportion of business costs, the company is striving to overcome these problems and increase the margin of profit.

Mr. Balaban notes the welcome stimulus three-dimension films have given to the industry but also states claims about 3-D have led to considerable confusion. However, he said, a practical solution is near.

Emphasizes TV Interest

Focusing interest on television, the report announces progress in the development of a color television tube by Chromatic Television Laboratories, in which Paramount holds a 50 per cent interest. This tube will be used in televising the British Coronation ceremonies in London. The Federal Communications Commission was to have viewed a demonstration of this tube Wednesday in New York.

The report also makes mention of Paramount's interest in Allen B. Du Mont Laboratories, Inc., consisting of 560,000 shares of Class B common stock and 43,200 shares of Class A common stock. The total of these holdings is carried on the company's books at $164,000. The Class A stock closed on April 2, 1953 at $15.50 per share. No quotations were available on the Class B stock, as Paramount owns all the outstanding shares.

Famous Players Profit Increases $448,108

Famous Players Canadian Corporation, Ltd., a subsidiary of Paramount Pictures Corporation, has reported in its annual statement to stockholders an increase in net profit of $448,108 over 1951. The consolidated net profit of the company for 1952 was $3,480,126, compared with $3,032,018 for 1951. Earnings per share of common stock increased 25 cents this year, bringing the amount earned to $2.

At the year end, net current assets, which include more than $8,000,000 in cash, securities and call loans, amounted to $8,195,095, an improvement during the year of $1,022,177. During the past 10 years, the report points out the shareholder's equity has increased from $9,892,799 to $29,049,707.

In a letter to the stockholders, John J. Fitgibbons, president and managing director, points to the stimulation that three-dimensional films have given to the box office. He also states that Famous Players is making preparations for installation of 3-D projection equipment.

Delaware Civil Rights

Representative Paul F. Livingston of Wilmington has introduced a civil rights measure in the Delaware House of Representatives which would make it unlawful to bar persons from theatres or other public places because of race, color or creed.

People in The News

ROGER C. CLEMENT has resigned as secretary and counsel of Paramount International Films, Inc., it was announced by GEORGE WELTNER, president. Mr. Clement, who is retiring for reasons of health, will be succeeded as secretary by J. WILLIAM PIPER, presently assistant secretary. GEORGE G. HOFF will be the company's new counsel.

FRANK MCCARTHY, 20th-Fox producer for the past four years, has been appointed as the studio's director of public relations succeeding JASON JOY, who resigned recently.

JUDITH ROSE BALABAN, daughter of Mr. and Mrs. BARNEY BALABAN, was married Wednesday to JAY IRA KANTER, son of Mr. and Mrs. SIDNEY GENSER.

MORT BLUMENSTOCK, Warner Brothers vice-president in charge of advertising and publicity, returned to the Coast Wednesday after launching the company's "House of Wax" at the New York Paramount theatre.

ARTHUR B. KRIM, president of United Artists, has sailed from New York for Cannes, France, where he will attend the International Film Festival. While abroad, Mr. Krim will tour Europe on a one-month business trip.

DARRYL ZANUCK, 20th-Fox production chief, met with President Eisenhower in Washington last weekend to discuss the Government's overseas psychological warfare campaign.

HOWARD ROSS has been appointed manager of the Des Moines branch of Allied Artists, succeeding WILLIAM JOHNSON, resigned, it was announced by HAROLD WIRTHWEIN, western division sales manager. LARRY DOYLE will succeed Mr. Ross as branch manager in Portland, Ore.

WILLIAM WYLER, Paramount producer-director, has left New York for Italy to complete editing of "Roman Holiday," shot entirely in Rome.

TOM MEAD, managing director of Universal Newsreel, has been named chairman of the Motion Picture Association of America's newsreel committee, succeeding WALTON AMENT.

JOHN O'BRIEN has been promoted to general manager of MGM in Chile, it was announced by MORTON A. SPRING, first vice-president of Loew's International Corporation. Mr. O'Brien replaced JACK TILDEN, resigned.

STANLEY N. BARNES, California Superior Court Judge, has been confirmed by the Senate as head of the Justice Department's anti-trust division.

Stableford in Hollywood For Screen Installation

John L. Stableford, managing director of Stableford Screens, Ltd., a British firm, arrived in Hollywood last week to work with technicians at Paramount studios in setting up the company's new Stableford screen, having the aspect ratio of 1.66 to 1 in which Paramount plans to project much of its conventionally photographed product. Scheduled to arrive from London in the near future is a Stableford screen with a 2 to 1 aspect ratio in which the company plans to film future product. The new screens are said to be adaptable for both 3-D and wide-screen use.

Arthur Gorman Pickett Dies

Arthur Gorman Pickett, 68, advertising director for the Arizona Paramount Theatres, died April 6 in Phoenix. Mr. Pickett had been in the motion picture industry since 1916.

N. Y. Circuits Book "Anna"

The dubbed edition of I.F.E.'s "Anna" has been booked by the RKO, Brandt and Skouras theatre circuits in New York City.

The National Spotlight

ALBANY

"Opportunity Unlimited," a short made for the State Commission Against Discrimination by Warner Bros. to show the vocational opportunities offered to students in New York State under the present law against discrimination, was screened for a week as part of the regular bills at the Strand and Ritz. Zone manager Charles A. Smakwitz arranged a preview in the Warner Theatres studio and the local bookings. . . . Fabian's Palace ran "Peter Pan" for nine days to heavy attendance. . . . Callers included: Sartos Smalldone, Malta drive-in; Sidney Dwore, Camey, Schenectady; Phil Baroudi, Northwood, North Creek, and Walter Wertime, Chester, Chestertown. . . . George Jeffreys, one-time United Artists salesman here, renewed acquaintances on a stop-over. . . . The Variety Club will hold its annual golf tournament at the Shaker Ridge Country Club, June 12. . . . Joseph W. Colfer, 60, engineer at the Madison, died April 5 in St. Peter's Hospital.

ATLANTA

J. E. McLeory, Charlotte's Monogram special sales representative, was in Atlanta visiting with his family. . . . President Arthur C. Bromberg, Monogram Southern Exchanges, back in Atlanta from Mobile, Ala. . . . Mrs. Ann Karppe Childers and Harold L. Hockett plan to be married in June. Prospective groom is the manager of the Starlight drive-in, Plant City, Fla. . . . Added to the force at Realart Pictures, Dot Collins, Nanell Brown, Bill McCook, Gary Singleton and Lois New. . . . Ed Stevens, president of Stevens Pictures, back at his office after a business trip to New York. . . . Managers of Georgia Theatres drive-ins held their annual meeting at the Atlanta Variety Club. . . . George West is new owner of the DeSota theatre, Ardidia, Fla. . . . Work has started on a new drive-in by Mr. and Mrs. T. H. Lord at Villa Rica, Ga. . . . G. V. Story has started work on his new 250-car drive-in at Henager, Ala.

BALTIMORE

Herbert Bennin, newly appointed branch manager for MGM, in town with Rudy Berger, MGM division manager, meeting local accounts. . . . Lee Whittle has been appointed manager of the Cameo theatre, by Herman Gimbel. . . . Stanley Baker, Hicks Circuit general manager, in New York on business. . . . Betty Bunjon has resigned at the Stanley theatre to accept a position at the Hampden. . . . I. M. Rappaport, Rappaport Circuit head, in Atlantic City for a week-end with Mrs. Rappaport. . . . The Maryland General Assembly passed a bill to permit movies in Queenstown, Md. every other Sunday after 2 p.m. and every other Sunday after 8:30 p.m. . . . Bud Rose, United Artists representative, held a screening of "Moulin Rouge" at Schwaber's Playhouse theatre. . . . The Hi-Way drive-in theatre in Hagerstown, Md., has opened for the season. . . . Fred L. Schangerger, Keith's Theatre was struck by an auto during a rainstorm, but escaped serious injury.

BOSTON

Irving Mendelson has returned to Boston to join the sales staff at United Artists here. A former member of the same sales force, he resigned over a year ago to assume the managerial duties for Lippert Productions. Later he was with Warners and U.A. . . . Sam Horenstein, retiring Manley manager, and Lyman Seley, newly appointed district manager, are making plans for an "open house" at their new headquarters. . . . Sam Richmond, former exhibitor, has joined Concession Enterprises as sales manager for the New England territory. . . . As the result of a suggestion brought up by salesman Bill Kumins, Warners, at the March meeting of the Motion Picture Salesman's Club, a committee was set up, headed by Kumins, to arrange for movies for shut-in children.

WHEN AND WHERE

April 27-29: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit.

April 27-May 1: Semi-annual convention, Society of Motion Picture and Television Engineers, Hotel Statler, Los Angeles.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 4-5: Annual convention, Allied Motion Picture Theatre Owners of Western Pennsylvania, William Penn Hotel, Pittsburgh.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

May 12-13: Annual convention, Allied-Independent Theatre Owners of Iowa-Nebraska, Fort Des Moines Hotel, Des Moines, Ia.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

BUFFALO

John McMahon, city salesman for Paramount in Buffalo for many years, has resigned. He has accepted a sales position with the RKO exchange in Detroit. Mike Jusko, formerly with Republic here, has taken over the city sales post at Paramount. . . . Gertrude Brindle has succeeded Mary Gerken as ledger clerk at Paramount. Irene Jarmur has resigned as picture report clerk at the same exchange. . . . Bob Murphy, Century general manager, is one happy guy these days because "Peter Pan" tacked up an all-time business record in its first week at that house, where it is in for a healthy run. . . . The Starlite, Central, Rochester, Lake Shore and Empire drive-ins all are now open in Rochester. . . . Robert Stevens has resigned as executive director of the Rochester community playhouse which post he has held for 28 years and during which time he has staged 202 plays. . . . Two dozen theatres in Buffalo and Western New York have agreed to donate a day's receipts annually for five years to the Children's Hospital building fund, being aided by Variety members.

CHICAGO

Marilyn Levin, secretary to H. & E. Balaban booker and buyer, Joe Feulner, is in Passavant Hospital for minor surgery. . . . Booking of "Man In The Dark," Columbia's first 3-D release, for its first Chicago run by the McVickers presages another change in the Loop first-run lineup. . . . George Zimmerman has joined the staff of the Clark theatre as assistant manager. . . . Simon Simansky, 82, pioneer Chicago exhibitor, and one of the original partners of Simansky and Miller Theatres, passed away here during the week. Simansky and Miller formerly operated the Lido, Maywood, and other suburban theatres. . . . Dorothy Lamour has been booked into the Chicago theatre the week of May 15 for a personal appearance. . . . The Times, operated by Ray and Jerry Marks, has gone back to a week-end operation until summer.

CINCINNATI

There is considerable speculation here as to whether area exhibitors may follow the example of Reuben Shor, who, despite definite warning from Walt Disney Productions, resisted higher prices for "Peter Pan," and showed the picture simultaneously at his Twin drive-in and neighborhood Westewood at regular scales, while other subsequent run houses, including the suburban RKO Paramount, played the picture at roadshow prices. According to the thinking in some quarters, this may act as a precedent for subsequent exhibitors to inaugurate a campaign in favor of the public. . . . The sub-

(Continued on opposite page)

(*Continued from opposite page*)

urban Hyde Park theatre, dark for the past year, until acquired by Vance Schwartz, local circuit operator and renamed the Art theatre, will show foreign language and "art" films. . . . The local Colosseum of Film Salesmen held their installation dinner at the Netherland Plaza Monday. Peter Niland, West Virginia salesman for United Artists, is the new president. . . . The Fayette theatre, at Washington Court House, Ohio, co-owned by Hoy O. Simmons and Mrs. Alice S. Payne, is celebrating its 25th anniversary.

CLEVELAND

"House of Wax" is now definitely set to open April 23 in the Allen theatre. Because of equipment limitations this engagement will not use stereophonic sound. . . . Max Mink, manager of the RKO Palace, has announced his theatre's first venture into the 3-D field will be "The Man in the Dark" (Columbia) May 7. . . . Motion Picture Council of Greater Cleveland sponsored showing of the original "Robe" paintings by Dean Cornwall in the Higbee Lounge. . . . Sam P. Gorrel, independent theatre circuit owner, and Mrs. Gorrel are in Florida. . . . Fire of unknown origin in a building occupied by Berlo Vending Company caused damage to three trucks and a warehouse full of merchandise estimated to run between $20,000 and $35,000. . . . Leonard Greenberger, Fairmount theatre manager, Jack Silverthorne, and Mrs. Silverthorne will attend the National Variety Club convention in Mexico City next month. . . . J. Stuart Cangney has acquired the neighborhood Jewel theatre from the Associated Circuit.

COLUMBUS

Mayor Robert T. Oestreicher is seeking to find out whether there is any chance that the Ohio Legislature will approve a bill to permit the city to construct an underground parking garage at the State House yard. All downtown theatres would benefit from such a garage. . . . New Atomic drive-in at Waverly, Ohio is expected to be open by this weekend. . . . City Attorney Richard Gordon has been asked by Safety Director Donald Cook for a ruling on the legality of charity bingo games now in operation. . . . Fearless Fagan, the lion star of the MGM feature, "Fearless Fagan," is now touring with the Clyde Beatty circus and won't return to the Columbus Zoo. . . . Film actress Renie Riano, who has been appearing on television here, will return to Hollywood this summer.

DENVER

Wm. Peregrine, assistant booker at Lippert, has moved across the street to become head booker at Paramount, succeeding Gene Vitale, who quit to become a partner in Intermountain Film Exchange. . . . B. J. McCarthy, Realart branch manager, to Salt Lake City to visit their exchange there. . . . John Bohanan has been named city manager by Ted Knox at Durango, Colo. . . . Lloyd Greve has added the Crystal, Carbondale, Colo., to his operations. . . . Tom Griffing has opened his new Twin Terrace drive-in, Albuquerque, N. M., with 1,600-car capacity. . . . Fred Anderson, Western Service & Supply salesman, father to 6-pound Sherri Lynne, born at Gen. Rose Memorial hospital. . . . Howard Ross, Allied Artists salesman, to Des Moines as branch manager. Succeeded by Larry Doyle. . . . Paul Cory opening new 287-car Cory drive-in, Basin, Wyo., early next month.

DES MOINES

The Garden theatre at Davenport is suspending operations for the summer months. . . . Spencer's oldest theatre, the Fraser, has gone dark for good. The house has been sold to Charles Winslow who in turn has leased it to a furniture company. The house was purchased 10 years ago by Pioneer of Minneapolis from Mrs. R. E. Fraser, now 85, who has maintained a residence above the theatre. . . . "Peter Pan" got a rousing reception in Des Moines at the RKO Orpheum during the Easter holidays. . . . Keil Davis of RKO has resigned to take a civil service post. . . . New employee at Universal is Edna Way. . . . Lou Levy, Universal branch manager, was in Waterloo last week on business. . . . Byron Shapiro of Columbia was in Minneapolis on a visit. . . . Pvt. Donald L. Barnes, former manager of the Arrow, Cherokee, is convalescing at the U. S. army hospital at Camp Polk, La., from spinal meningitis.

HARTFORD

Wendell Prouty has been named manager of the Victory theatre, New London, Conn., succeeding George E. Sawyer, who resigned to join the Schine Circuit in Toledo. . . . James M. Totman, assistant zone manager, Stanley Warner Theatres, and Mrs. Totman are back from a Florida vacation trip. . . . Sam Harris of the State theatre, Hartford, and Mrs. Harris leave May 15 for a vacation trip to Europe. . . . Paul S. Purdy, formerly with Lockwood & Gordon Connecticut Theatres, is serving as film buyer and advertising-publicity manager for the East Windsor (Conn.) Drive-In Theatre Corp. . . . Fred R. Greenway, manager of Loew's Poli Palace, Hartford, is marking his 22nd year with Loew's, Inc. . . . William Duffy is the new assistant manager at the Roger Sherman theatre in New Haven, it was announced this week.

INDIANAPOLIS

Rex Carr, general manager of Cincinnati Theatre Owners Corp., has taken over Manny Marcus' lease on the Ritz and Zaring. Carr, with Marcus here 19 years before going to Cincinnati, will assume active management April 20. . . . Neighborhood theatres here will give their May 5 proceeds to the Indianapolis Hospital Development Association. Drive-ins will follow suit May 12. . . . A windstorm April 9 damaged equipment at Y & W's Muncie drive-in. . . . Mrs. Daisy Dean Niesse, 78, mother of Carl Niesse, owner of the Vogue, died here April 10. . . . Indianapolis Tent No. 10 of Variety will sponsor Police Pal Club activities as its latest project. . . . Eddie Ornstein, southern Indiana booker and exhibitor, has moved his office from Marengo to Louisville. . . . Trueman Rembusch, president, and Wm. A. Carroll, secretary, of Allied Theatre Owners of Indiana, attended the KATO convention at Louisville April 14-15. . . . Wayne Connelly has taken over the Star theatre at Fremont.

JACKSONVILLE

Bob Harris of the Ritz theatre, Sanford, visited here for several days. . . . Thomas Sawyer, former Tampa and Daytona Beach theatre manager, was here during an Army furlough. . . . Souvenir gifts were distributed to first nighters when the new Moncrief drive-in theatre, catering to colored patrons only, held its formal opening April 16. This outdoor is owned by National Theatre Enterprises of this city. . . . The Murray Hill theatre is permitting patrons of the Saturday morning kid shows to sit through the adult afternoon shows at no extra cost. . . . Florida State Theatre executives were on the go. President Leon T. Netter left on a business trip to New York; vice president Louis J. Finske flew to Miami; Joe Deitch, booking department chief, returned from a week on the lower East Coast; and attorney LaMar Sarra was attending sessions of the Florida Legislature in Tallahassee.

KANSAS CITY

The board of directors of Independent Allied Theatre Owners of Kansas and Missouri met April 16 to make final plans for the sixth annual convention at Kansas City April 28-29. . . . The "All-Missouri" exhibitors' meeting sponsored by the Kansas-Missouri Theatre Association and the St. Louis Association, will be held at the Lake of the Ozarks May 5 and 6. . . . "Call Me Madam" was held over an extra day at the four Fox Midwest first runs at Kansas City. . . . More drive-ins are opening—old and new. The Dickinson drive-in at Pittsburg, Kan., is set to open April 24; the company's new drive-in at the edge of Kansas City, Mo., is still under construction. . . . "Breaking the Sound Barrier" is in its seventh week at the Vogue. Eddie Golden, Vogue operator, is back at his several tasks after an illness.

LOS ANGELES

Bob Berkin, manager of the Ken, San Diego, was on the Row to look over the new 3-D equipment. . . . Maurice Muzquiz has assumed the operation of the San Fernando theatre, San Fernando. . . . Lee Grundin, of the Johnson Theatres is recuperating from a major operation in the California Hospital. . . . Charlene Parham, Warner Bros. cashier's department, is engaged to marry Frank Gaxiola, May 2. . . . Eddie Ashkins, RKO salesman, has resigned. . . . Tom Muchmore, who recently took over the operation of the Canoga theatre, Canoga Park, is modernizing the house. . . . Max Katz, United Artists booker, was awarded a gold wrist-watch as his prize for having secured the greatest amount of bookings in the W. J. Heineman sales drive. . . . Harry Henderson has assumed the operation of the Arroyo theatre, which had been shuttered for some time. . . . Nick Spanos, and Edward and Dick Grossman, new owners of the Bay, Pacific Palisades, had a gala reopening of the theatre.

MEMPHIS

Jack Beresin, Philadelphia, international chief barker of Variety Clubs, will visit Memphis Tent 20 at a banquet honoring new members and past chief barkers in the club's

(*Continued on following page*)

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headquarters, Hotel Gayoso, April 27. . . . Ed Williamson, formerly manager of Warner Bros. exchange at Memphis and now manager of the Dallas exchange, will attend as a former chief barker. Also M. A. Lightman, Sr., Herb Kohn and R. L. Bostick, as well as M. H. Brandon, present chief barker. . . . Sunset drive-in, West Memphis, Ark., held a double feature Tuesday of this week with all proceeds going to the Crittenden Hospital at West Memphis. . . . Ted Tedesco is the new manager for Colonial Pictures. . . . G. A. Addkison, owner, opens his new 400-car 45 drive-in at Macon, Miss., April 23. . . . J. S. Amick, owner, has reopened his Dover theatre at Dover, Ark., which has been closed for about 18 months. . . . Jack Bomer, owner, opens his Mena drive-in, Mena, Ark., for the season this week.

MIAMI

Flynn Stubblefield, who is recovering from a serious illness, is now managing the Parkway. . . . Jack Hegarty, well known in the area, resigned as manager of the Gables to go into business with his brother in New Jersey. . . . Harry Margolesky, who comes from the Randforce Circuit of New York, is now managing the Gables. . . . Martin Wucher is managing the Town and reports the 45x13 lobby screen, where trailers on 16mm film are shown, gets interested approval from patrons. . . . James Martin who left the area for a brief survey of suburban theatre management, is back on the Main Stem as assistant at the Paramount, his old stamping ground. . . . Harry Brady has taken over as manager of the Strand, replacing Paul Baron who is at the Gateway. . . . Edward Heller has been promoted to manager of the Regent. . . . Tom Rayfield, manager of the Carib, has a new aide, Harry Kronewitz.

MILWAUKEE

"Peter Pan" is a holdover at the Riverside and no wonder with the house filled by 9:30 a.m. plus 3000 still waiting on the street to get in. . . . Much praise went out to Harold Fitzgerald, president of Fox-Wisconsin Amusement Corp., who organized the welcoming reception for the Milwaukee Braves last week. . . . A new-comer along film row is R. H. Dunbar, new branch manager at the Warner exchange here. Mr. Dunbar is from Cincinnati, Ohio. Nat Marcus, former branch manager at Warners, is back in Buffalo as branch manager in his home town. . . . Visiting the United Artists exchange here was Jim Velde from New York, U. A. divisional manager.

MINNEAPOLIS

In an economy move, RKO Radio will close its exchange at Sioux Falls, S. D., May 1. Accounts formerly serviced from the exchange will be taken over by the Minneapolis and Omaha RKO exchanges. . . . Minnesota Amusement Co. and Berger Amusement Co. have raised admission prices in loop theatres. . . . Harold Kaplan, operator of the suburban St. Louis Park theatre, opened a liquor store in the suburb. . . . Ben Berger, president of Berger Amusement Co. and North Central Allied, was in New York for the Minneapolis Lakers finals. Berger is part owner of the Lakers, professional basketball team. . . . Joe Beehan, former booker at Columbia, is now a booker at United Artists. . . . Seven drive-in theatres in the Twin Cities have opened. . . . Northwest Variety club is now putting out a monthly bulletin for its members called the Variety Billboard.

NEW ORLEANS

The New Moon drive-in, Lake Charles, La., opened April 9. . . . Paul Zaunbrecher advised that he has set the opening date of his new Derby, Iota, La., as May 10. . . . W. H. Cobb's and B. W. Steven's new Brad drive-in, Plaquemine, La. opened April 10. It is a 450-car spot. . . . Manager Henry Glover, Monogram Southern was a Florida business caller. . . . Hap Barnes, Atlanta, was here in the interest of his Rebel drive-in, Baton Rouge, La. . . . J. C. Stout is reopening the Livonian, Livonia, La. . . . O. O. Fontenet has started reconstruction of Joy, Dubach, La. which was partially destroyed by fire several months ago. . . . J. B. Dumestre, president Southeastern Theatre Equipment, Atlanta was in town; so was Ike Katz, president Kay Film Exchanges.

OKLAHOMA CITY

Oklahoma Tax Commission reports that theatre receipts for the month of February, 1953, totaled $28,066.24, as compared with $30,880.42 tax for February, 1952. . . . Mo-Kan Theatres Inc., Delaware, has been granted a charter in Oklahoma. . . . The Lake-Air drive-in theatre, which has been closed for the winter, was reopened April 4. . . . The Tower drive-in theatre, Ardmore, Okla., was reopened for the new season April 3. . . . At Colby, Kansas, a sunrise service was held at the Colby drive-in theatre, Easter Sunday. This was the first service of this type in the area. . . . At Wichita, Kan., the 81 Drive-In Theatre, has been remodeled and rewired for improved sound, and has been opened for its eighth season. . . . At Yuma, Ariz., E. N. Sturdivant and Harry Gantt have purchased the Lyric theatre from Yuma Theatres, Inc., a Fox subsidiary.

OMAHA

Manager Larry Caplane of the RKO-Brandeis said "Peter Pan" had brought "about the biggest business we've ever done." . . . Harvey Heyer, exhibitor of George, Ia., is reported well on the way to recovery after a serious operation at Mayo Clinic. . . . Tent 16 held its annual Variety Club Spring Fun Fest at the Hotel Paxton Ballroom. . . . Aunt Minnie Olson held her annual AMO Party observing Easter at the Corby theatre. . . . Ted Rice has been named manager of the Golden Spike drive-in on West Dodge Street. . . . 20th-Fox branch manager Joe Scott has a new secretary, Joy Eakin, filling the vacancy left by Norma Parr, who was married Easter Sunday. Another newcomer to the Fox staff is Maxine Dick, biller. . . . Reggie Gannon, Schuyler exhibitor, has received a call from Uncle Sam.

PHILADELPHIA

Motion Picture Associates held their annual dinner this week at the Bellevue-Stratford Hotel, with all the bookers in the area honored. Lou Formato, MGM branch manager, was dinner chairman. . . . Barney Sackett, who was assistant manager at the Earle, recovered from an emergency appendectomy at the Einstein Medical Center. . . . H. Douglas Carpenter, manager of the Elks, Middletown, Pa., was nominated for the office of postmaster. . . . William Derrickson is building a new drive-in on a 30-acre plot near Rehoboth Beach, Del. . . . William J. McLaughlin, former manager of the Majestic, Tamaqua, Pa., has taken over the lease of the house from the Schreck interests. . . . Keystone drive-in and Harrisburg drive-in in the Harrisburg, Pa., area have reopened, as has the Reading drive-in in that city nearby. . . . The Brandonville drive-in in that upstate Pennsylvania town, is now known as the Starlite. . . . Ben Shindler's Ace, Wilmington, Del., celebrated its 20th anniversary with all couples celebrating their 20th wedding anniversary that week admitted free.

PITTSBURGH

Ted Manos and Bill Basle are being congratulated for the successful Allied Motion Picture Theatre Owners of Western Pennsylvania meeting at nearby Uniontown. With executive secretary, Richard P. Morgan, as the principal speaker, a large gathering turned out. Morgan discussed 3-D from the standpoint of distribution and production. . . . Bernie Elinoff has been raised to the post of shorts booker for the Stanley Warner chain. Chuck Mason having resigned to join F. D. (Dinty) Moore's booking and buying agency. . . . George Gilliam comes here as booker for the city and main line houses. . . ."Call Me Madam," gave the J. P. Harris its best business in two years. . . . Paul Aiken has been named assistant manager of the Enright theatre.

PORTLAND

First run houses are loaded with raised-admission price pictures this month. . . . Jack J. Engerman, manager for Northwest Releasing Corp., passed thru town en route to Hollywood to look for new product for his exhibitors. . . . Heaton Randall, West Coast representative for National Theatre Supply, in town to confer with J. J. Parker officials and then back to the Bay Area. . . . New J. J. Parker executive, Tom Walsh, made his first trip to Pendelton and Astoria to look over his theatres there. His chain will build a new drive-in at Astoria as soon as weather permits. . . . Guild manager, Marty Foster, has booked "Tonight We Sing" for his art theatre. . . . Frank Breal, Century News manager, has returned to his desk after a business trip to the Bay Area.

PROVIDENCE

As the Lenten season drew to a close, a mad scramble for business ensued in this city. The Good Friday issue of the Bulletin carried one of the largest volumes of amusement advertising seen in many years. . . . Unofficial reports indicated that Easter business was "better than good," but it was believed by some observers that it would have been greater had prices remained at normal levels. . . . Excellent film-fare for the holidays was also offered at the drive-ins. Route

(Continued on opposite page)

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44 drive-in presented "Niagara" and "The Savage."... The Cranston featured "I Don't Care Girl," and "Blazing Forest."...."Road To Bali," and "Turning Point" were screened at the Boro drive-in. . . . The Somerset Family drive-in was the only house to close on Good Friday in this area.

SAN FRANCISCO

Guy Meek opened his Studio drive-in, San Mateo, April 8, and became the first drive-in owner of Northern California to show 3-D. "Bwana Devil" was his opening film. . . . Irving Levin, divisional manager, San Francisco Theatres, Inc., announced the Coliseum, was to reopen April 15 for "Bwana Devil" and is set to remain a 3-D house exclusively, reopening from time to time as the product becomes available. . . . The Terrace drive-in has gone on full time schedule. . . . The row was saddened with death of William Paull, brother of Gladys Paull, Warner Brothers' head contract clerk, who died suddenly at his San Jose home April 4, and the death of Hillard F. Decker, Curran treasurer for 20 years, who died following a heart attack, April 6. . . . Colonel Phillip Booker, treasurer, Paramount, announced the birth of his second grandchild, a girl, born to the wife of his son Jerry, well-known in theatrical circles here. . . . Harry Rice, publicist-manager, Embassy, is out of the hospital and now at his home, here.

ST. LOUIS

Joint meeting of the MPTO of St. Louis, Eastern Missouri and Southern Illinois and the Kansas-Missouri Theatre Assoc. has been tentatively set for May 5 and 6 at Kirkwood Lodge, Osage Beach, Lake of the Ozarks. . . . Mrs. Meta D. Schmale, charter member of the Better Films Council of St. Louis, died March 31. . . . Joan Blondell opened an engagement in "Come Back Little the Sheba" at the Empress Playhouse. . . . Art Jacobs, Paramount Auditor in town on regular audit of local branch. He'll be here through April. . . . Out of city exhibitors in town: Russell Armentrout, Louisiana, Mo.; Herman Tanner, Pana, Ill. and Tom Bloomer, Belleville, Illinois, among others.

TORONTO

Alec Meyers, well-known industry figure, having for many years been associated with various film laboratories in Canada, and latterly with a television film company, died. He was a brother of Bobby Meyers, head booker for Famous Players, and Peter Meyers, Canadian general manager of Twentieth-Century Fox. . . . Famous Plays Imperial, 1000-seat house in Sarnia, is on the block for a reported $150,000. . . . Ken A. Jones has been made sales manager for the food, drink and confection subsidiaries of the Ochs Management Co., drive-in operators, by Herb J. Ochs. Earl Taylor was transferred from the management of the Drive-in theatre, Lindsay, Ont., to the Star Top drive-in, London, as Jones' successor. . . . Ralph Dale of National Theatre Services heads the Variety Heart Award Committee. . . . The Larry Graburns head for Europe come July. He's Director of Publicity and Advertising for Odeon Theatres. . . . All the drive-ins in the Toronto area have opened their gates for what is anticipated a bumper year.

WASHINGTON

Frank M. Boucher has joined TV Guide Magazine, as Washington-Baltimore manager. He was formerly with K-B Theatres and Alvin Epstein Advertising as vice-president. . . . Sidney Lust, owner of Lust Theatres, held his annual baseball party on April 13, the opening day of the season, with a pre-game luncheon at Frank and Bernie's Restaurant. . . . Guest speaker at the Motion Picture and Television Council of Washington meeting April 10 was Patrick Hayes, of the Washington Board of Trade. . . . Herbert Bennin, new branch manager of the MGM exchange, has reported to the New Jersey Avenue offices. . . . The Variety Club inducted the following new members April 13: Irvin Feld, Israel Feld, Leon Oppenheimer, Ben Paul Noble, and E. Arthur Hungerford, Jr.

Mason Asks Ticket Tax Fight Aid

WASHINGTON: Members of the House of Representatives were urged this week by Representative Mason (R., Ill.) to appear before the Houfse Ways and Means Committee, or file a statement with the committee, next Monday when hearings are begun on his bill to exempt motion picture theatres from the 20 per cent Federal admissions tax.

"Some 5,000 theatres closed their doors during the past year," Rep. Mason told House members. "One-third of those still operating are in the red; one-third are just breaking even; and one-third are making a fair profit. Each theatre in the red paid Uncle Sam from $8,000 to $12,000 in admission taxes last year for the privilege of operating at a loss; each theatre that broke even paid from $10,000 to $15,000 for the privilege of doing business without profit; and each theatre that made a profit paid from $15,000 to $18,000 admission taxes, and, in addition, a heavy business tax upon every dollar of profit made."

Rep. Mason concluded it was fair to tax business profits, "but we do not believe it either fair or proper to tax business losses."

Zenith Takes TV Petition Against FCC to Court

Charging that the Federal Communications Commission approved the sale by Balaban & Katz of a Chicago channel allocation, on which Zenith Radio Corporation had "long-standing prior claims," without even bothering to hear its case, Zenith intends to ask the courts to vacate the FCC's recent order denying them a hearing. The decision by the FCC on this case followed its approval of the ABC-United Paramount merger, and the sale of Channel 4-Chicago by B&K to CBS for an estimated $6,000,000.

"Titanic" at Norfolk Base Is Just That

A contingent of New York newspaper people and film writers took part in a special Navy amphibious assault landing last Saturday. The maneuvers were part of 20th Century-Fox's "Operation Titanic" at the Norfolk Navy base, where the world premiere of "Titanic" was staged in conjunction with the U. S. Navy Relief Ball.

The Navy Base theatre glittered like a Hollywood opening as a group of actors and actresses streamed past the whooping throngs. Included in the Hollywood contingent were Charles Coburn, Nanette Fabray, Anne Francis, Debra Paget, Billy De Wolfe, Jeffrey Hunter and Byron Palmer. Representing television were Ed Sullivan and Jimmy Nelson.

Following the unveiling of the film, which was a tremendous success with the navy personnel. The press nourished itself at an officers' club dinner. The Navy Relief Ball was the climax of the junket.

Supervising the junket for 20th-Fox were Ira Tulipan, Meyer Hunter, Bill Winter and Leo Pillot.—M. H.

Screen Writers Guild Sets Special Meeting April 22

Hollywood: The Screen Writers Guild has called a special membership meeting for April 22 here at the Roosevelt Hotel. Five major items of business have been placed on the agenda for discussion at that time.

Heading the list will be the discussion and move for ratification of the supplemental provisions in the contract with the Alliance of Television Film Producers. Next on the agenda will be presentation of the proposed plan of operation of the television writers group within the SWG structure. Discussion and a vote will be held on the modification of the minimum basic agreement.

The membership will also discuss and vote upon the continuation of Guild dues at one per cent. The final business matter to be discussed and put to a vote will be the changes in the Guild's working rules concerning advertising.

RCA Offers Special-Weave All-Purpose Screen in May

The RCA Victor Division of the Radio Corporation of America last week announced that it will introduce next month a special aluminum-coated screen of woven monofilament plastic for use in showing both 3-D and conventional motion pictures. The screen is made without perforations, the company said, since the porous weave permits free passage of sound from the backstage speaker or speakers to the seating area. The screen can be furnished in sizes up to 24 feet in height, with any width. The company's sychro-screens can also be covered with the new woven fabric covering.

BBC IN SHREWD DEAL FOR FILM

Asks Right to Play 12 Top Pictures Yearly, Price of Promoting Screen

by PETER BURNUP

LONDON: The BBC's Television Service is set on driving a tough bargain with filmmen as the price of its continuing free boosts for motion picture business. It asks that the Service be permitted to telecast 12 quality films in the course of a year.

By "quality" the BBC means classic pictures which don't necessarily rate a circuit re-issue but which still are worth screening in specialized theatres. If the film-trade agrees to the demand, the BBC will put on a monthly if not fortnightly programme of its already reported Film Scrap Book which, it suggests, will be an invaluable free plug for film business generally.

Wants Speedy Reaction

The BBC is pressing for a speedy reaction from the film business. The matter is regarded so seriously that it will be discussed in the course of the next few days by a joint committee of the four trade associations.

Meanwhile, sponsored TV looms on the horizon and may well give a completely new orientation to the TV-film debate. A 20-strong film delegation will meet the Government's television advisory committee April 29. The Government has in mind licensing commercial telecasts toward the end of this year. The delegation will propose to the committee that the film trade be allotted four transmitters which would telecast programmes for big-screen shows in theatres.

The Government is likely to take the view that the country's capital resources will not permit of big-screen telecasts in the immediate future. But the trade wants the principle established.

Union-Newsreel Fight

Intransigent ACT (Association of Cine and Allied Technicians) has thrown another reckless spanner into the newsreel works. Failing agreement with the News Reel Association over its latest working conditions demand the union has forbidden its members to work overtime. That means that the country's five newsreels will not be able to give coverage to evening or weekend sporting events which normally are the backbone of news programmes.

NRA points out that a new wage agreement has been in negotiation with the union for several months and that considerable progress had been made. The main difference, NRA claims, was reached when the ACT demanded increases in excess of any so far in the industry, coupled with the demand that non-technicians should also come into the agreement.

Ironically, the ban does not extend to the BBC's Television Newsreel which will be able still to cover events barred to the film-trade's five companies.

"Wax" Opens May 7

In the face of a multitude of technical difficulties, Western Electric engineers declared last week that the Leicester Square Warner theatre would be fully wired for WarnerPhonic sound in time for the opening there of "House of Wax" May 7. Assertions had been made freely here that Warners' initial 3-D effort would have its European premiere without benefit of stereophony.

Similarly uninformed statements have appeared in trade sheets this side to the effect that Associated British Cinemas, through whose circuit the picture will be released and in whose share-capital the Warners have a substantial holding, planned Warner wiring for all its key houses. The facts are ABC will experiment with wiring in only two of its 450 theatres. Most houses will not have the special sound equipment.

▽

The industry's scientific limb, the British Kinematograph Society, has set up a committee to investigate 3-D problems. The committee will be under the chairmanship of Leslie Knopp, B.K.S. president and technical adviser to the C.E.A. A B.K.S. statement comments that "the recent showings of 3-D films have received a lukewarm reception."

To Prepare Statement

The committee has been instructed to prepare "a clear statement of the principles of binocular vision, of the practical applications and limitations of stereoscopic photography and to examine those features which, when viewed greatly enlarged on a cinema screen, give rise to physiological and psychological discomfort."

Behind all of which slightly high falutin' rhetoric is the admitted fact that the three London West End news-theatres currently giving the customers a 20-minute taster of 3-D delights attract day-long queues despite the fall-off in "Bwana" business.

▽

CEA's General Council assembled this Thursday instead of the customary Wednesday in view of the opening of his Budget to the Commons by Chancellor of the Exchequer Butler April 14. Exhibitors were keeping their fingers crossed in the hope that Mr. Butler would accord them substantial amelioration of entertainment tax.

This Bureau is authoritatively informed that whatever tax adjustment Mr. Butler ultimately concedes will not become apparent until the committee stage on the Finance Bill is reached toward the end of May.

Seek End Of Overseas Tax Excuse

WASHINGTON: The treasury department has asked Congress to repeal a provision of the 1950 tax law waiving Federal income taxes where the taxpayer worked overseas for 17 out of 18 consecutive months.

The provision was widely used by film stars and other film workers.

House Ways and Means Committee Chairman Reed (R., N. Y.) said he would introduce legislation to repeal the provision. Presumably it would not be retroactive but would only cut off this benefit for the future.

The provision was originally put in the law to induce people to go overseas for Point Four work and for work on military bases, but was used by the film workers, retired businessmen and other groups. The Treasury, after long work on the problem, said it was convinced it could not meet the problem by regulation and that legislation would be needed. The Treasury stand was taken as an admission that the department would not have much of a case if it attempted to collect taxes from the film workers who have already used the provision.

Dismiss Conspiracy Action Against Illinois Circuit

The Egyptian Theatre Corporation, Herrin, Ill., suit against the Marlow's Amusement Corporation interests, Herrin and Murphysboro, Ill., was dismissed with prejudice against the former by Federal District Judge Fred L. Wham of Centralia, Ill. This negates the possibility of Egyptian filing any future suits against the Marlow firms on the same claim.

Judge Wham also assessed the Egyptian company all court costs arising out of the suit, originally filed October 9, 1951. Wayne L. Smith, owner of the Egyptian interests, had claimed $525,000 damages against Marlow and eight distributing companies claiming "unlawful conspiracy" in the distributing companies' alleged refusal to license first run pictures in his theatre without imposing clearance in favor of the Marlow corporations.

On May 3, 1952, Mr. Smith announced that he had settled out-of-court with the distributors for a "substantial" amount. The suit against the Marlow interests—Grand Opera Company, Herrin, the Murphysboro Opera Company, Murphysboro, Marlow's Amusement Corporation and Mr. Marlow—had remained.

Briton Signed for 3-D "Maze"

Veronica Hurst, British actress, has been signed by Allied Artists' to star in that company's first three-dimensional film, "The Maze," which goes into production April 20 with Richard Heermance producing and William Cameron Menzies directing.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Calling Dick Tracy's "Junior Crime Stoppers"

AVID readers of the comics know that Dick Tracy is a super-detective, and that his little nephew is not only endowed with perpetual youth, but has inherited the leadership of a legion of youngsters, working together as "Junior Crime Stoppers." We have an immediate assignment for this crime detection division.

Juvenile vandalism is increasing so rapidly in theatres that it requires some heroic remedy, and maybe we'll find it in the comics, having looked everywhere else. Sidney R. Lust is conducting a newspaper appeal to the public, in behalf of his Washington chain of theatres, where seat cutting is so serious that he has to maintain a special man to make repairs. He reports 191 seats damaged within two months, in one theatre. That's a terrific cost item.

We talked to one small town theatre manager in Florida who said he had twenty seats slashed in a recent month, and he blamed it on one culprit. Some boy who thinks himself a successful bad man, getting away with a crime because nobody can catch him at it. This manager posted a $50 reward for the apprehension of the offender and evidence of his guilt. Immediately, the damage was *increased,* in a "dare-you-to-catch-me" attitude of bravado.

Then, he offered to give the reward to various local organizations, such as the American Legion, the PTA, or some school group, if they would begin to police the theatre for him, as patrons. The idea was that sooner or later some of these numerous watchers would find the guilty one, and it would then be an organization matter, how to deal with him, with $50 in the treasury. So far, that hasn't worked, either. Sidney Lust has also taken his fight to local organizations, in much the same manner, and with equally small results. So, we are calling Dick Tracy, via two-way radio.

If the organization spirit of the average youngster can be brought into play, then the "Junior Crime Stoppers" will serve a useful purpose. Perhaps, a free show for perfect score would help, as a reward for watching against vandalism. Perhaps that "One-Two-Three-Free" show idea that Ed. J. Rosecan used in Hannibal, Mo., might be adapted. Under that scheme, every child who attended three Saturday shows in succession won free admission the fourth time, for good behavior. Put them all on probation, and cancel the free show every time a seat is cut. It's a tough problem, and the kids are tougher than they used to be.

CANADA IS BOOMING

With the quarterly judging in the Quigley Awards coming up this week, we are again impressed with the quantity and quality of the entries from Canada. Business is booming, up there, and it is evident that showmanship is blooming, in direct ratio.

In one important respect, things are slightly different in Canada than on this side of the border. They haven't gone quite overboard on the subject of 3-D, and there is more concentration on old-fashioned showmanship of those good old-fashioned movies that have been proven the world's best entertainment medium. The two major circuits across Canada don't display either dismay or panic over the trend towards three-dimension and wide-screen.

Not that they will be backward about it, but that it is kept within proper association with the business at hand. We have too much of a tendency to jump the gun, and forsake everything that isn't tomorrow's attraction. Actually, we must keep on selling today's program, and remembering yesterday's demand.

The worst feature of today's publicity and public relations is that people begin *waiting* for something around the corner. That's the greatest weakness in pre-selling, for people will start waiting months in advance, and decide they are going out to the movies *then*, rather than *now*. There's too much in the newspapers about new dimensions that will be a long time coming to a great majority of theatres.

¶ As an inspirational tieup, celebrating "Fifty Years of Great Westerns," Universal-International has prepared a special one-sheet for lobby and window display, which carries stills from "The Great Train Robbery" (1903); "Broncho Billy" (1912); Wm. S. Hart in "Wild Bill Hickok" (1923); Hopalong Cassidy in "The Last Frontier" (1926); "The Covered Wagon" (1930); Tom Mix in "Destry Rides Again" (1932); James Stewart in "Broken Arrow" (1950) and as the compelling reason, Rock Hudson and Julia Adams in the current U-I picture, "The Lawless Breed"—the stars of "The Bend of the River" which is one of the great western films of all time. There will always be an audience for westerns, and there will always be great westerns for your screen, if you raise your sights to find them.

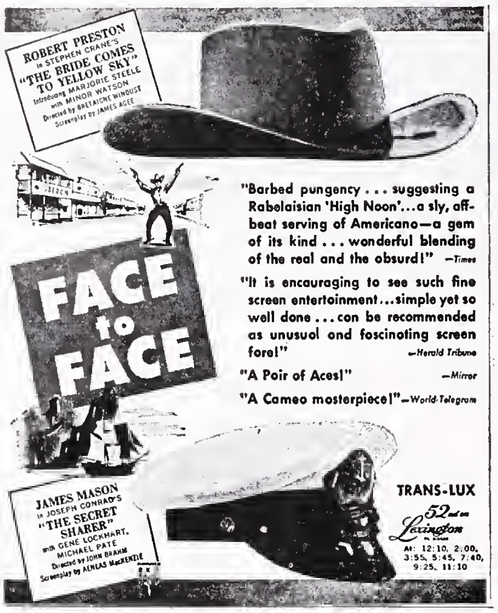
* * *

¶ John Crosby, the only newspaper critic of radio and television programs to attract attention with a syndicated column, writes entertainingly and with pertinent information regarding our sister art. (We think radio and television need more critics, and they can have a few dozen or a few hundred of ours.)

He says that television is pricing itself out of reach, if not out of existence. For instance, the Milton Berle show once cost $17,500 a week. Next year, it will cost $150,000 a week, and the sponsor regretfully bows out, much as he loves Uncle Miltie. We don't wonder, for that is a lot to pay every week, and it takes cash and courage to carry on, with such a budget.

One factor is the increasing number of television stations. As the list grows longer, the cost goes higher for national coverage. And the wire charges are astronomical. It becomes more and more evident that as time marches on, it will be shown conclusively that television IS motion picture business, and that the reproduction of programs will be on a film basis, handled in the procedures of our industry, and most likely, by those who have earned their status with the movies. —*Walter Brooks*

Newspaper Ads That Sell—and Tell



ROBERT PRESTON in STEPHEN CRANE'S "THE BRIDE COMES TO YELLOW SKY" introducing MARJORIE STEELE with MINOR WATSON Directed by BRETAIGNE WINDUST Screenplay by JAMES AGEE

"Barbed pungency . . . suggesting a Rabelaisian 'High Noon'...a sly, off-beat serving of Americana—a gem of its kind . . . wonderful blending of the real and the absurd!" —Times

"It is encouraging to see such fine screen entertainment...simple yet so well done . . . can be recommended as unusual and fascinating screen fare!" —Herald Tribune

"A Pair of Aces!" —Mirror

"A Cameo masterpiece!"—World-Telegram

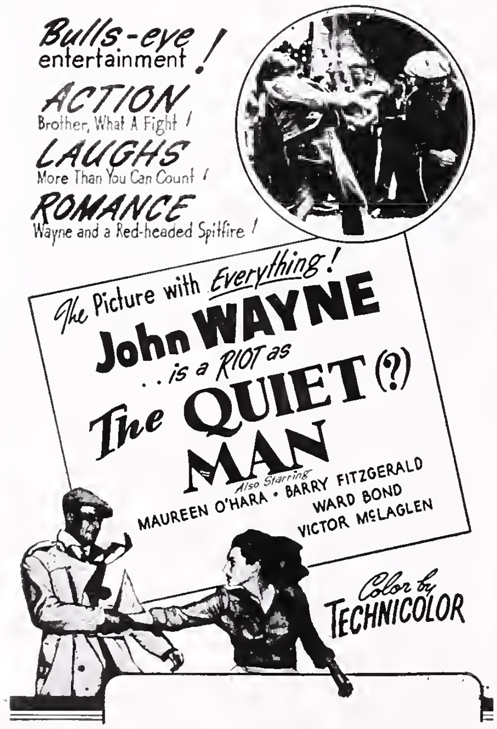
FACE to FACE

JAMES MASON in JOSEPH CONRAD'S "THE SECRET SHARER" with GENE LOCKHART, MICHAEL PATE Directed by JOHN BRAHM Screenplay by AENEAS MacKENZIE

TRANS-LUX 52nd at Lexington

At: 12:10, 2:00, 3:55, 5:45, 7:40, 9:25, 11:10

We always liked this striking ad for "Face to Face" which was used for the New York run at the Trans-Lux theatre. It has unique style and virtue, in that it portrays two hats but shows no face to match! That's intriguing—and compelling advertising.



Bulls-eye entertainment!

ACTION Brother, What A Fight!

LAUGHS More Than You Can Count!

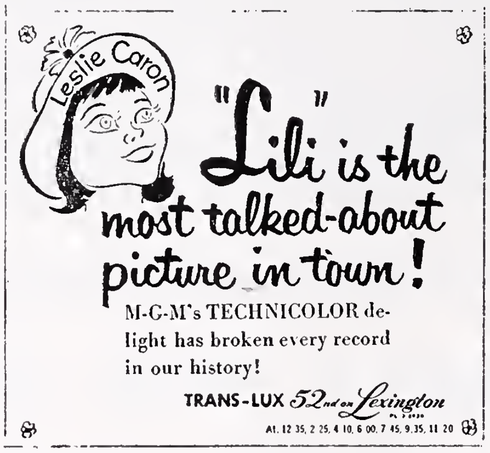
ROMANCE Wayne and a Red-headed Spitfire!

The Picture with Everything! John WAYNE . . is a RIOT as The QUIET (?) MAN

Also Starring MAUREEN O'HARA • BARRY FITZGERALD WARD BOND VICTOR McLAGLEN

Color by TECHNICOLOR

Jimmie Thames, advertising and publicity director for Rowley United Theatres in Little Rock, sent us this original ad on "The Quiet Man"—an adaptation from pressbook copy, created on the premises, by the circuit's own (inspired) art department.



Leslie Caron

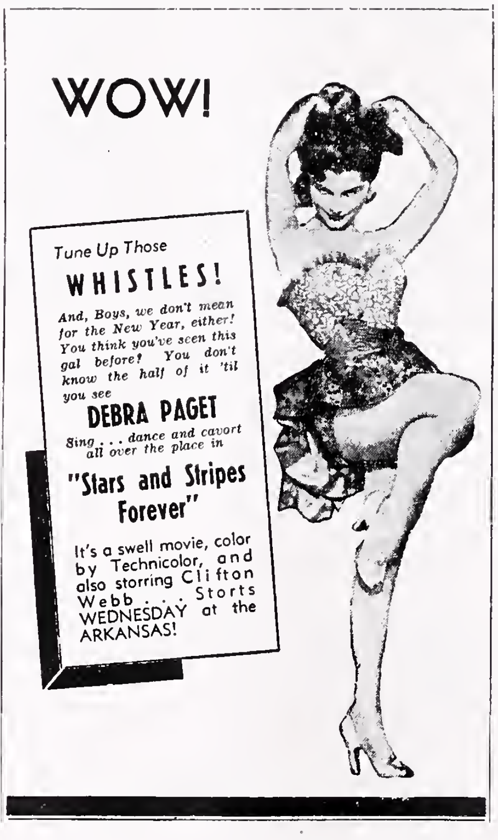
"Lili" is the most talked-about picture in town!

M-G-M's TECHNICOLOR delight has broken every record in our history!

TRANS-LUX 52nd on Lexington

At. 12 35, 2 25, 4 10, 6 00, 7 45, 9.35, 11 20

Advertising for "Lili" in the test-run at the Trans-Lux theatre at 52nd and Lexington Avenue, was the pride and joy of Si Seadler and the Donahue & Coe agency, for they told and sold the public of the charm and skills of Leslie Caron.



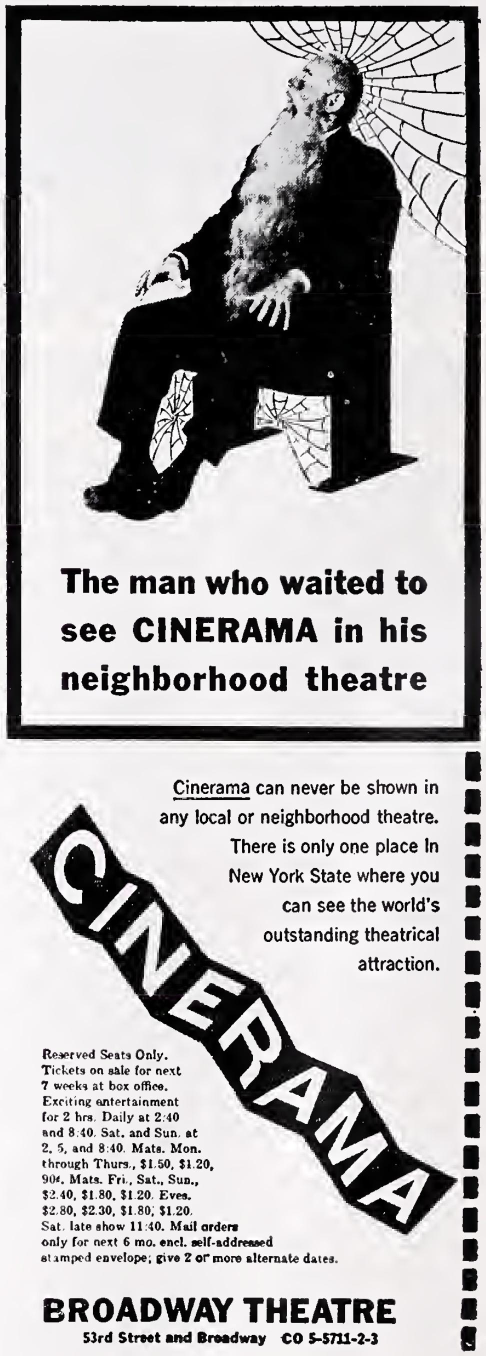
WOW!

Tune Up Those WHISTLES!

And, Boys, we don't mean for the New Year, either! You think you've seen this gal before? You don't know the half of it 'til you see DEBRA PAGET Sing . . . dance and cavort all over the place in "Stars and Stripes Forever"

It's a swell movie, color by Technicolor, and also starring Clifton Webb . . . Starts WEDNESDAY at the ARKANSAS!

Another of Jimmie Thames originals from Little Rock, this time telling and selling the potential customers about Debra Paget, who makes the "Stars and Stripes Forever" a delight to movie audiences, with her own selling approach! Jimmie knows how to use white space to accent the fine points of his attraction.



The man who waited to see CINERAMA in his neighborhood theatre

CINERAMA

Cinerama can never be shown in any local or neighborhood theatre. There is only one place In New York State where you can see the world's outstanding theatrical attraction.

Reserved Seats Only. Tickets on sale for next 7 weeks at box office. Exciting entertainment for 2 hrs. Daily at 2:40 and 8:40. Sat. and Sun. at 2, 5, and 8:40. Mats. Mon. through Thurs., $1.50, $1.20, 90¢. Mats. Fri., Sat., Sun., $2.40, $1.80, $1.20. Eves. $2.80, $2.30, $1.80, $1.20. Sat. late show 11:40. Mail orders only for next 6 mo. encl. self-addressed stamped envelope; give 2 or more alternate dates.

BROADWAY THEATRE

53rd Street and Broadway CO 5-5711-2-3

Now we give you the understatement of the year—and the best ad of the week, to tell and sell the public about Cinerama, in a welter of "3-D" and assorted misinformation about things that are new and coming to your favorite motion picture theatre. It takes all kinds, but this is strikingly original—honest, forthright, and good advertising for our industry. Cinerama is sold out in advance in New York, and moves to the much larger Warner theatre on Broadway, for an indefinite run.

Good Advertising Is the Trademark of Good Showmen

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

HIAWATHA: Vincent Edwards, Yvette Dugay—The Methodist people here in Seagoville are building a church, and so we sponsored a show and gave the net receipts to them. I don't believe that I have ever appreciated a better motion picture than this. It is tops. On Monday we had a special school matinee, and the principal dismissed classes so that every student was able to see the film, because everyone had remembered the story from back in grade school. Only nine seats of our 650-seat theatre were empty. People came out of the show commenting highly about the feature. Some said it was the best Indian picture ever filmed. The casting couldn't have been better; the color couldn't have been better. We were glad that we were able to sponsor such an excellent film. I agree thoroughly with Motion Picture Herald for giving it an excellent rating. No other studio could put out such a good story! Congratulations, Allied Artists! Played Sunday, Monday, March 8, 9.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Columbia

HANGMAN'S KNOT: Randolph Scott, Donna Reed—A sagebrush drama in color which has some good action, plenty of shooting, no hangings and one closeup of a hangman's knot. Did fair business in this small town. Played Sunday, Monday, Tuesday, March 29, 30, 31.—Francis Gill, Paonia Theatre, Paonia, Colo.

Metro-Goldwyn-Mayer

BAD AND THE BEAUTIFUL, THE: Lana Turner, Kirk Douglas—While conceding production and acting values, patrons here found little entertainment in this film. Played Sunday, Monday, March 15, 16.—Elaine S. George, Star Theatre, Heppner, Ore.

COURAGE OF LASSIE: Elizabeth Taylor, Frank Morgan—A very good picture with good acting by all in the cast. Beautiful scenery and color. Why don't we see some more new Lassie pictures? Everyone enjoys them. Played Saturday, March 15.—James Hardy, Shoals Theatre, Shoals, Ind.

DEVIL MAKES THREE, THE: Gene Kelly, Pier Angeli—Business increased nicely the second night, which speaks for itself. Photography and acting good; Gene Kelly not wasted on such a part. Played Tuesday, Wednesday, March 24, 25.—Elaine S. George, Star Theatre, Heppner, Ore.

HOAXTERS, THE: Guest Narrators—Excellent 36mm picture in black and white. There aren't enough theatres to play this. Use it and push it. Small town patronage. Played Sunday, Monday, Tuesday, March 8, 9, 10.—Francis Gill, Paonia Theatre, Paonia, Colo.

MILLION DOLLAR MERMAID: Esther Williams, Victor Mature—It is odd, people either like Esther Williams very well or dislike her intensely. I, for one, am in the latter category, however. I thought it was just because I might be a mite jealous, but I'm discovering that I share my dislike with other people. Good picture, though, and Esther's fans kept the box office from going in the red. Beautiful and spectacular scenes. Played Sunday, Monday, March 15, 16.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

TALK ABOUT A STRANGER: George Murphy, Nancy Davis—Excellent! Has a very good story and cast. It sure fooled me—everyone enjoyed it. Many thanks, MGM, for a wonderful picture. Play this, don't pass it up. It will go over in any town as it is good entertainment. Played Saturday, February 28.—James Hardy, Shoals Theatre, Shoals, Ind.

WESTWARD THE WOMEN: Robert Taylor, Denise Darcel—Played this one on a repeat run and did extra good at the box office with it. MGM also gave me a good price on it. This is a very good picture—play it. You can't go wrong on this one. Played Saturday, March 28.—James Hardy, Shoals Theatre, Shoals, Ind.

YOU FOR ME: Peter Lawford, Jane Greer—No draw here. Played Thursday, Friday, Saturday, March 26, 27, 28.—Elaine S. George, Star Theatre, Heppner, Ore.

Paramount

BLAZING FOREST, THE: John Payne, Susan Morrow—A sleeper which pleased our audience no end and was surprisingly good for such a low-priced picture. Has action, story, romance and Technicolor, in fact, everything your patrons are looking for in a movie. Business very good. And congratulations to Paramount for a swell show! Played Friday, Saturday, March 20, 21.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

CARIBBEAN: Arlene Dahl, John Payne—These pirate pictures just don't go for us. The knife fight in this scared them. Box office below average. Weather good. Played Friday, Saturday, March 27, 28.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

DENVER AND RIO GRANDE: Edmond O'Brien, Sterling Hayden—Did better than average business both nights on this one. Played it late and also paid too much for it. That is the only thing wrong with Paramount. If I stay in business, they are going to have to cut down on rentals. This picture is very good. Played Thursday, Friday, March 12, 13.—James Hardy, Shoals Theatre, Shoals, Ind.

GREATEST SHOW ON EARTH: All Star Cast—This is the greatest show on earth! We would never think of playing any other show for four days—and after all the theatres around here had played it. Betty Hutton was wonderful, Gloria Grahame was tops, and the kids went wild about "Buttons." We made some new friends, Paramount made some money and everybody was happy. Played Friday, Saturday, Sunday, Monday, March 13, 14, 15, 16.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

IRON MISTRESS: Alan Ladd, Virginia Mayo—Business average and picture considered good, acceptable entertainment but not intended to elicit raves. Played Sunday, Monday, March 29, 30.—Elaine S. George, Star Theatre, Heppner, Ore.

RED MOUNTAIN: Alan Ladd, Lizabeth Scott—Here is one I played late, but I did better than average business on it. A very good outdoor picture well acted by Ladd and Scott. Ladd is very popular here. This kind of outdoor picture will go over in city or town, large or small. Played Thursday, Friday, March 5, 6.—James Hardy, Shoals Theatre, Shoals, Ind.

RKO Radio

BIG SKY, THE: Kirk Douglas, Elizabeth Threatt—The trailer on this one is poor and does not do justice to the film which is an interesting adventure story. Most of our patrons commented they enjoyed it more than they expected. Some of the footage however, could have been trimmed, the Canadian print running 120 minutes. Played Friday, Saturday, March 27, 28.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

CLASH BY NIGHT: Barbara Stanwyck, Paul Douglas—No good for the kids, but the adults seemed to like it. At least we came out on top at the box office, which is more than we expected. Weather good. Played Wednesday, Thursday, March 25, 26.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

MONTANA BELLE: Jane Russell, George Brent—Here's one that will bring them in and also balance your budget. Best Sunday night I have had in months. Play it—don't pass it up—then you will see for yourself. This girl, Jane Russell, is coming to the front. This picture will get them away from the home. Very good outdoor picture with a swell cast. Played Sunday, Monday, March 8, 9.—James Hardy, Shoals Theatre, Shoals, Ind.

NARROW MARGIN: Charles McGraw, Marie Windsor—Good! It has plenty of suspense. Played it on top half of double bill. Wish we could get more of this type—they would more than please. Small town and rural patronage. Played Thursday, Friday, April 2, 3.—Buck Renfro, Jr., Grove Theatre, Holly Grove, Ark.

NARROW MARGIN: Charles McGraw, Marie Windsor—A mystery sleeper which without top stars holds audience interest to the end and is completely satisfying and exciting in a credible way. Use it as a second feature but give it extra advertising space. It's worth it. Played Monday, Tuesday, April 6, 7.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Republic

QUIET MAN, THE: John Wayne, Maureen O'Hara—Terrific public response, the first time Sunday's business surpassed Saturday's in this theatre. It really hurt, because we had to turn away business on the weekend—S. R. O.—Ed Rosenfeld, Trans-Lux Theatre, New York, N. Y.

Twentieth Century-Fox

MONKEY BUSINESS: Cary Grant, Marilyn Monroe—This didn't draw nearly as well as I expected, a little too sophisticated and talky for our audience. Frankly, we had a very poor Sunday-Monday on this, but did have steep competition from the next town, which may account for some of the scarcity of people. We seem to be specializing in chimps lately, and, with the exception of this picture, they draw better than humans. Played Sunday, Monday, March 29, 30.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MY COUSIN RACHEL: Olivia de Havilland, Richard Burton—Very well down and attracted some of those who had read the book, but the net result was considerably below normal. Played Sunday, Monday, March 29, 30.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

SNOWS OF KILIMANJARO: Gregory Peck, Susan Hayward—We gave this advanced price feature double playing time, and although business was average to slightly above, it only pleased about half of our audience. Would have more appeal in the city, but not a big attraction for a small town theatre, we discovered. The "Kettles" or Abbott & Costello would have drawn and pleased more. Played Monday, Tuesday, Wednesday, Thursday, March 23, 24, 25, 26.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

STARS AND STRIPES FOREVER: Clifton Webb,

(Continued from preceding page)

Ruth Hussey—I did not see this one but I certainly heard about it from our patrons. They thought it was very good, and we had our best Wednesday-Thursday business for this year. It must be good! Played Wednesday, Thursday, March 11, 12.—Frank Chamrod, West Theatre, George West, Texas.

WHAT PRICE GLORY: James Cagney, Dan Dailey—A disappointing remake which should have bettered the original but didn't. It has Technicolor and top stars, but is in parts (in my opinion) in bad taste, particularly the drunk scenes near the end. If you have a critical audience or strong anti-drink patronage, pass it up. Believe it or not, this was directed by the Academy Award winner, John Ford. Played Wednesday, Thursday, April 1, 2,—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Universal

BEND OF THE RIVER: James Stewart, Arthur Kennedy. This was made for small towns. Drew well and was liked by all. It is wonderful to have people walk out beaming instead of disgruntled. Thank you, Universal. Played Sunday, Monday, March 8, 9.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

BONZO GOES TO COLLEGE: Edmund Gwenn, Maureen O'Sullivan—We played this on Friday-Saturday and it delighted the children and the adults. It certainly delighted me. It is a very clever movie and should be good for any situation. How in the world they can get the chimp to act like that is beyond me. He is better than a lot of humans who have received Oscars. Played Friday, Saturday, March 20, 21.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

LAWLESS BREED: Rock Hudson, Julia Adams—One of the best super-western features. Rock and Julia were wonderful. Customers told me they enjoyed this better than "Mississippi Gambler." It deserves your best playing time. Color and photography very good. Give us more with this cast—and soon. Small town and rural patronage. Played Sunday, Monday, April 5, 6.—Buck Renfro, Jr., Grove Theatre, Holly Grove, Ark.

LOST IN ALASKA: Bud Abbott, Lou Costello, Mitzi Green—Played this one in one of our worst snowstorms and very few turned out to see it, for which I didn't blame them. This will be my last A & C picture on Sunday-Monday—same old routine as in their other pictures, just an average comedy. Played Sunday, Monday, March 1, 2.—James Hardy, Shoals Theatre, Shoals, Ind.

LOST IN ALASKA: Abbott & Costello, Mitzi Green—As we have not had an A & C since "Comin' Round The Mountain" last year, our patrons were eager to see this one of theirs. Business very good. Double billed with "Blazing Forest" (Para.) Played Friday, Saturday, March 20, 21.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

RED BALL EXPRESS: Jeff Chandler, Alex Nicol—War drama with a difference. This time it's the convoy of trucks that kept Patton's army supplied in the last war. Good performance by Chandler and Alex Nicol make the story believeable and hold audience interest. Business average. Double billed with "Scarlet Angel" (U). Played Monday, Tuesday, March 30, 31.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SCARLET ANGEL: Yvonne De Carlo, Rock Hudson—Here is one you shouldn't pass up. I played it late but did better than average business. Plenty of good comments on this picture. Has a very good plot, also plenty of action. This picture is good for Sunday-Monday in any small town and the price is always right from U-I. Played Sunday, Monday, March 29, 30.—James Hardy, Shoals Theatre, Shoals, Ind.

SCARLET ANGEL: Yvonne De Carlo, Rock Hudson—The best De Carlo picture we have played in quite a while. Rock Hudson is certainly a find, the women patrons fairly drooling over him. Double billed with "Red Ball Express" (U). Played Monday, Tuesday, March 30, 31.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

UNTAMED FRONTIER: Joseph Cotten, Shelly Winters—Universal sure knows how to make these westerns. Here is one for any small town—plenty of action and very good acting by a very good cast. You can't miss on this one. Every one of these Universal westerns are tops on my book and they also have some good ones coming. Played Saturday, March 14.—James Hardy, Shoals Theatre, Shoals, Ind.

Warner Bros.

IRON MISTRESS, THE: Alan Ladd, Virginia Mayo—This really dropped dead. Can't blame the film too much—seems that my clientele are an arty set and won't buy adventure hash. Played Tuesday, Wednesday, January 21, 22.—Ed Rosenfeld, Trans-Lux Theatre, New York, N. Y.

IRON MISTRESS, THE: Alan Ladd, Virginia Mayo—The preview scared the kids away—the knife fight was just a bit rough. If your fans like action, this is it. Box office was below average. Weather good. Played Sunday, Monday, March 22, 23.—Dave Seng, Karlstad, Minn.

SPRINGFELD RIFLE: Gary Cooper, Phyllis Thaxter—After "Carbine Williams" (MGM) and "Winchester '73" (U), we thought this might be one too many rifles, but we came out on top with no complaints. Weather good. Small town and rural patronage. Played Sunday, Monday, March 8, 9.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

STORY OF WILL ROGERS, THE: Jane Wyman, Will Rogers, Jr.—I think this one would really have drawn except for the fact that it rained cats and dogs all day and evening. Even so, a lot of people turned out for it and I've heard nothing but flattering remarks about it ever since. Good small town movie even if a lot of people don't remember Will. Played Sunday, Monday, March 22, 23.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

WHERE'S CHARLEY? Ray Bolger, Allyn McLerie—Opened this with fear and trembling, but our people loved it—English accent and all—so everyone was happy. Played Tuesday, Wednesday, March 10, 11.—Elaine S. George, Star Theatre, Heppner, Ore.

WINNING TEAM, THE: Doris Day, Ronald Reagan—Should be a winner at the box office with some publicity. Held up swell here with a cartoon and "Football Thrills of '52." Was well liked here. Did average business in this small town. Played Wednesday, Thursday, April 1, 2.—Francis Gill, Paonia Theatre, Paonia, Colo.

To Construct Drive-In

The Bel-Air Drive-In Theatres, Inc., has obtained a Tennessee state charter of incorporation and will construct a drive-in in Nashville.

To Demolish Old Theatre

One of the oldest motion picture houses in Rochester, N. Y.—the Strand—will be demolished to make way for a parking lot.

Mayoralty Candidate

Pat McSwain, formerly a theatre manager in Spartanburg, S. C., and now manager of radio station WGNC, has announced his candidacy for mayor of Gastonia, N. C., in the primary election.

Ezell Urges Cooperation Of Drive-ins

Drive-in theatre owners should benefit from the experiences of standard theatres and avoid entanglements which last year cost the industry $12,000,000 in legal retainer fees alone, have resulted in 205 lawsuits against the distributors, and have inevitably raised film rentals, Claude Ezell, Texas circuit owner, told the convention of the Texas Drive-In Theatre Owners Association, at Dallas, Tuesday.

Mr. Ezell added that 3,655 drive-in theatres gross $234,000,000 annually, are indispensable to the industry, and have gotten better availability. That they have convinced the public they are "family entertainment," he said. In this connection, he assailed the few who exhibit sex pictures, and others who try the all night shows, and "buck nites," and "carload for a dollar" arrangements.

As for relations with distributors, he asked for better understanding and an end to belligerency, and advocated cross-booking as an alternative to unnecessary competitive bidding. He outlined problems such as shortage of product during transition to new processes, the cost of equipment, roadshows, and pre-releases, tinted windshields, television and the Federal tax, but predicted 80 per cent of these problems would be eliminated by drive-in theatre owner cooperation.

Treasury to Change Tax Report Schedule

WASHINGTON: Starting July 1, most theatre owners will have to file detailed reports on their admission tax collections only every quarter, rather than monthly as at present, the Internal Revenue Bureau has announced.

Commissioner T. Coleman Andrews said estimated tax payments would still have to be made monthly, but detailed reports would only have to be made every three months, thereby saving considerable paper work. Only exceptions would be highly transient firms, where there is some fear that failure to get monthly reports would jeopardize the Government's tax take. Theatre owners will receive in June a notice telling the basis on which they must pay excises after July 1. The same change also applies to all other excise taxes, such as the photographic film and apparatus tax.

"Gandhi" in New York

United Artists is opening its film on the Indian leader, Mahatma Gandhi, using his name as the title, at the Guild theatre, New York, April 28. Quentin Reynolds narrates. The President, his wife, and Congressional and diplomatic leaders saw the documentary production recently in Washington.

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CANADA SETS PACE IN THE FIRST QUARTER AWARDS

Two Canadian were declared top winners in the first quarterly judging for the Quigley Awards, and both for sustained showmanship, rather than individual campaigns. Al Jenkins, manager of the Odeon Vogue theatre, Vancouver, in a large situation, and Bob Harvey, manager of Famous Players-Canadian's theatre at North Bay, Ontario, are designated for the honors.

It was not only that all campaigns were better, but that the best was better than formerly and the average much above the average—so the whole enterprise has been lifted to new heights. But they were also in agreement that several top winners in money contests had been paid in full, and so these were made Scroll of Honors winners on principle. Otherwise, we might have another series of repeats, which is to be desired in any competition, and cannot be denied on merits. It's a hard problem to solve, but we're trying to do it.

The Scroll of Honor winners in the usual alphabetical order are as follows:

Bill Burke, Capital Theatre, Brantford, Ont., Canada
Al Camillo, Modjeska Theatre, Milwaukee, Wis.
Charles Doctor, Capitol Theatre, Vancouver, B. C., Canada
Douglas Ewin, Regal Theatre, Oxford, England
J. P. Harrison, Campus Theatre, Denton, Texas
John E. Lake, Savoy Theatre, Luton, England
Willis Shaffer, Fox Theatres, Hutchinson, Kansas

We offered a special "Brotherhood Award" in this quarter, and the winner is H. W. (Bill) Reisinger, now located at the Murphy theatre, Wilmington, Ohio. Bill is the winner for a very good reason—*his was the only entry,* and he is the sole contender of record. Shame on all those who should have tried for this place! Bill writes "activity was limited this year" and he was doing it in Wilmington, for the first time.

The Overseas Award goes to Miss D. L. Nicholson, of the M-G-M publicity department in Johannesburg, South Africa, for her fine campaign on "Quo Vadis"—formidable and fantastic in its departments of advertising, promotion and exploitation!

Our judges, on a rainy day, and with the usual complications of taxis and telephones in getting together, were in agreement from the beginning that there were more and better entries on exhibit than ever before in their experience on the Quigley Awards panel. Above, left to right, Al Floersheimer, Jr., advertising and publicity director for Walter Reade Theatres, in New Jersey; Lige Brien, Quigley Grand Award winner and national special events director for United Artists, and Charles E. Franke, trade press liaison for Paramount Pictures, in New York.

1st Quarter Citation Winners

GERALD L. ATKIN
Strand, Albany, N. Y.

GEORGE ATTON
Del Mar
Santa Cruz, Cal.

L. H. BERRY
Ritz, Keighley, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill.

ELLIOTT BROWN
Odeon, Victoria, Can.

H. C. CHAPPEL
Palace, Guelph, Can.

ELDON COFFMAN
Saenger, Hope, Ark.

LOUIS COHEN
Poli, Hartford, Conn.

S. CONTI
Brook,
Bound Brook, N. J.

R. L. COOK
Savoy, Swindon, Eng.

MAX COOPER
Cove,
Glen Cove, N. Y.

L. EDGE
Alhambra, Shotton, Eng.

JOHN M. ENDRES
Calderone,
Hempstead, N. Y.

ART GRABURN
Plaza, Vancouver, Can.

ROD GURR
Metro-Goldwyn-Mayer
Sydney, Australia

JULES KOENIG
Beacon,
Port Washington, N. Y.

RUDY KOUTNIK
Palace, Milwaukee, Wis.

JEAN-PAUL LEGRIS
Odeon,
Champlain, Can.

P. E. McCOY
Miller, Augusta, Ga.

C. L. McFARLING
Orpheum,
Sioux City, Ia.

RAY MALONE
Alden, Jamaica, N. Y.

TONY MASELLA
Palace, Meriden, Conn.

GILLES MORIN
Electro, Montreal, Can.

LORNE MOORE
Odeon, North Bay, Can.

TOM PACEY
Odeon, Winnipeg, Can.

PEARCE PARKHURST
Suburbia,
Gainesville, Fla.

R. PARSONS
Ritz,
Warrington, Eng.

KEITH PETZOLD
Broadway,
Portland, Ore.

GEORGE PETERS
Loew's, Richmond, Va.

JOE REAL
Midwest,
Oklahoma City, Okla.

BOB RETZER
Solano, Fairfield, Cal.

ANTHONY ROSATO
Playhouse,
Great Neck, N. Y.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

GERRY SAUNDERSON
Odeon, Toronto, Can.

DELMAR SHERRILL
Statesville Theatres,
Statesville, N. C.

J. E. SIMMONS
Forum,
Birmingham, Eng.

DOUG SMITH
Casino, Halifax, Can.

E. Y. STAFFORD
Raleigh Road
Fayetteville, N. C.

CHARLES B. TAYLOR
Center, Buffalo, N. Y.

JOHN TELLA
Kiva, Durango, Col.

MRS. P. M. THOMAS
Parker,
Parkersburg, W. Va.

F. G. TICKELL
Monarch,
Medicine Hat, Can.

J. TOLVE
Capitol,
Port Chester, N. Y.

JERRY B. WALDEN
Crest, Seagoville, Tex.

LILY WATT
Odeon,
Coatbridge, Scot.

Times Atomic Promotion With A-Bomb Tests

Leo Walsh, manager of Sterling's Granada theatre, Seattle, timed his promotion of "Invasion, U. S. A." with the tests conducted at Las Vegas, Nevada, getting newsreel, newspaper and news value for his exploitation of the picture, with (as he says) "some very terrific, free, publicity." The editor of the *West Seattle Herald,* invited to a preview and to participate, devoted his editorial comment to the film, saying: "I was so impressed I just had to do something about it."

Another Color Spread

United Artists point with pride to the four-color, full-page ad for "Moulin Rouge" which appeared in the *Chicago Tribune* for the premiere at the State Lake theatre, following a similar break on "African Queen."

P. E. McCoy Tells Them Why They Wear Glasses

Pierce McCoy is the first master showman to submit a campaign book in the Quigley Awards competition on his handling of 3-D, in this case, "Bwana Devil" at the Miller theatre in Augusta, Ga. It gives us a demonstration of the showman's touch, and shows us how he told and sold the idea of wearing polarized glasses to his public. Even "Skipper"—a cocker spaniel belonging to William K. Jenkins, president of Georgia Theatre Company—got his picture in the papers, as shown in the adjoining column. "Skipper" is quoted in the *Augusta Herald* as saying "Bwana Devil" is the most lifelike picture I've seen since "Rin Tin Tin."

"Skipper" Hit the Front Pages

Landing this humorous picture on the front pages, with other candid camera shots of the audience at the Miller, all wearing glasses and looking like people from Mars, put over the idea of the glasses, aroused boundless curiosity and presented the sales approach to Augusta movie-goers with just the right degree of aplomb. You can easily oversell "Bwana Devil"—and you can also build something that will keep them coming for more 3-D pictures in the future. An editorial in the *Augusta Chronicle* gave a straightforward opinion in a way to make friends and influence people.

Front display was concentrated on selling the process and the idea rather than the picture. Thus, the front marquee was devoted to one line, "This Is a 3-D Picture"—leaving the curiosity factor to do the selling. Other displays gave the picture title—and the newspaper advertising followed the pressbook styles.

Excitement In Florida

Ted Munson, manager of the Tarpon theatre, Tarpon Springs, Florida, takes pen in hand to say that it was quite a coincidence that he was just about to write a letter to the Round Table when he received his new membership card for 1953-54 in the mail. Not so—it was actually because Tarpon Springs is bustin' out all over with movie stars, with Terry Moore, star of "Twelve Mile Reef"—a new 20th Century Fox picture now in production, and the entire company of sixty, hard at work, right off the sponge-fishing docks for which Tarpon Springs is famous. Terry and her colleagues made personal appearances on stage at the Tarpon theatre, and the issue of the *Tarpon Springs Leader,* which Ted encloses, might be the (Florida) West Coast edition of MOTION PICTURE HERALD, there are so many film names in print. As a matter of fact, Ted has marked no less than ten news stories, besides his theatre advertising and current publicity, in the weekly issue of the hometown paper. Things are certainly happening in Tarpon Springs, with a dozen movie stars in town. The local events are for the benefit of the Cancer Drive, good business two-ways, for production and exhibition.

Film Tieups Help Sell A Million Bicycles

Seymour Morris says he is much elated over the way in which Firestone bike tieups are working out, and cites manager Joe DeSilvia for the job he did at Schine's Playhouse theatre, Canandaigua, N. Y., with this interested sponsor, plugging distribution of the chain store's millionth bicycle.

Frank Boucher with TV Guide in Washington

Frank M. Boucher, good Round Table member and formerly general manager of K-B theatres in Washington, now has his own ad agency in the Nation's capitol, and announces that he will be the Washington-Baltimore manager for "TV Guide" published by Triangle, in a number of key cities. Frank sends a copy of the current issue and reminds us that five years ago he predicted the wedding of motion picture industry and television. But we said, some time ago, that these were sister arts, and could not be married to each other, nor divorced, by Congressional decree. In the meantime, the matter can be discussed by public and press alike, and they'll find that TV is more related to motion picture industry than vice versa, if that doesn't upset our pet phrase. Frank will find, after 32 years, he's still in picture business.

Seminoles Stay on the Promotion War Path

Universal-International has again extended the tour of a group of Seminole Indians who have made personal appearances in key cities, and sub-key situations, for the promotion of the current Technicolor picture "Seminole." During the past month, they have toured the south and are now heading through the midwest, with their additional itinerary including Louisville, Vincennes, Terre Haute, Fort Wayne, Marion, Anderson and Kokomo.

Shaggy Dog Story

A man took his dog to the drive-in and a friend asked, "Did your dog really enjoy the picture?" The man pondered a moment and then answered quietly with: "Yes, indeed, and I'm surprised, for he didn't care at all for the book!"

Judges in the 20th Century-Fox national showmanship contest on "Something for the Birds" examine entries at the company's home office. Left to right, Harry Goldberg, director of advertising and publicity for Warners' Theatres; Rodney Bush, exploitation manager for 20th Century-Fox; Harry Mandel, national director of advertising and publicity for RKO Theatres; Ernest Emerling, director of advertising and publicity for Loew's Theatres, and Abe Goodman, 20th Century-Fox advertising manager.

Ed Clumb—& "Peter Pan"

E. J. Clumb, as manager of the Riverside theatre in Milwaukee, promised "the largest newspaper supplement in a Sunday paper in the history of Milwaukee"—and that's a broad statement to make in a city where sponsored newspaper advertising makes news all the year around. He promised it for "Peter Pan"—and delivered, as per sample received from the Herald's correspondent in Milwaukee, Miss Betty Laverne, who keeps track of these things. It's an eight-page, two-color insert in the *Milwaukee Sentinel* which didn't cost the theatre a cent, as advertising for the Disney picture.

There is also evidence of good use of the giant roto herald, which devotes its spare page to offers of records and things with the "Peter Pan" sponsorship. All RCA Record shops displayed posters advertising the picture, and there was a big tieup with the Admiral television people which assured 20,000 lines of advertising. Ed had a tieup with 500 outlets for "Peter Pan" peanut butter, and the company bought, paid for and distributed their own heralds. The crowds were so great at the Riverside theatre that a local newspaper took an air view of the box office line and ran it on their news-picture page.

Drive-Ins Advertising For Daylight Saving Time

Bob Retzer, manager of the Solano Drive-In theatre, Fairfield, California, sends a proof of his new advertising to cope with daylight saving, which is devastating to patronage in that it keeps the family audience out so late. Many nights, in midsummer, the drive-in can hardly begin to show films before 9 p. m. and that makes the break around midnight. Now, he advertises cartoons to start, and the first feature is out by 10:30 with advice to "stay as long as you wish," for the second show. It's a pretty rough deal, but with this tipoff, patrons can see the feature picture and still get home at a reasonable hour. The problem becomes pertinent in these latitudes the last Sunday in April and something must be done about it.

This photograph was made at a convention of sales representatives of the Peter Shoe Company, in Wayne County, Michigan, and is just to give you an idea that everybody in shoe business is in show business, especially "Peter Pan" tieups.

British Round Table

David B. Williams, manager of the Gaumont theatre, Preston, sends "an entry for consideration in the Quigley Awards" in the second quarter of 1953, and it contains much that is fine in promotion and public relations. He had a special preview of "Made in Heaven" for couples celebrating fifty years of marriage, and obtained "boundless good will, and muchee presse!" For "Don't Bother to Knock," he merely placed his display inside a lobby door, bearing that sign, and with the further advice, "Pull to Open."—so hundreds took a peep. "The Happy Time" made a holiday program, and "Monkey Business" provided some monkey business as exploitation. . . . Miss Lily Watt, manager of the Odeon, Coatbridge, sends a campaign book of her Christmas activities, which was delayed because her photographer went off ill, but it proves again how well she handles her public. . . . Peter Burnup calls particular attention to the first-rate showing in the Birmingham press which manager E. D. Hainge, of the Odeon cinema, obtained for "Limelight." Peter says he was immensely impressed with this handling of the newspaper writers and the obvious respect in which they hold the theatre manager. We can't recall a finer instance of newspaper relations. . . . G. Lockyer, manager of the Odeon, Stafford, shows some of the evidence of his skills in handling "Road to Bali" and adds that business was terrific—a pure instance of cause and effect. . . . A. Buckley, assistant manager of the Regal cinema, Harrowgate, had a nice showing in his "Minors' Xmas Fancy Dress Competition," which makes a good picture. . . . Douglas Ewin, manager of the Regal cinema, Oxford, reporting his usual best efforts in exploitation and selling approach.

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Arthur Pincus, of Loew's International, in New York, sends us a bundle of good things from England, including a colossal "Quo Vadis" opening at the Ritz and Plaza theatres, Northampton, and reports of the Civic First Night for "Because You're Mine" at the Princess theatre, Blackpool, arranged by J. K. Pease, who is well known to the Round Table. He also cites Stephen Kay, at the Futurist cinema, Elsecar, and E. Aspinall, manager of the Capitol, Bolton, for fine results with "Lovely to Look At." . . . Peter G. Brown, assistant manager of the Odeon, Guildford, a new member of the Round Table, starting as a contender in the Quigley Awards competition, is one of the youngest of managerial grade in the CMA theatres. . . . H. Laybourne, manager of the Odeon theatre, Southsea, promoted "The Star" with the proper tieup arranged with a local dance hall for the Ball of the Year. . . . R. J. Crabb, manager of the Lyric theatre, Wellingborough, had a comprehensive campaign on "Top Secret." . . . Harry Gent, manager of the Hippodrome theatre, Liverpool, had a personal note from Charlie Chaplin, in connection with the theatre's 50th Anniversary, asking if Ma Edgerton's bar was still there, as he remembered it. . . . S. C. Shingles, assistant manager of the Odeon, Stafford, files two campaigns in the current quarter for the Quigley Awards. . . . G. H. W. Spary, manager of the Pavilion cinema, Reading, used away-from-the-theatre stunts to publicize "Folly to be Wise." . . . And John Barry, manager of the Odeon theatre, Kettering, used a lobby cut-out of Alastair Sim, with a tape recording to give it voice, for the same picture. . . . John Longbottom's campaign on "Folly to be Wise" is an excellent contribution to the Quigley Awards competition from the Odeon, Middlesbrough. . . . H. F. Crane, manager of the Adelphi theatre, Birmingham, had good reaction to "Because You're Mine."

We have a lot of material from managers of the Astra cinemas, operated by the Royal Air Force Cinema Corporation throughout England, so much of good quality that we hardly know what to do, beyond listing. There are ninety of these RAF cinemas, and the showmen represented are doing a fine job in public relations. In the current mail are entries from A. A. Owen, at Thorney Island, who is clearly a contender for Awards; G. H. Warner, at Manby; F. C. Tarte, at Little Rissington; C. A. Purves, at Hemswell; R. Wellings, at Stafford, and many others. Flight Lieutenant Wood writes from West Freugh, Scotland, with a report of activity for Flood Relief. We made a special piece of the good work done in RAF theatres on a previous occasion, and we'll do it again, soon. . . . D. Hughes, house manager at the Regal cinema, Cheltenham, proud that he was named Champion Showman for the West of England District in ABC's competition for 1952, and this in face of the fact that no street ballyhoo is permitted in his town. . . . T. A. Jackson, house manager at the Odeon theatre, Chester, had a good press and a fine Civil Defence tieup for "Night Without Sleep" in which Linda Darnell's picture made the news. . . . E. J. Pike, manager of the Odeon cinema, Southend-on-Sea, found good commercial tieups for "Snows of Kilimanjaro" that brought him exploitation without expense. . . . C. F. Brodie, manager of the Regal cinema, Barrow-in-Furness, had personal writeups in local newspaper as the winner of ABC's coveted Champion Showman designation for the North West District. . . . Sydney L. Sale, manager of the Granada cinema, Dover, accomplishing record tieups for Mario Lanza, in "Because You're Mine."

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Desmond McKay, manager of the Playhouse, Galashiels, Scotland, submits a forthright and competent exhibit of his progress in promotion, exploitation and advertising for the Quigley Awards. It's a good assembly of good showmanly stunts, well handled. His treatment of "Ivanhoe" is among the best, and produced excellent press reactions. We like, too, the local response to the retirement of a member of his cleaning staff, who, at seventy-five years of age, received plaudits of press and public. Many patrons called personally to wish her a pleasant and happy retirement from service. . . . Alistaire C. Weller, assistant manager of the Odeon theatre, St. Albans, sends two well-plotted campaigns on "Jumping Jacks" and "Full House," supported with photos of his numerous window tieups and special displays. L. F. Holman, manager of the Ritz cinema, Hereford, pleased to see his brother listed for a Quigley Award citation, at the Plaza, Plymouth. . . . S. Kaye, manager of the Futurist cinema, Elsecar, sends a picture of the local winner in his "Lovely to Look At" contest—and he'll be glad to know we received the same photo via London and New York, from MGM.

FILMACK
SPEED! QUALITY! SHOWMANSHIP!
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Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

DRIVE-IN EQUIPMENT

SUPER SIMPLEX DRIVE-IN OUTFIT FOR 500 cars, $3,495. others as low as $1,595. (Send for lists.) In-car speakers with 4-inch cones, $15.90 pair with junction box; underground cable $65 M. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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SUPER SIMPLEX MECHANISMS EXCELLENT condition, $225.; Strong Mogul, Brenkert Enarc Lamphouses, excellent $475. Available on time. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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COMIC BOOKS, BALLOONS, TOYS. WRITE FOR catalogue. HECHT, 3074 Park Ave., New York 51.

POSITION WANTED

COLLEGE TRAINED AND TRADE TESTED. Want home office advertising, publicity and exploitation. B.S., experienced advance press agent, newspaper man and assistant manager of 2,500 seat prize winning exploitation minded house. Car. Will travel. BOX 2716, MOTION PICTURE HERALD.

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THEATRE MANAGERS—EXPERIENCED. New England area in Connecticut and Massachusetts. Write J. TOTMAN, Stanley-Warner Management Corp., 70 College St., New Haven, Conn.

MANAGER, FOR CHILDREN'S PLAYLAND in Buffalo. Must have knowledge of exploitation and publicity tieups. Good opportunity for aggressive man. In writing include background and salary requirements. PLAYLAND CENTERS, 60 State St., Boston, Mass.

WANTED—MANAGER EXPERIENCED IN EXploitation and promotions for Ohio situation. Please advise whether available for interview in Cleveland and include background, salary requirements, references in your reply. BOX 2715, MOTION PICTURE HERALD.

SEATING

SOS—SAVE ON SEATS. REBUILT PANELBACK spring cushion chairs $4.95; many other bargains, send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

CAN'T LICK 'EM? THEN JOIN 'EM. SHOOT local newsreels, TV commercials. Make advertising tie-ups with local merchants. Film Product Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

PHOTO BLOWUPS, 40x60, $7.50; 30x40, $5. UNmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50; any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

QUALITY TOPS—PRICES LOW! 15 AMP. RECTIfier Bulbs, $4.59. Reflectors, glass, 20% off; metal 15%. Plastic Screen @ 39½c sq. ft. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

3-D MAGAZINE CONVERSION KITS, USING your own hardware. 2 machines complete $175; send $20 deposit with order. ELSTUN DODGE, 2324 Beechmont, Cincinnati 30, Ohio.

BOOKS

MAGIC SHADOWS — THE STORY OF THE origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

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RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Legion Approves Five Of Seven New Films

The National Legion of Decency this week reviewed seven films, putting three in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults; and two in Class B, morally objectionable in part for all. In Section I are "The Desert Rats,". "Lone Hand" and "Never Let Me Go." In Section II are "The Big Frame" and "Split Second." In Class B are "Siren of Bagdad," because of "suggestive costuming and situations" and "Woman They Almost Lynched," because of "suggestive costuming, dancing and song."

Avert Film Exchange Strike in New York

Richard Walsh, president of the International Alliance of Theatrical State Employees, averted a strike, set for April 10 by the front office employees of the New York film exchanges, when he rescinded a walkout notice posted by Local H-63.

Assuring the exchange workers that every effort would be made to arrange a meeting between the local and the distributors to settle the controversy, Mr. Walsh said he would assign an international representative to sit in on the meeting. He further stated that if no agreement could be reached, the IATSE would give support to a strike.

A meeting of the two groups has been tentatively set for the week of April 17 when teams of distributors negotiating contracts in key cities will return to New York. Mr. Walsh said that if the exchange workers had carried out their strike, he would not have had the time to give his attention to it.

"Laughing Ann" Opening Scheduled for London

"Laughing Ann," the first picture made under the agreement between Republic Pictures and Herbert Wilcox, British producer-director, will have its world premiere in London early this summer, it was announced by Herbert J. Yates, president of Republic. Other premieres in New York, Hollywood and other cities throughout the world will follow shortly thereafter for the film in color by Technicolor, based on a Joseph Conrad story. Another picture, under the joint agreement, is set to go before the cameras early in August.

Warner Films to Play Palace in New York

Warner pictures are going into the RKO Palace theatre on Broadway, New York, making a change in policy for the house, which has been combining films and a stage show, and recently has had Danny Kaye as its chief attraction on a vaudeville only policy. The two Warner pictures which will be played are "The Blue Gardenia", produced by Alex Gottlieb, which begins April 27 and "The System", which will play the Palace beginning May 22.

Exhibitors Help Welcome Milwaukee Braves Club

When the Milwaukee Braves, baseball's former Boston National League club, arrived in Milwaukee for the first time they were greeted by a red carpet reception planned by Harold Fitzgerald, president of the Fox-Wisconsin Amusement Corp. and chairman of the Civic Progress Committee. As the Braves drove down Wisconsin Avenue they were greeted by majorettes on top of the marquees of the Fox-Strand, Wisconsin and Palace theatres. The party ended with gifts to the players.

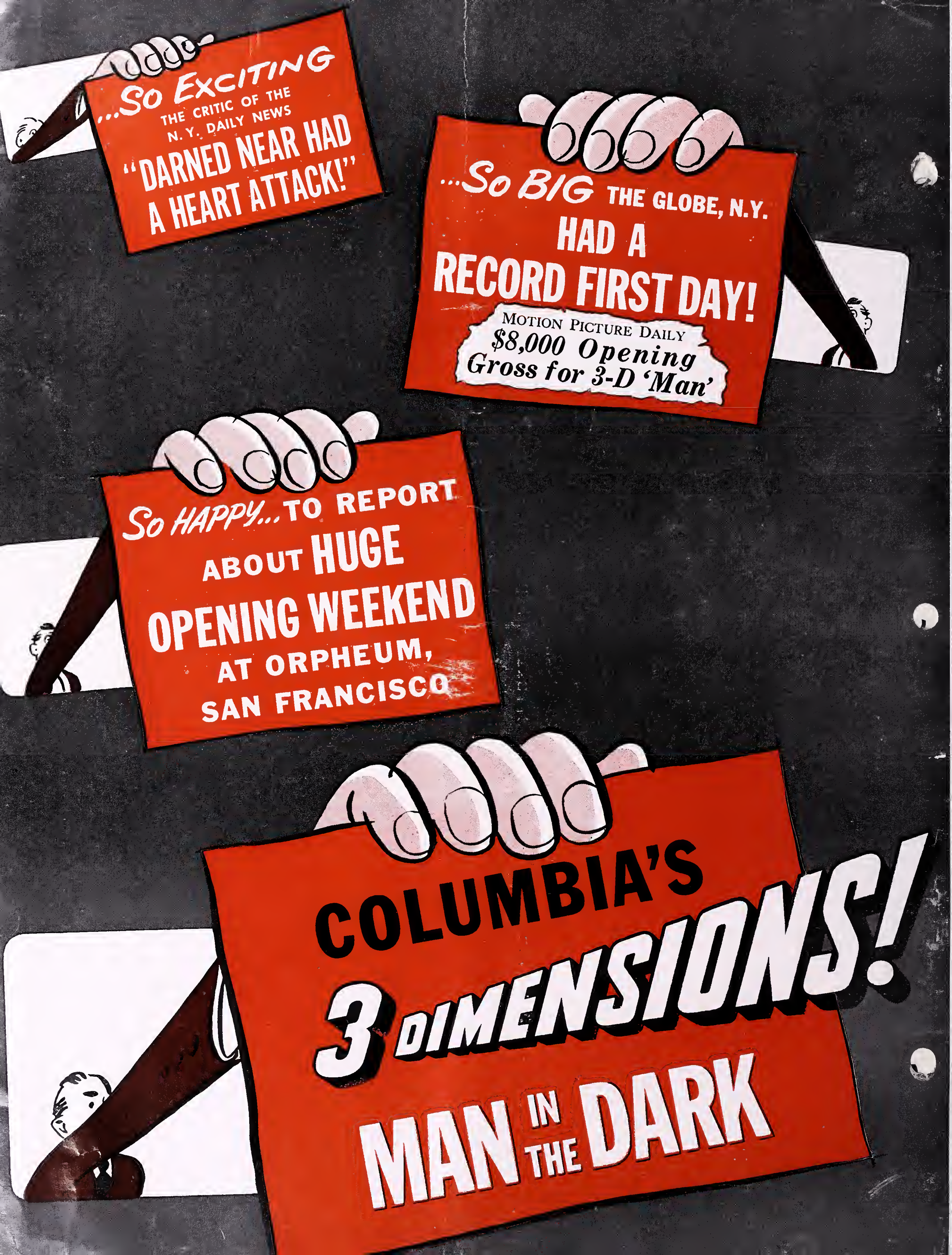
FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions, 5,827 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd (WB)	2	10	36	15	9
Above and Beyond (MGM)	12	55	21	1	–
Against All Flags (Univ.)	–	5	26	26	17
†All Ashore (Col.)	–	1	1	3	–
Androcles and the Lion (RKO)	1	1	7	7	2
Angel Face (RKO)	–	1	5	9	2
Apache War Smoke (MGM)	–	7	16	13	3
April in Paris (WB)	4	17	24	22	7
Assignment—Paris (Col.)	–	–	11	18	3
Bad and the Beautiful, The (MGM)	2	18	24	36	1
Battle Circus (MGM)	–	3	15	2	1
Battle Zone (AA)	1	10	14	4	1
Because of You (Univ.)	8	40	39	11	2
Because You're Mine (MGM)	–	12	27	35	8
Black Castle, The (Univ.)	–	1	6	9	3
Blackbeard, the Pirate (RKO)	–	5	24	15	9
Blazing Forest (Para.)	–	2	17	29	3
Bloodhounds of Broadway (20th-Fox)	2	9	32	26	4
Breaking the Sound Barrier (UA)	3	3	3	4	2
Bwana Devil (UA)	13	8	1	–	–
*Caribbean (Para.)	-	5	23	42	11
Cattle Town (WB)	-	3	12	16	12
City Beneath the Sea (Univ.)	–	–	6	4	2
Cleopatra (Para.)	–	–	1	4	9
Clown, The (MGM)	4	27	37	18	–
Come Back, Little Sheba (Para.)	6	3	2	–	–
Confidentially Connie (MGM)	–	–	6	–	1
*Crimson Pirate (WB)	1	22	59	20	5
Desperate Search, The (MGM)	–	–	14	1	2
*Devil Makes Three, The (MGM)	–	–	15	15	3
Eight Iron Men (Col.)	1	1	11	13	1
Everything I Have Is Yours (MGM)	1	18	58	24	4
Face to Face (RKO)	–	–	–	3	1
Flat Top (AA)	4	19	39	3	–
Four Poster, The (Col.)	4	2	1	3	1
†Girls in the Night (Univ.)	–	–	6	–	–
Golden Hawk, The (Col.)	–	9	21	16	4
Gunsmoke (Univ.)	1	12	10	3	–
Hangman's Knot (Col.)	2	29	38	4	3
Hans Christian Andersen (RKO)	6	2	–	–	–
Happy Time, The (Col.)	4	1	4	14	16
Hellgate (Lippert)	–	4	14	12	4
Hiawatha (AA)	–	2	8	6	–
Horizons West (Univ.)	1	6	21	17	8
Hour of 13, The (MGM)	–	7	1	2	3
Hurricane Smith (Para.)	–	6	37	25	3
I Confess (WB)	–	1	2	8	–
I Don't Care Girl, The (20th-Fox)	–	5	26	21	3
†I Love Melvin (MGM)	–	–	2	3	–
Invasion U.S.A. (Col.)	1	4	6	4	7
Iron Mistress, The (WB)	6	29	63	12	2
It Grows on Trees (Univ.)	–	1	12	35	10
Ivanhoe (MGM)	18	27	22	8	2
Jazz Singer, The (WB)	–	–	18	9	19
Jeopardy (MGM)	9	8	9	6	1
Jungle Girl (AA)	–	1	2	4	–
Kansas City Confidential (UA)	–	4	9	5	5
Last of the Comanches (Col.)	–	1	7	9	–
Lawless Breed (Univ.)	2	13	31	5	1
Limelight (UA)	–	2	–	–	4
Lusty Men (RKO)	3	18	64	9	1
Man Behind the Gun (WB)	2	5	15	4	–
Meet Me at the Fair (Univ.)	–	7	24	20	3
†Member of the Wedding (Col.)	2	–	2	1	1
Million Dollar Mermaid (MGM)	19	70	29	–	–
Miracle of Fatima, The (WB)	4	8	13	15	4
Mississippi Gambler (Univ.)	20	32	13	1	–
*Monkey Business (20th-Fox)	3	41	32	15	6
Montana Belle (RKO)	–	9	30	16	1
My Cousin Rachel (20th-Fox)	–	3	14	20	7
*My Man and I (MGM)	–	–	16	14	15
My Pal Gus (20th-Fox)	3	21	31	20	3
My Wife's Best Friend (20th-Fox)	–	1	12	27	14
Naked Spur, The (MGM)	6	27	29	3	–
Never Wave at a Wac (RKO)	3	20	9	–	–
Niagara (20th-Fox)	4	27	19	4	–
Night Without Sleep (20th-Fox)	–	–	1	9	9
No Holds Barred (AA)	–	4	14	–	–
O. Henry's Full House (20th-Fox)	1	6	20	25	3
Operation Secret (WB)	–	3	22	17	15
Outpost in Malaya (UA)	–	1	10	5	7
Pathfinder, The (Col.)	–	1	8	1	2
†Peter Pan (RKO)	4	1	–	–	–
Plymouth Adventure (MGM)	7	18	46	47	6
Pony Soldier (20th-Fox)	–	16	49	31	2
President's Lady, The (20th-Fox)	9	12	8	2	-
Prisoner of Zenda (MGM)	–	11	43	45	4
Promoter, The (Univ.)	2	2	1	–	–
Quiet Man, The (Rep.)	32	48	16	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	2	16	21	4
Redhead from Wyoming (Univ.)	–	1	26	11	1
Ride the Man Down (Rep.)	1	8	6	11	–
Road to Bali (Para.)	36	53	15	–	–
Rogue's March (MGM)	–	–	9	4	2
Ruby Gentry (20th-Fox)	10	30	10	18	5
Savage, The (Para.)	7	10	35	15	2
Seminole (Univ.)	–	12	12	1	–
She's Back on Broadway (WB)	–	4	9	10	3
Silver Whip (20th-Fox)	–	–	8	7	2
Sky Full of Moon (MGM)	–	3	2	23	7
Snows of Kilimanjaro (20th-Fox)	25	47	9	3	–
Somebody Loves Me (Para.)	2	3	46	12	6
Something for the Birds (20th-Fox)	–	1	2	16	19
Springfield Rifle (WB)	5	26	61	8	5
Stars and Stripes Forever (20th-Fox)	20	62	31	9	1
Stars Are Singing, The (Para.)	–	1	9	10	3
Steel Trap (20th-Fox)	–	5	9	29	15
Stooge, The (Para.)	29	27	10	–	–
Stop, You're Killing Me (WB)	–	–	6	24	15
Strange Fascination (Col.)	–	–	1	–	5
Taxi (20th-Fox)	–	4	4	6	3
Thief, The (UA)	1	3	10	13	12
Thief of Venice (20th-Fox)	–	2	7	5	3
Thunder in the East (Para.)	–	8	20	18	4
Thunderbirds (Rep.)	1	7	35	6	–
Torpedo Alley (AA)	–	1	3	4	1
Toughest Man in Arizona (Rep.)	–	8	10	10	2
Treasure of Golden Condor (20th-Fox)	–	3	16	13	1
Tropic Zone (Para.)	–	6	11	13	6
Turning Point, The (Para.)	–	–	30	22	14
Voodoo-Tiger (Col.)	–	1	5	1	–
Wac from Walla Walla (Rep.)	2	12	18	7	3
Way of a Gaucho (20th-Fox)	–	4	38	31	12
Willie and Joe Back at the Front (Univ.)	–	10	33	20	7
Yankee Buccaneer (Univ.)	–	10	15	13	5



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...So BIG THE GLOBE, N.Y. HAD A RECORD FIRST DAY!

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$8,000 Opening Gross for 3-D 'Man'

So HAPPY... TO REPORT ABOUT HUGE OPENING WEEKEND AT ORPHEUM, SAN FRANCISCO

COLUMBIA'S 3 DIMENSIONS!

MAN IN THE DARK

Vol. 191, No. 3

APRIL 25, 1953

MOTION PICTURE HERALD

INDUSTRY MAKES STRONG CASE FOR TAX REPEAL— CONGRESS SYMPATHETIC BUT TREASURY OPPOSED

REVIEWS (*In Product Digest*): THE FARMER TAKES A WIFE, DESERT SONG, REMAINS TO BE SEEN

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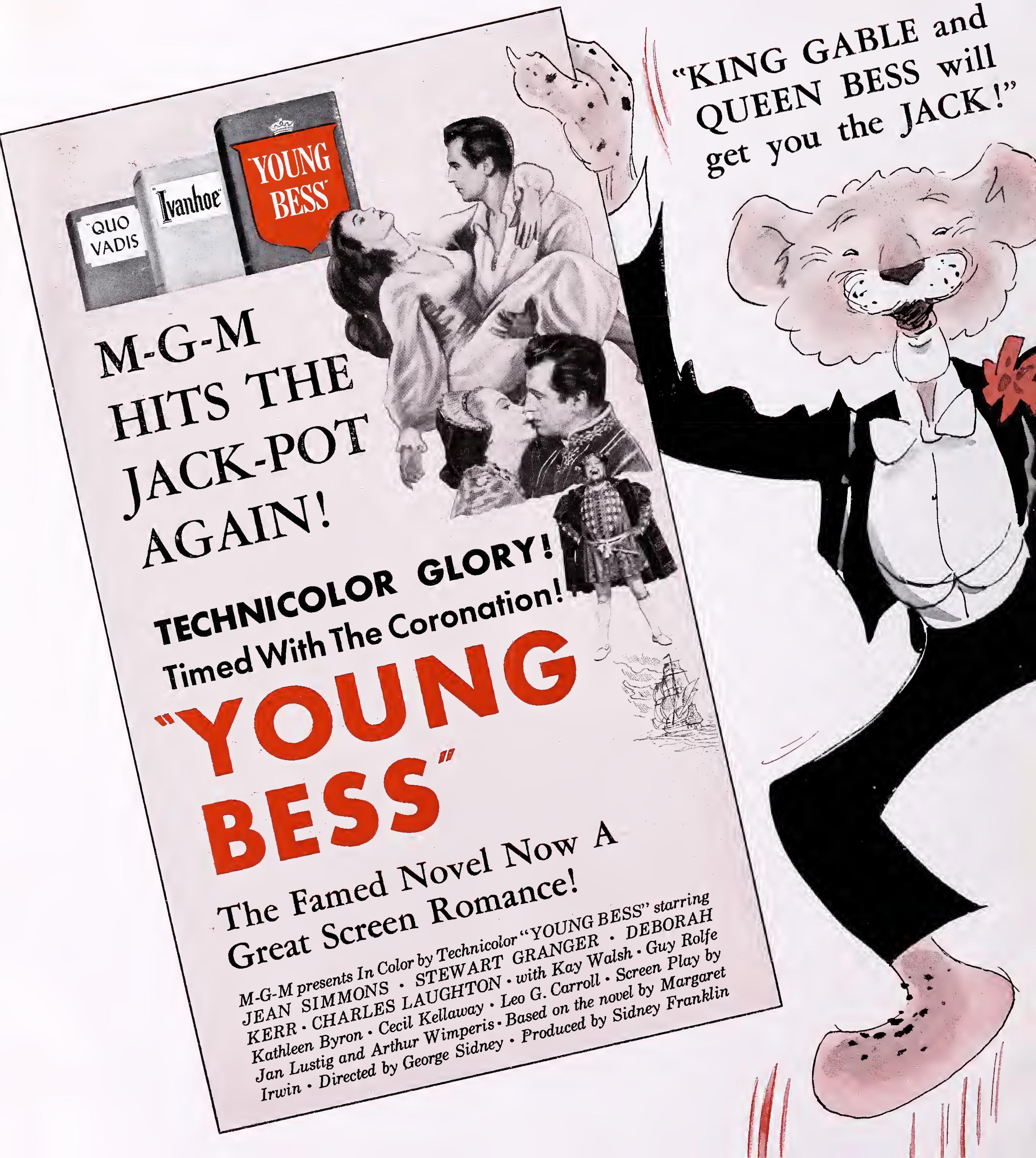
TWO OF THE BIGGEST!



"KING GABLE and QUEEN BESS will get you the JACK!"

M-G-M HITS THE JACK-POT AGAIN!

TECHNICOLOR GLORY!

Timed With The Coronation!

"YOUNG BESS"

The Famed Novel Now A Great Screen Romance!

M-G-M presents In Color by Technicolor "YOUNG BESS" *starring* JEAN SIMMONS · STEWART GRANGER · DEBORAH KERR · CHARLES LAUGHTON · *with Kay Walsh · Guy Rolfe Kathleen Byron · Cecil Kellaway · Leo G. Carroll · Screen Play by Jan Lustig and Arthur Wimperis · Based on the novel by Margaret Irwin · Directed by George Sidney · Produced by Sidney Franklin*

COMING YOUR WAY IN MAY!

Gable and his Captive bride!

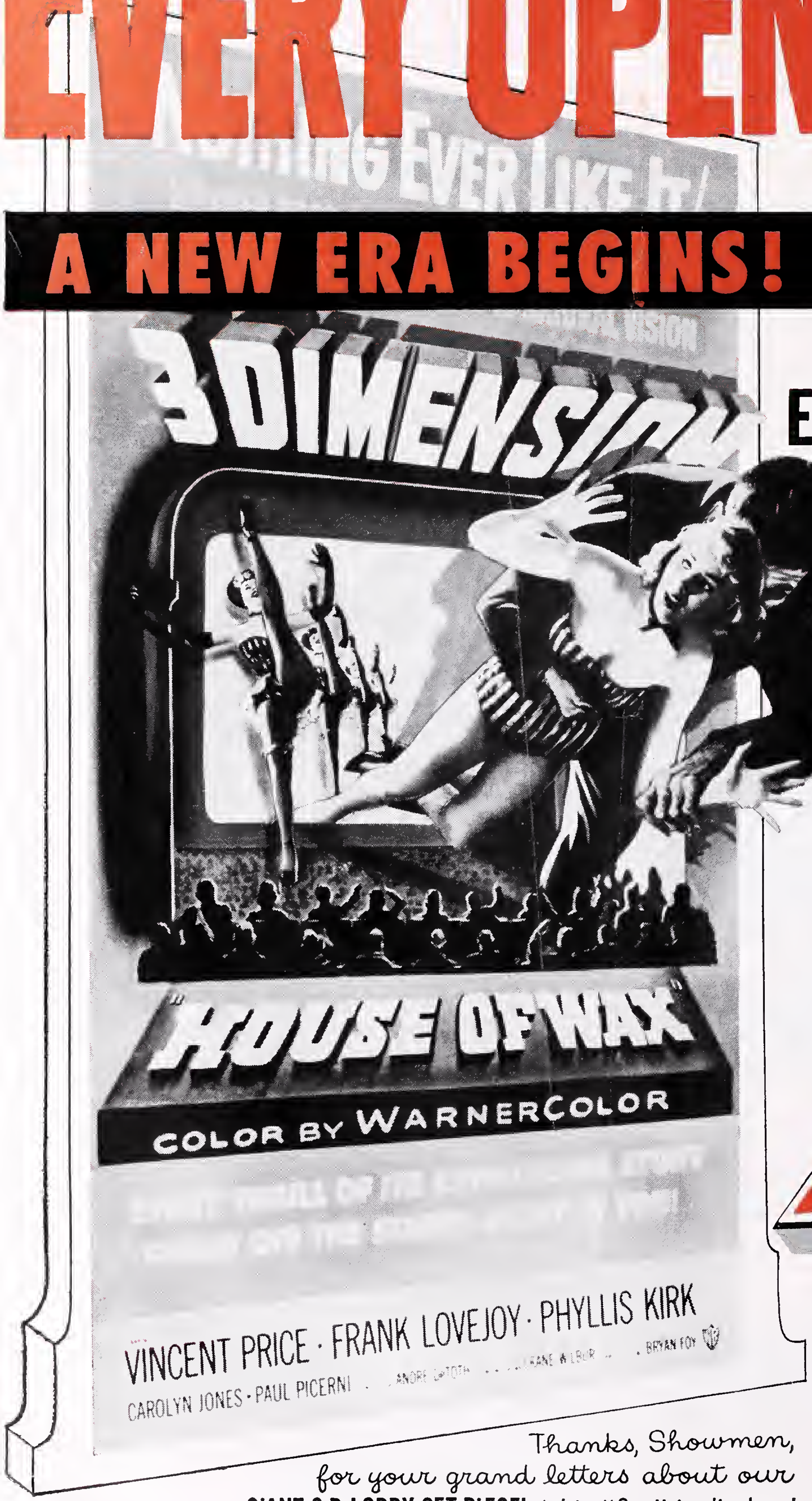
M-G-M's SCREENFUL OF EXCITEMENT!

"NEVER LET ME GO"

M-G-M presents CLARK GABLE · GENE TIERNEY in "NEVER LET ME GO" · with Richard Haydn · Screen Play by Ronald Millar and George Froeschel · Adapted from the Novel "Came The Dawn" by Roger Bax
Directed by Delmer Daves · Produced by Clarence Brown

EVERY OPENING A

A NEW ERA BEGINS! WARNERS HA


NOTHING EVER LIKE IT!
NATURAL VISION
3 DIMENSION
"HOUSE OF WAX"
COLOR BY WARNERCOLOR
VINCENT PRICE · FRANK LOVEJOY · PHYLLIS KIRK
CAROLYN JONES · PAUL PICERNI
ANDRE DeTOTH
CRANE WILBUR
BRYAN FOY

EXHIBITORS PREDICT
IT! AND NOW IT'S
NOTHING EVER SI

NATURAL VISION 3D

AS WARNE

"HOU

COLOR
WARNER

STARRING
VINCENT PRICE · FRANK
CAROLYN JONES PAUL PICERNI

Thanks, Showmen,
for your grand letters about our
GIANT 3-D LOBBY SET-PIECE! *A big "first" in displays!*
Monster, dancing girls, lettering all cut out and come right at you!
Still available—if you haven't ordered yours, do it now! 7 ft. high, full color—only $18.75 plus express.
Shipped flat — simple to erect. Order from: Display Dept, Warner Bros. Pict., 321 West 44th St., N.Y.36,

RECORD OPENING!

VE 'EM LINED UP 3 DEEP FOR 3-D!

ED IT! THE TRADE PAPERS PREDICTED

HAPPENING EVERYWHERE!

EEN ON THE SCREEN IS LIKE

IMENSION

R BROS. PRESENT IT IN

SE OF WAX"

BY
COLOR

LOVEJOY · PHYLLIS KIRK

SCREEN PLAY BY
CRANE WILBUR

PRODUCED BY
BRYAN FOY

DIRECTED BY
ANDRE deTOTH

DAILY VARIETY
"What Warners did for sound films they have repeated in 3-D!"

HOLLYWOOD REPORTER
"Will run up multi-million-dollar gross for producers and exhibitors!"

FILM DAILY
"This is the one that will bring the audiences back!"

BOXOFFICE
"Warner Bros.' first 3-D film will set this industry on its ear!"

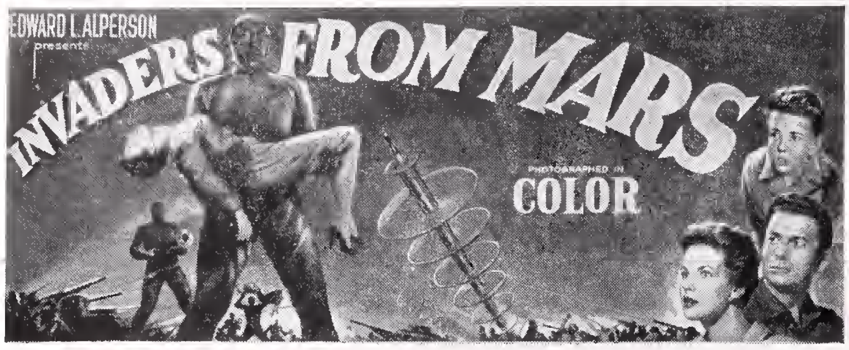
M. P. DAILY
"Demonstrates unmistakably that 3-D can be a potent force in the industry's future. A big step forward!"

FULL WEEK'S BUSINESS IN 2 DAYS! S.R.O. LINES AROUND THE BLOCK! RECORD! RECORD! RECORD!

*Paramount, New York
*Worth, Ft. Worth
*Majestic, San Antonio
Paramount, Miami Beach, Miami Beach
Lucas, Savannah
*Majestic, Houston
*Majestic, Dallas
Warner, Milwaukee
*Paramount, Los Angeles
*Paramount, Hollywood
Granada, Santa Barbara
*West Coast, Long Beach
*Fox, Phoenix
Warner, San Pedro
St. Francis, San Francisco
Paramount, Oakland

** These theatres already have installed*

WARNERPHONIC SOUND


EDWARD L. ALPERSON
presents
INVADERS FROM MARS
PHOTOGRAPHED IN
COLOR

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"INVADERS FROM MARS" MAKES BOXOFFICE HEADLINES!

RECORD OPENING IN FIRST ENGAGEMENT, BROADWAY-CAPITOL, DETROIT! SMASH OPENINGS, WICHITA and MINNEAPOLIS! Watch it next in Dallas, L.A., Chicago, Cleveland, Cincinnati, Boston!

EDWARD L. ALPERSON
presents
INVADERS FROM MARS
PHOTOGRAPHED IN
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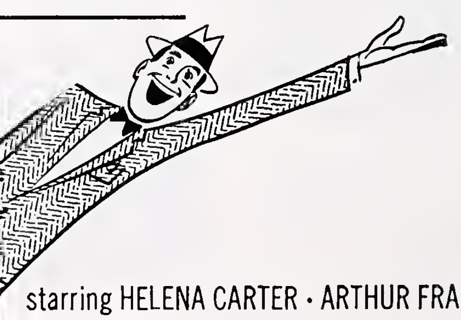

starring HELENA CARTER · ARTHUR FRANZ · JIMMY HUNT · Production Designed and Directed by WILLIAM CAMERON MENZIES · Screenplay by RICHARD BLAKE · Associate Producer EDWARD L. ALPERSON, JR. An Edward L. Alperson Production · Released by 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 191, No. 4

April 25, 1953

Eyes on Washington

ULTIMATE results of recent Congressional hearings in Washington will fundamentally influence the future welfare of every producer, distributor and exhibitor.

The most important hearing took place all day April 20 before the Ways and Means Committee of the House. The industry, for the first time since just before the Korean War began, was given a full opportunity to present its case for elimination of the twenty per cent Federal tax on theatre admissions.

Under the sponsorship of COMPO exhibitors did such a good job in presenting strong arguments for abolition of the tax to their Congressmen that more than one hundred members of the House offered to appear before their colleagues on the Ways and Means Committee to testify in favor of the Mason bill which would drop motion picture theatres from the categories on which the admission tax is applied. That rallying of members of Congress furnished eloquent evidence of the "grass roots" need for tax relief.

That many members of Congress now understand the justice of the industry's position may not be doubted. While a good beginning has been made, there is yet no cause for singing in the streets. A number of steps, each filled with uncertainty, must be taken before the tax comes off. At each of the legislative stages the bill may be killed, unless it is effectively supported.

No matter how many members of Congress agree in advance to vote for the measure lifting the tax on theatre admissions, strong opposition always must be reckoned with. The Treasury has notified Chairman Daniel A. Reed (Republican of New York) that it opposes the bill because revenue might be lost. The COMPO statement by Col. H. A. Cole and Mr. Pat McGee gave sound arguments showing that elimination of theatres from this tax not only will not cost the U. S. Treasury any money, but may actually result in increased receipts. Obviously when theatres close their doors permanently Uncle Sam loses a good tax collector.

THE week before the tax session the first hearings were held by the Senate Small Business sub-committee studying problems of independent exhibitors. After several days of testimony, Senator Andrew F. Schoeppel (Republican of Kansas) remarked, "You happen to be speaking to one member of the Senate who thinks the admission tax ought to be eliminated as quickly as possible." Judging from this, it would seem that the trade practice complaints of exhibitors, most of whom were members of Allied, had the indirect and subsidiary effect of helping the tax elimination campaign.

The chief topic for condemnation was the distributors' selling practices which have had the effect of persuading many exhibitors to increase admission prices on certain pictures. The consent and court decrees are explicit in stating that a distributor may not fix any admission price. On the other hand, in accordance with the prevailing interpretations of the decrees by the Department of Justice, there is nothing to prevent a distributor from setting a rental so high that an exhibitor must increase his admission prices or not book the film.

It is hard to understand how the Senate Small Business Committee is going to alleviate a condition affecting rental terms which basically is what is involved in increased admission price pictures. Furthermore, it is unlikely that many exhibitors would want their Government to have price setting control over any branch of the industry. Inevitably, price control in one branch would extend to price control in the other. Every manufacturer, in the very act of setting his wholesale terms, puts a floor under the retail prices unless the retailer wishes to handle the article at a loss. This is true whether or not the manufacturer is allowed to establish the retail price on a "Fair Trade" basis.

A SURPRISING bit of testimony before the Small Business Committee was the demand by Mr. Abram F. Myers, Allied chairman and general counsel, that the committee recommend to producers and distributors that they standardize on 3-D. What benefit such a recommendation could have is difficult to surmise. Lack of standards is every bit as much of a problem to the producer as it is to the exhibitor.

However, it is unrealistic to demand firm standards now when it is still unclear what is to be standardized. The whole future of the industry would be unnecessarily jeopardized at this time if, by ukase or "smoke-filled room" agreement or otherwise, standards would be set for one form or another of 3-D requiring glasses or for some more or less expanded wide-screen to the exclusion of all other systems and methods. The industry needs to work out the right solution. That will take time. It cannot be properly arrived at by either individual decision or by a governmental recommendation. It must be a decision made with the full help of the public after theatre-goers look at each of the major techniques.

* * * *

From Washington the industry needs and is entitled in justice to elimination of the discriminatory and unfairly burdensome tax. Also any reasonable guidance on easing the difficult buyer-seller relationship, complicated by decrees subject to varying interpretation, would be appreciated. So far as standards concerning 3-D and wide screen, let the Government officials—in all departments—do their recommending as all other Americans, by their patronage at the box office. —*Martin Quigley, Jr.*

Letters to the Herald

3-D and Its Problems

To George Schutz:

I wish to congratulate you on your clear and level-headed article in the Motion Picture Herald of January 31, 1953 (page 12) about 3-D problems.

As a 3-D film consultant traveling all over the Continent and head of the seven-year-old private Continental 3-D research group, VeriVision Holdings, it may be of some interest to you to have some comments by me from this side of the Atlantic.

Nothing is more important than Standardization, as was recently stressed by the president of the Theatre Owners of America, and to arrive as quickly as possible at even provisional standards about such subjects as: 1) names and symbols; 2) 3-D filmstrip dimensions; 3) 3-D projection methods and projectors; 4) 3-D shooting methods; 5) 3-D cameras.

If this is not done now, the greatest troubles for the exhibtors all over the world will arise. It should be remembered that this standardization must be an international affair. As the U. S. film industry earned some 160 millions of dollars from abroad in 1952, it cannot be tackled in U. S. A. alone.

There is more reason for this since careful investigation of present Hollywood 3-D producing methods seems to indicate that some very important European inventions have not been recognized there in the tremendous commercial rush to be among the first.

As the late unlamented Goering used to say, "First shoot, then talk"; this seems to be the leading Hollywood motive at present.

* * * *

Although the matter of shooting and the system used are not the direct domain of the exhibitor, he is, nevertheless, vitally interested in the results. When the patrons complain about eyestrain, headaches, distortion and uneven depth impression in the front, as compared to the back of the theatre, the exhibitor is the man who has to cope with these complaints, which also affect his box-office. In the very near future he shall have to learn to distinguish a really good 3-D film from a bad one (from a 3-D point of view only). Just as he is, or should be, an expert on story, cast, sound, color appeal, etc., he should become one in 3-D.

In the present feverish state of affairs everything having "depth" is thrown onto the screen, but he who looks at this scene at 3,000 miles distance, with a detached, but by no means disinterested eye, can already clearly see that radical changes in 3-D shooting methods are very necessary.

The first two 3-D programs shown in the U. S. recently are, with all due respect to the initiative of their makers, very bad examples indeed of what 3-D could really be. There is a very heavy responsibility involved, not to spoil the public's goodwill in the matter of 3-D.

* * * *

Now that the U. S. film industry is planning or starting upward of fifteen 3-D films, there is really no time to lose to decide about the best 3-D shooting rules. Really satisfactory 3-D shooting is neither so simple as Natural Vision's Mr. Gunzburg would have us believe, nor is it as complicated as Tri-Opticon's Spottiswoode Brothers have made out in the October, 1952, SMPTE *Journal*. As usual, the truth is in the middle.

Any exhibitor will agree that a good 3-D film should have the following characteristics: a) full natural depth, independent of the type of shot and independent of the type of subject (also newsreel type subjects must be possible); b) full natural depth, regardless of whether one sits in the front or in the back of the auditorium; c) no observable distortions; d) the absolute minimum of eyestrain, or no eyestrain at all; e) depth-continuity throughout the picture; f) the 3-D pictures should remain in the screen and extend from there backward. Only for special effects should they come out in front of it; g) the depth should generally be natural but for special effects, e.g., a man pointing his gun at the audience, the depth should be exaggerated (which is not the same as the point under f). For the benefit of the producer, the following should be added: h) a picture should be relatively simple to shoot—no complicated calculations to be made before each shot, nor the use of separate calculating disks or machines; i) no necessity to correct the depth when printing; j) exaggeration of depth on purpose, in a fully controllable way; k) no cutting restrictions on account of 3-D.

Knowing the state of the art of 3-D film-making on the Continent, I think that the exhibitor may already fully demand 3-D films which have all the points, *"a"* through *"g,"* which are shot as much as possible in a wide angle technique and have many closeups and medium shots, as these are the most impressive part of 3-D films.

There is also no need for restrictions as to tracking shots. In fact, the exhibitor could already have a much better 3-D product if he stimulated the film-producing companies to look in a wider circle for a suitable 3-D shooting process than just in the U. S. and England alone.—*FRANK A. WEBER, The Hague, Holland.*

MOTION PICTURE HERALD

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3-D is the star of forthcoming SMPTE spring meeting Page 12

CINERAMA arranges to make its screen considerably larger Page 12

INDUSTRY'S strong tax relief case wins Congressional support Page 13

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 16

3-D pictures continue to draw strong grosses on Broadway Page 16

MULVEY is honored at luncheon marking 30th year with Goldwyn Page 17

KIRSCH is told by majors films available in regular process Page 17

SKOURAS meets the press and explains the Green situation Page 20

RAIBOURN urges "gradual change" for the good of the industry Page 21

AB-PARAMOUNT Theatres quarter net profit is $5,732,000 Page 21

SENATE committee told exhibitors are "scared" to testify Page 22

WOLFSON insists arbitration is vital to industry operation Page 22

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SERVICE DEPARTMENTS

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ON THE HORIZON

FINANCIAL evidence of the upturn in the first quarter of 1953 is accumulating. This week Loew's Inc. issued their statement for the 16 weeks ended March 12 showing a net profit of $1,839,523 compared with $1,647,977 for the corresponding period of 1952. Gross sales and operating revenues for the 16 weeks were estimated at $55,853,000 compared with $55,121,000 for 1952.

► Spyros Skouras, 20th Century-Fox president, at his press conference in New York last week confirmed a report that the company was departing from its announced policy of making all future productions in CinemaScope for the filming of "Water Front," to be produced personally by Darryl Zanuck and directed by Elia Kazan. The film, scheduled to go before conventional cameras in July, said Mr. Skouras, represents a "previous commitment."

► As an economy move RKO has ordered the discontinuance of exhibitor trade screenings wherever possible. Branch and district managers have been advised that there may be certain situations where the screenings will have to be continued, particularly in bidding or competitive spots where exhibitors insist on seeing a picture before negotiating. In these situations managers have been instructed to invite exhibitors to screenings being held for exchange staffs or for publicity reasons.

► An all-time record for a 14-week run at the RKO Palace theatre in New York has been set by Danny Kaye. By the time his run ends April 26, he will have grossed $893,630. The management has extended his engagement three times since he opened January 18. Now Danny returns to Hollywood to fulfill motion picture commitments.

► A House Judiciary Committee decision to tie a bill setting up a uniform Federal statute of limitations on private anti-trust damage suits together with another bill to give courts authority to award less than treble damages will probably have the effect of killing both bills, Washington observers believe.

► "The drive-in theatre is rapidly becoming a community asset. You must vigorously protect the high standards you have set for your drive-in theatre—you must be constantly vigilant to see that the new people who come into our industry are properly indoctrinated and do nothing to damage the reputation you have worked so hard to maintain."—Robert J. O'Donnell at the Texas Drive-in Theatre Owners Association convention held last week in Dallas.

► Arguing that the independent producer must be given an opportunity to recoup his investment on high budget pictures of unusual quality, Samuel Goldwyn this week answered exhibitor criticism of the terms at which "Hans Christian Andersen" is being offered. "I believe in a completely free and open market for pictures for buyers and sellers alike where the basic standard of price is the value of the product to the ultimate consumer—the public," he said. "I have fought hard and expect to continue to do so against any artificial barriers which interfere with open competitive conditions under which I can sell my pictures and the public can exercise its freedom of choice to see them or not."

► If the economic pressure currently bringing about retrenchments and curtailments in major studios continues unabated for long there is considerable likelihood that contract producers will be found converting to what may be termed pseudo-independent status. A goodly number of them discussed the matter at length Monday at a luncheon meeting of the Screen Producers Guild, the consensus being that a producer is better off by and large if he takes a percentage-participation in a picture over which he is also given control, from casting through marketing, than he is on straight salary.

A Full Century Old, Exhibitor Is Looking Toward New Horizons

A. A. Spitz, long ago.

The oldest active exhibitor on record in the world today, Abraham A. Spitz, will celebrate a century of living at a birthday party given in his honor May 1 at the Hotel Sheraton-Biltmore in Providence. Proof of Mr. Spitz's vitality—and example to his younger colleagues—is given in his office hours, which are early morning to 4 P.M. every day.

One hundred years ago, he was born in Bangor, Me. His first experience in show business came as a very young man when he became manager for M. B. Leavitt's Gigantic Minstrels. This taste for the industry never left him. Several years later he borrowed $25 and started his own successful minstrel show, which included boxing exhibitions given by John L. Sullivan.

After operating a theatrical agency in Boston, Mr. Spitz became manager of the Pawtucket, R. I., theatre. He later took over the lease of the old Lathrop Opera House in Providence, where the Keith-Albee now stands. He transformed this theatre into the Nickel, which the venerable exhibitor claims was the first regular motion picture theatre in this country.

His next big achievement came when he constructed the old Empire, a well-known film and vaudeville palace in Providence which was torn down in 1915 to make way for a boulevard. Since then he has owned or operated a succession of successful theatres. In 1932 he became associated with Judge James Dooley and in 1938 he joined forces with Ralph Snider.

Today he is in fine health and looking forward to his birthday celebration.

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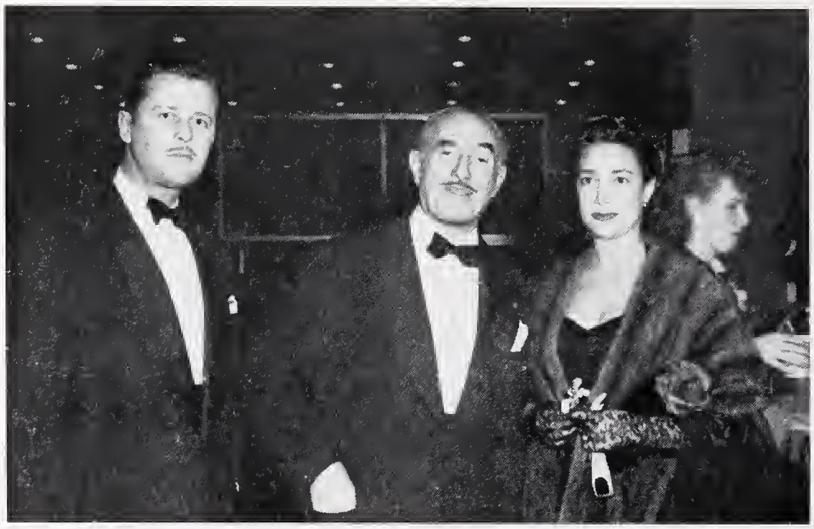
This week in pictures



3-D DAY in Los Angeles, as Warners' opened its "House of Wax" with an around the clock affair at the Paramount Downtown. At the "Stars' Premiere," the eight o'clock showing, are, above, Jack Warner, production chief, his daughter, Mrs. Bill Orr, and Mr. Orr, left; and, left, Harry M. Warner, president of the company, and Mrs. Warner.

by the Herald

PLANNING the 1953 Joint Defense Appeal; the scene at a New York luncheon last week, with Edwin Weisl, film division associate chairman, speaking, and William German, chairman, presiding. The drive for funds will begin in mid-June, those present decided. Mr. Weisl spoke of the need for money, and stressed that the JDA's work buttressed the American way of life.

FISHING is the topic, as Wometco circuit's Sonny Shepherd, Universal-International's vice-president, William Goetz, and that company's retired sales chief, Billy Scully, meet at the Roney Plaza, Miami Beach.

by the Herald

ANNA MAGNANI comes to town—New York. One of several parties sponsored by Italian Films Export was at the Savoy Plaza. Miss Magnani is publicizing the American premiere of her latest starring vehicle, "Bellissima."

by the Herald

ROBERT HENRY, center, is shown in New York planning his new theatre, the Queen Elizabeth, Montego Bay, Jamaica, West Indies, with J. Robert Hoff, left, president of the Theatre Equipment and Supply Manufacturers Association, and Walter La Chicotte, New York equipment exporter. The 1,000-seat house will cost $100,000, invested by local people.

TEXAS DRIVE-
THEATRE OWN ASS
CO TI

IN DALLAS, at the Texas Drive-In Theatre Owners Association convention, left: Jack Farr, Claude Ezell, Robert J. O'Donnell, and Charles Weisenburg.

by the Herald

ARLENE DAHL and Fernando Lamas, stars of Paramount's "Sangaree," as they met the press, over cocktails, in New York last week.

NAT LIEBESKIND, right, this week became vice-president and general manager of International United Films, New York, distributing foreign product. Mr. Liebeskind has had a long career as distributor and exhibitor here and abroad.

by the Herald

ON THE SET of Paramount's "Those Sisters From Seattle," star Teresa Brewer welcomes W. D. Washburn, left, Park Theatre, Wautoma, Wis., and Bernard Okun, Biltmore Theatres, Toronto.

3-D THE STAR OF SMPTE MEETING

All Aspects of New Medium to Be Examined During Sessions in Hollywood

Papers on 3-D, wide-screen and stereophonic sound systems will be given featured importance at the 73rd convention of the Society of Motion Picture and Television Engineers getting under way Monday at the Hotel Statler in Los Angeles and running through May 2. A record turnout of producers and directors is expected for the meeting, which originally had been scheduled to end May 1.

Jack Servies, SMPTE convention vice-president and vice-president of National Theatre Supply, said in New York this week that 61 technical papers and demonstrations of many new film processes, including Cinerama, CinemaScope and Universal's process for giving an illusion of depth to conventional films, were on the schedule.

Many Television Papers

The advance program also shows many television papers on the docket for the television engineers who will meet during the week at the Los Angeles Biltmore Hotel with the National Association of Radio and Television Broadcasters.

Among the speakers will be Mitchell Wolfson, former president of Theatre Owners of America, who, on the opening day of the convention will discuss 3-D, wide screens, theatre television and drive-ins. The technical sessions will include addresses by Dr. Harvey Fletcher, an authority on sound and hearing; R. A. Sherman, of Bausch & Lomb, on stereo vision; and J. A. Norling, R. J. Spottiswoode and A. J. Hill in a panel discussing stereo production and exhibition.

A screen brightness symposium and papers on drive-ins are designed for the interest of equipment men and exhibitors, particularly an address by R. L. Estes, of Eastman Kodak, on "effects of stray light on projected picture quality." Also offered will be many papers on high-speed photography in industrial, military and aircraft research.

To Speak on Telemeter

Speaking on the second day of the meeting will be L. N. Ridenour and G. W. Brown, of International Telemeter Corporation, an affiliate of Paramount Pictures, who will attempt to show the practicality of motion picture distribution through pay-as-you-see home television.

The following are the highlights to be featured in the day-by-day sessions of the convention:

April 27: Stereophonic sound; stereophonic motion pictures, with descriptions of current processes in use by Paramount, Warner Brothers, MGM, and RKO Radio, with demonstration films.

April 28: Television session at CBS Television City, including an address on the increasing of the efficiency of television station operation by R. A. Isberg, Palo Alto consulting TV engineer; stereoscopic motion picture symposium; television session including talks on Telemeter, a progress report on NTSC color and closed circuit video recording.

April 29: Drive-in theatre and film editing session; high speed photography field trip to Naval Ordnance Test Station's Morris Dam Facility at Azuza; symposium on screen brightness.

April 30: Open house at Hollywood Film Laboratories; General session covering reports on a self-blimped reflex 35mm motion picture camera, 16mm and 8mm motion pictures, and film dimensions; and a film processing session.

May 1: Sound recording and reproduction session; high speed photography session; and wide-screen picture and stereophonic sound session at the 20th Century-Fox, Western Avenue studios.

CinemaScope Is Shown At New York Roxy

The first demonstration of 20th Century-Fox's CinemaScope wide-screen process in the east was held Friday morning at the New York Roxy theatre. Following this demonstration the company planned showings in Philadelphia, Detroit, Chicago and Boston. The showings will be extended to 11 other key cities during the next two months. Earl Sponable, director of research for the company, arrived in New York from the coast this week for the demonstration.

Rename 3-D Shorts

The three-dimensional shorts produced in England by Stereo-Techniques and distributed here by Sol Lesser, have been renamed "Royal Flush."

AT&T Links TV Line

Station KTNT-TV in Tacoma, Wash., has been linked to the national network television hookup by a new microwave placed in service by the Pacific Telephone and Telegraph Co. and the long lines department of A.T.&T.

Buy California House

E. A. Giannaros has purchased the Clovis theatre, Clovis, Cal., from Mr. and Mrs. H. Bradley Fish. Mr. Giannaros, who has traveled extensively throughout the world, has served as an engineer in private practice as well as for the national government.

Cinerama Gets Bigger

A king-sized Cinerama screen, larger than the ones currently in use in the New York and Detroit engagements, has been installed for the Los Angeles engagement of "This Is Cinerama," opening April 29 at the Warner Hollywood theatre.

The screen measures 27 feet high and 74 feet from side to side, compared to the 22 by 64-foot screens previously used. The company announced that the latest installation is expected to provide the prototype for future engagements of the process.

Announced during the week as the locale for the fourth engagement of the Cinerama program is the Palace theatre in Chicago. Arrangements were concluded by Joseph Kaufman for Cinerama Productions and Otto Eitel and James Costen for the Palace, where the installation is expected to be ready for a July opening.

The Los Angeles premiere, incidentally, is being preceded by a saturation campaign of radio and TV spot announcements and will be covered exclusively by NBC television crews. Because of the demand for tickets, a second premiere, with all the trimmings, will be held the following evening also.

MGM Plans Installation of Wide Screens Abroad

MGM will install its new panoramic screen (aspect ratio: 1.75 to 1) in all its overseas theatres, Arthur M. Loew, president of Loew's International, announced this week in New York. Mr. Loew said a test engagement of the new screen, designed to give a "new look" to conventionally photographed product, at Liege, Belgium, had proved successful, critically and box office-wise. The feature, "Ivanhoe," did 127 per cent more business at the Liege engagement than at the MGM Antwerp theatre where it was projected in the standard way. Beside the new screen, all that was needed for the Liege showing, said Mr. Loew, was a lens having a focal length of 3.75 instead of the regular 5.25, and a slight alteration in the aperture plate.

SMPTE Not Testing 3-D, Wide-Screen Equipment

There will be no testing, rating or endorsing of any 3-D or wide-screen equipment by the Society of Motion Picture and Television Engineers, it was announced by Boyce Nemec, executive secretary. Mr. Nemec said this statement was made to clear up reports the organization had received that it is testing and approving 3-D products.

Plan CinemaScope Film

"Sitting Bull," to be produced by W. R. Frank and directed by Sidney Salkow, will be the first independent production to be made in the CinemaScope process. United Artists will distribute the film, in color by Technicolor.

STRONG INDUSTRY TAX CASE WINS SUPPORT

Treasury Is Opposed to Relief Now, But Trade Gets Favorable Hearing

by J. A. OTTEN

WASHINGTON: The Treasury Department this week went on record as opposing at this time an exemption for film theatres from the admission tax. The stand, not unexpected, was made known to the House Ways and Means Committee even as committee members heard the industry present its well-documented cast Monday in Washington for the repeal of the 20 per cent Federal levy.

Questioning from committee members through the day-long hearing showed that not only were the members familiar with theatre conditions and problems in their own districts, but that many seemed to favor the Mason bill, which would give motion picture theatres relief.

Meanwhile the committee was told by the Council of Motion Picture Organizations in a joint statement filed by Col. H. A. Cole and Pat McGee that the survival of the motion picture theatre rests on the removal of the tax.

The effect the Treasury viewpoint will have on the voting is a big question. The Treasury position was not made public at the hearing but was sent privately in a letter to committee chairman Reed (R., N. Y.). Committee officials refused to make the letter public but it was learned the Treasury's stand was that the bill would lose too much revenue at a time the Treasury is badly in need of dollars, and that the bill must be blocked.

Even if the committee should report out the bill, the Treasury's opposition means trouble for the measure further along the legislative path, such as in reaching the House floor or in passing the Senate.

Expects Measure to Be Reported Out

Chairman Reed said he thought the Mason bill would be reported out by his committee, but that he could not say just how soon. He indicated he might not report out this bill or any other until the House leadership permits a House vote on his bill to reduce individual income taxes.

Rep. Dingell (D., Mich.) pointed out that he had introduced a bill similar to Mason's. Rep. Mills (D., Ark.) after the hearings said he thought the industry had "made a good case" and that the bill would be reported favorably out of committee—"if Reed ever calls a session to take it up."

Rep. Camp (D., Ga.) said the "industry is sick." Unless it can get some relief, "until it organizes its forces, the industry as a whole will practically fail."

SEES 5% LOCAL TAX IF FEDERAL IS REPEALED

***WASHINGTON:* A spokesman for the American Municipal Association declared that cities would not levy more than a five per cent theatre admissions tax if the Federal levy were repealed. Randy H. Hamilton, AMA Washington director, strongly urged the House Ways and Means Committee to repeal the 20 per cent admissions tax. Asked how theatres would benefit if municipalities put on a tax once the Federal impost is removed, he said: "I am certain that the tax would not be more than five per cent."**

The hearing opened with a screening of COMPO's "The Case Against the 20 Per Cent Admissions Tax," a special picture emphasizing darkened marquees. Each member of the committee was told how many theatres had closed in his own district and the effect of the closings on other businesses was played up. The commentary pointed up the decline in total receipts, showed individual exhibitors telling how much they are losing and how much they pay in admissions taxes. The industry was not asking a special favor, the film pointed out, since it would still pay dozens of income, license and other taxes.

Contends Exemption Would Mean No Loss to U. S.

Exempting theatre admissions from the 20 per cent tax would not mean a Treasury loss, the film said, and showed how an exemption would stimulate an increase in attendance which would bring more money into the Treasury through increased corporate and individual income tax collections.

Following the film, spokesmen for COMPO presented the rest of the industry case to the committee. Mr. Cole, former Allied States Association president; Mr. McGee, Theatre Owners of America vice-president; and Robert Coyne, counsel for COMPO, were assisted by Alfred Sindlinger, research expert, who worked up the statistics which were presented to the committee and which showed the current precarious conditions in the industry. Mr. Cole and Mr. McGee filed COMPO's formal prepared statement and spoke briefly but effectively.

Mr. Cole emphasized that while theatres closed at the rate of three a day in the first three months of this year, closings dropped to less than three a week when the Mason bill hearings were announced. "This reflects the hope that the hearings would bring relief. What would happen if the trend again goes the other way, God knows."

Rep. Dingell declared he "couldn't think of anything more useless" than a closed theatre. "As a motion picture house comes into a block, business rises," he said. "As it closes, business drops in the community and especially in the block." The 20 per cent tax, he went on, "was a super-duper sales tax which is a curse and which is unfair. I suggest that the motion picture industry get together with other businesses under a similar handicap and come here to Congress and fill our Congressional halls with your people in order to show Congress how you feel about this excise tax."

The plea by COMPO for the tax elimination pointed up the assertion that if the admission tax is removed, the resultant collateral taxes from the film industry will more than compensate the Treasury.

Highlights of the industry's arguments before the committee were:

1. The admission tax has preempted for the Government most of what would have been a normal price rise in theatre tickets during the period of inflation, thus enfeebling the financial structure of the industry.

2. Since 1946, in contrast to unprecedented national prosperity, the motion picture industry has been on a disastrous downgrade.

3. The admission tax returns to the Government decreased from $300,000,000 in 1946 to $211,000,000 in 1952.

4. A total of 5,038 theatres have closed since 1946 and are closing at the rate of three a day.

5. If the admission tax is not removed, a total of 5,347 theatres, or 29.2 per cent of all theatres now open will close in the next 12 months.

Pointing out that the figures collected for the presentation were assembled by Sindlinger and Co., a statistical organization, Mr. Cole and Mr. McGee said that the statistics, which had been submitted to the Treasury and the Joint Committee on Internal Revenue Taxation, had drawn no serious criticism from either of the government agencies.

On Monday 43 Congressmen and one Senator testified before the Ways and Means Committee in favor of the Mason bill.

During the past week two more New York newspapers came out editorially for the repeal of the tax. The *New York Daily News* and the New York *Journal American* both pointed out the unfairness of the 20% admission tax.

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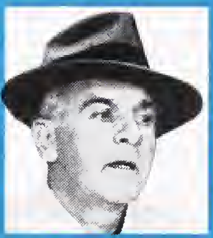
WALTER WINCHELL



TELLS THE WORLD IN NATION-WIDE ABC-TV TELECAST!

" 'Titanic' is Titanic! Great and thrilling story! Skillfully filmed by one of Hollywood's greats!"

ED SULLIVAN

TELLS THE WORLD ON CBS-TV!

Millions coast-to-coast will see first public TV preview of highlight "Titanic" scenes on May 10th telecast of ED SULLIVAN'S top-rated show, "TOAST OF THE TOWN"!

HEDDA HOPPER

TELLS THE WORLD IN NATIONALLY SYNDICATED COLUMN!

"Clifton Webb's best role!"

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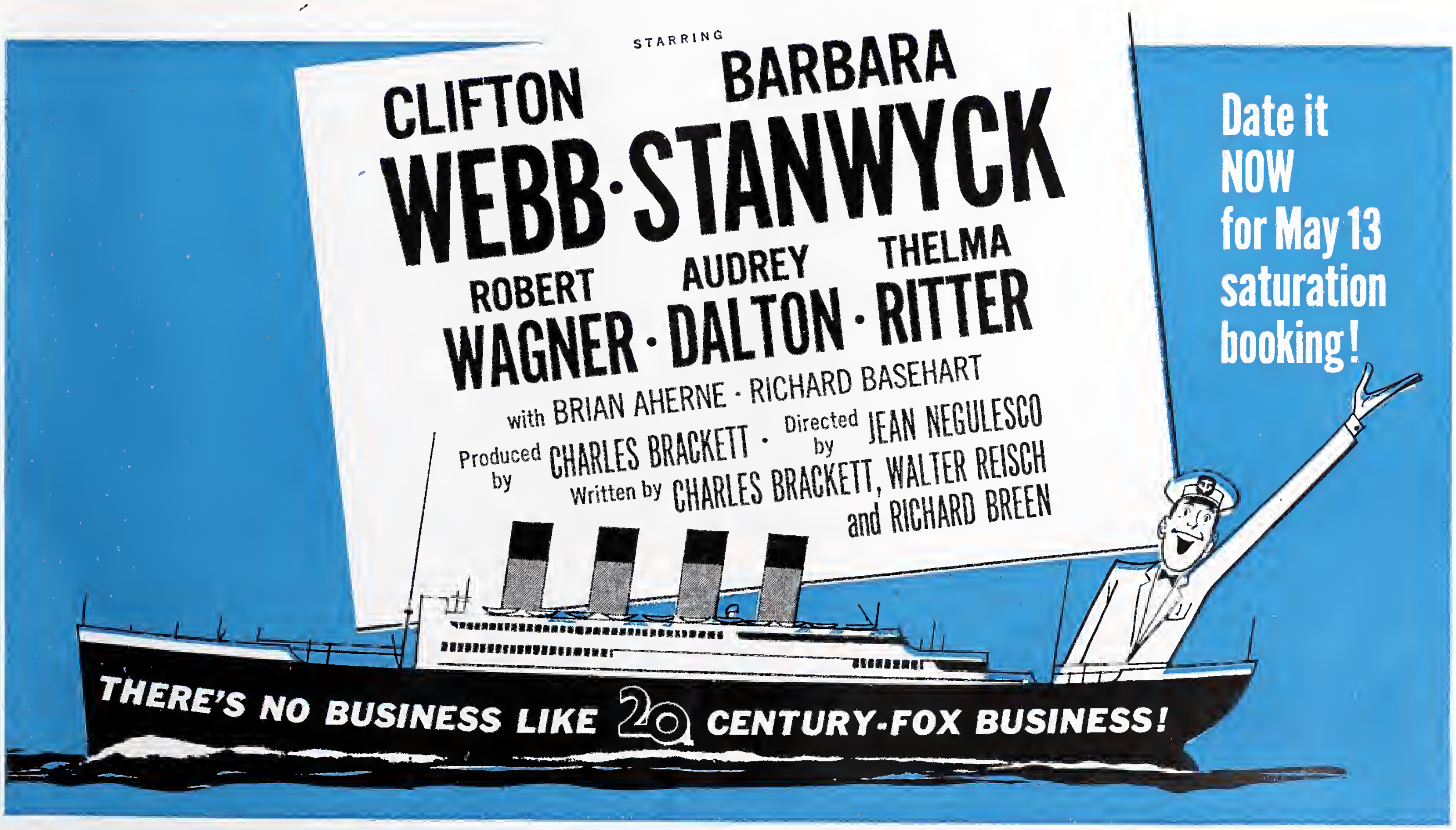
at Chinese, L.A.!

all Me Madam"!



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CLIFTON WEBB · BARBARA STANWYCK

ROBERT WAGNER · AUDREY DALTON · THELMA RITTER

with BRIAN AHERNE · RICHARD BASEHART

Produced by CHARLES BRACKETT · Directed by JEAN NEGULESCO

Written by CHARLES BRACKETT, WALTER REISCH and RICHARD BREEN

Date it NOW for May 13 saturation booking!

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

Terry Ramsaye Says

COLOUR COMPLICATIONS—If one is to take at par the enthusiastic advance reports on the latest demonstration of Radio Corporation of America's natural colour television, the amusement institution is confronted with a magnificent set of new impending disturbances. It is represented that the RCA system is totally compatible, meaning that it delivers an image which can be received in black-and-white by existing sets without attachments. It is also indicated that reception in colour will require a new receiver.

This will pose a pretty problem in the matter of advertising sponsorships, what with the uncertainty of the amount of more costly distribution of colour in varying sales areas. The bookkeeping might be intricate, and even now the costs of television production are producing important sponsorship problems.

The tenor of official utterances would indicate that television is not in really super-heated headlong haste about getting colour into mass operation. Meanwhile as it impends it adds not a little to the concerns of the motion picture which must contrive to live with television, come what may. It also seems highly probable that in time there will be a perplexing wrestling to be had over 3-D in television.

All that, however, is unlikely to be coming with a rush. It will have to percolate, for a while.

* * *

THE CHAPLIN MATTER—The exile of Charles Chaplin became a formal fact on April 10 when, as now revealed by the Department of Justice in Washington, he surrendered his re-entry permit in Switzerland. He is a British subject. He had been for forty years a resident of California, the whole of one of the most creative of screen careers.

This is an unhappy ending, with which we properly may be no more content than he. He is the while, it has been made apparent, welcome in his native Britain and received in high places. Doubtless the British Government knows quite as much and probably more about Mr. Chaplin and his politics than we do.

Some of the observations of the conservative *New York Times* are relevant. When the Justice Department took the remarkable step of announcing two days after Mr. Chaplin sailed for Europe that his right of re-entry would be challenged, *The Times* remarked: ". . . unless there is far more evidence against him than is at the moment visible . . . the United States will not dignify itself or increase the national security if it sends him into exile." The sequel comment in the same paper includes: "We hold no brief for Mr. Chaplin's private life or public views, but there is something just a little ridiculous in the United States of America indicating it is frightened of Charles Chaplin."

At the time, two months before the national election, that the Department of Justice made its remarkable headline commanding announcement about Chaplin, it was having some conspicuous troubles of its own.

* * *

BIG 3-D PERIL—Motion picture making is of course an art, but some expert technological attention can help. Consider the problem of the closeup and exaggerated perspective in the tri-dimensional processes. Herbert Barnett, who carries the imposing authority of the presidency of the Society of Motion Picture and Television Engineers, and also the executive vice-presidency of Cinerama, Inc., in a recent speech revealed some possibilities.

"Closeups in stereo films," he observed, "must be handled as tenderly as bombs.

"For example, in a 3-D short now in distribution, a famous ballet dancer pirouettes in a medium shot. As her outstretched arm swings toward the camera, it suddenly elongates from its normal twenty-five inches to 8½ feet. Everyone in the first ten rows ducks. Imagine what would happen if Miss Jane Russell . . .!!!"

It would be a hit.

* * *

THE HARDY SCOT—In this period of high sensitivity about racial reference in films, the printed page and mass-communications in general, by a casual Sunday thumbing of magazines and newspaper and their advertising one is impressed with evidence that the Scots do not care a damn. The Scot in kilts is conspicuously used as a symbol of thrift and economy, even to penuriousness jokingly treated in word and picture. To do the like of that about any other of our racial components would bring outcries from organizations and violent protesting letters charging discrimination. The reason: the Scot, commonly a decided individualist, is not on the defensive and is belligerently, independently tending to his own business, without crying out loud. As a policy it works.

Broadway Likes 3-D

Patrons along Broadway in New York this week continued to show more than usual interest in 3-D films, with the result that Warner Brothers' Natural Vision feature, in WarnerColor and WarnerPhonic sound, "House of Wax," at the Paramount continued its pace-setting with a second week total of approximately $118,000.

Columbia's "Man in the Dark," also was doing well. A good $15,500 was recorded for the second weekend and $23,500 was forecast for the entire week.

Meanwhile, from other parts of the country, reports continued to come in on other, record-breaking "House of Wax" engagements. The attraction broke all existing house records in Milwaukee, Dallas, Houston, Fort Worth and San Antonio. In a double premiere engagement at two Miami houses, the film broke the out-of-season opening records.

Warner officials took time out from counting at midweek to announce that 13 additional theatres throughout the country had contracted for use of WarnerPhonic sound systems. This brings the nationwide total at present to 59 theatres.

Red Sox Baseball Team Jimmy Fund Sponsor

The Boston Red Sox Baseball Club has accepted the invitation of the Variety Club of New England to join with the motion picture industry as co-sponsors of the Jimmy Fund charity drive. The executive director of the Jimmy Fund, William S. Koster, said that Joe Cronin, general manager of the Red Sox, will serve as general co-chairman representing baseball, and Martin J. Mullin, president of the New England Theatre Corporation and of the Children's Cancer Research Foundation, will be general co-chairman for the motion picture industry.

128 Television Stations Receive Network Shows

Network programs are now available to 128 television stations in 83 cities in the United States, it is announced by a spokesman for the American Telephone and Telegraph Company. Holyoke, Mass., station WHYN-TV, is the latest station to be connected to the Bell Telephone System's nationwide facilities by a newly constructed microwave link.

Ontario Exhibitors Plan Equipment Trade Show

The Motion Picture Theatres Association of Ontario has scheduled an equipment trade show for November 25-26 in Toronto. The group will meet in conjunction with the Motion Picture Industry Council of Canada and the National Committee of Motion Picture Exhibitors Associations of Canada.

Kirsch Told Film Will Be 3-D, Regular

CHICAGO: Jack Kirsch, president of Allied Theatres of Illinois, has received replies from five distributors which state that future productions will be in 3-D and standard form during the coming year. The distributors had been asked by Mr. Kirsch whether the companies' 3-D and wide-screen pictures would also be made available in the regular process.

Abe Montague, general sales manager of Columbia, stated that all his company's 3-D pictures would also be made in the standard form. Arthur Krim, president of United Artists, said that all 65 pictures to be released in the next 18 months would be delivered in standard form as well as 3-D or wide-screen systems. According to Al Lichtman, director of distribution for 20th Century-Fox, CinemaScope pictures would not be made for regular projection but the company's 3-D films would.

Charles Reagen, general sales manager of MGM, and Ben Kalmenson of Warner Brothers assured Mr. Kirsch that features currently produced in 3-D were also being made for normal projection. Universal, Paramount and RKO Radio had not yet replied to Mr. Kirsch's letter.

MPAA Unit Discusses Industry Telecasts

The advertising and publicity committee of the Motion Picture Association of America at a meeting last Friday in New York, discussed plans for the industry's proposed institutional television programs. The next meeting will be held in conjunction with representatives of the American Broadcasting Company, the network which is being considered to handle the show. S. F. Seadler, of MGM, completed his six-month term as chairman of the committee and was succeeded by Rodney Bush of 20th Century-Fox.

Would Add Penalty on Pennsylvania Blue Laws

Senator George N. Wade of Cumberland has introduced a measure in the Pennsylvania Senate which would substantially increase penalties for the violation of Sunday blue laws. It applies particularly to the sale of admission tickets to entertainment prior to 2 P. M. in communities which allow Sunday showings of motion pictures in theatres.

Dr. Izard Wins Award For Film Research

Dr. Emmette F. Izard, research associate of the Du Pont film department rerearch laboratory, has won the Schoellkopf medal of the Western New York Section of the American Chemical Society for his development of a new type of film. This new film, Mylar polyester film, is said to have unusual strength, durability and electrical properties, which is expected to widen the market for films in industrial uses. He also developed a polyester base for photographic film to add dimensional stability to the previously mentioned traits. DuPont's photo products department has begun pilot plant production on the film base and is currently engaged in field evaluation tests with a view to commercial production.

MULVEY LUNCHEON MARKS 30 YEARS WITH GOLDWYN

by the Herald

JAMES MULVEY, president of Samuel Goldwyn Productions, relates some of the anecdotes of his early association with Mr. Goldwyn, at luncheon in New York Monday. Mr. Goldwyn is with him, and at left foreground, Samuel Goldwyn, Jr.

James Mulvey celebrated 30 years' association with producer Samuel Goldwyn Monday at noon in New York, in the company of many friends in the industry. The occasion was a luncheon at the Hotel Sherry Netherland, at which Mr. Goldwyn was host.

Mr. Mulvey, president of Samuel Goldwyn Productions, is also a director of the Brooklyn Dodgers and head of the distribution committee of the Society of Motion Picture Producers.

To his friends he related amusing incidents of his early and subsequent work for Mr. Goldwyn, starting with the time he came from Price, Waterhouse, accountants, and was hired as Mr. Goldwyn's assistant treasurer. Mr. Goldwyn was at the time without office or organization, his company having been sold to Metro. Their first picture was "Potash and Perlmutter."

Mr. Goldwyn has insisted with unabated courage which at times has cost money, on the quality now associated with his product, Mr. Mulvey stressed.

Tribute to Mr. Mulvey came from the other luncheon speaker, Mr. Goldwyn, who commended him for loyalty and integrity.

Among the guests were Ned E. Depinet, Judge Samuel I. Rosenman, Robert Mochrie, Walter Branson, Nat Levy, Alfred Crown, Robert Wolff, Phil Reisman, David Rose, David Golding, Martin Davis, Sylvan Ostreicher, Harry Archinal, George Slaff and Marshall Wortman.

UA Acquires "No Escape"

United Artists has acquired the distribution rights to "No Escape," a Matthugh Production starring Lew Ayres, Sonny Tufts and Marjorie Steele.

Bell & Howell Announces Increase in Earnings

Bell & Howell Company earnings for the quarter, ended March 31, showed an increase of $23,283 above the earnings for the corresponding quarter in 1952, it was announced Thursday by W. E. Roberts, the vice-president in charge of operations. The current earnings were $315,554, or 62 cents per share, compare with $292,271, or 58 cents per share, for the previous year. C. H. Percy, president, attributed a great part of the rise to the company's entry into the low-priced eight millimeter equipment field.

Second Drive-In Planned

Commonwealth Theatres of Kansas City has announced plans to build a second drive-in theatre at Grand Island, Neb.

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NOW–ON THE GREAT NEW PANORAMI

A News-Making Event At The
New-Look Screen Launches The

"One of the great pictures of the screen's first half century."
—*Motion-Picture Daily*

"Sure-fire money-maker. Stevens has given it a real third dimension of believability."
—*Time Magazine*

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STEVENS'
UCTION OF
ANE
TECHNICOLOR
ALAN LADD · JEAN ARTHUR · VAN HEFLIN
in
GEORGE STEVENS'
Production of
SHANE
Color by TECHNICOLOR
co-starring
BRANDON DE WILDE
with
JACK PALANCE
Ben Johnson • Edgar Buchanan • Produced and Directed by George Stevens • Screenplay by A. B. Guthrie, Jr. • Additional Dialogue by Jack Sher • Based on the novel by Jack Schaefer

C SCREEN AT RADIO CITY MUSIC HALL

Show-Place-Of-The-Nation! The World Pre-Release Engagement!

"Nothing short of great regardless of what dimension or in what size it is presented." —*Boxoffice*

"Would be a 'big' picture even on a postage stamp screen." —*Variety*

SKOURAS REPLY SCORES GREEN

by the Herald

***TELLING THE STORY** of his struggles with insurgent stockholders, and his endeavors to preserve and improve the company, Spyros Skouras, president of Twentieth Century-Fox, is shown as he sat last Thursday in the board room of the New York home office with reporters.*

Spyros Skouras, president of 20th Century-Fox, met members of the press at the home office in New York last week to explain management's position in the forthcoming proxy fight with dissident stockholder Charles Green, to announce four new nominees to the company's board and the resignation of three others, as well as to discuss the latest on CinemaScope and issues relating to the company's new production policy.

Highlight of Mr. Skouras' remarks concerning *l'affaire* Green was the 20th-Fox president's charge that Mr. Green has indicated that he had every intention of liquidating the company's principal assets if he were successful in the proxy fight.

Warns of Quick Sale

"Mr. Green knows of our large assets," said Mr. Skouras. He added that such liquidation, in the form of selling the company's large film library to television immediately, the closing down of main studio properties and the transferring of production (of low budget pictures only) to the old Western Avenue studios, would permit Mr. Green and his associates to reap large and early cash dividends.

The four new directors named by Mr. Skouras are Colby M. Chester, Jr., honorary chairman and director of General Foods Corporation; General James A. Van Fleet, retired, former United Nations commander in Korea; Kevin C. McCann, president of Defiance College, formerly assistant to the president of Columbia University and for about two years assistant to the Supreme Commander of NATO, and B. Earl Puckett, chief executive officer of Allied Stores, Inc.

Their names were included in a proxy statement mailed to stockholders last week, and which covers a special meeting to be held in Wilmington, Delaware, May 5, to act on ending the cumulative voting method for election of directors, and the regular annual meeting of stockholders to be held at the home office May 19.

The four men will succeed the following three 20th-Fox executives who recently resigned from the board: Donald Henderson, treasurer; Murray Silverstone, president of 20th-Fox International, and Wilfred Eadie, comptroller. The fourth will fill the vacancy created by the death of Seton I. Porter.

Mr. Skouras denied that the nomination of the new men to the 10-man board (others are Mr. Skouras, L. Sherman Adams, Robert L. Clarkson, Daniel O. Hastings, Robert Lehman and William C. Michael) had anything to do with the proxy fight, but said it was simply another move in the company's established policy of getting men who will "carry out the company's moral responsibility to the public and the world."

Concerning CinemaScope, the 20th-Fox chief reported orders were coming in at the rate of 250 a week and now total 1,537. He repeated the statement made last week in his annual report concerning the company's eventual sale of its film library to TV when new processes outmode present feature films. Asked when that would be, in point of specific time, Mr. Skouras said within "three or four years—maybe sooner."

Denies Assumption

He also denied the assumption that he expected all theatres to be equipped with the 2.66 to 1-aspect ratioed CinemaScope. He believes, he said, that eventually there will be three or four different techniques developed which will have the general acceptance of the public. "There will no longer be the standardization that has existed in the past" and for meeting this end "all-purpose" screens, such as 20th-Fox's "Miracle Mirror" screens, will be developed.

Mr. Skouras termed the proxy fight "unjust and unfair" and related how he had met with Mr. Green—and appealed to him—asking that if he wouldn't drop the fight in light of facts confirming the company's soundness, to at least delay the battle for one year. Mr. Green, he said, refused any conciliatory gestures, leaving nothing more to do but "make a stand." It was too bad, he added, that the fight came at a time when the executives should be devoting their efforts to new developments and the opportunities provided by those developments for the future.

Mr. Green's proxy statement, mailed to stockholders Monday, revealed that the dissident group represents 118,230 shares of stock. A slate of five directors, all, with the exception of one, not directly connected with the motion picture industry, was offered. They are, including Mr. Green: Patrick J. Frawley, president and director of Frawley Corporation; Harry T. Silverman, director and secretary-treasurer of Donsey Products, Inc.; Robert Roy Dann, attorney, director of Five Continent Films, Inc., since 1951, and William B. Rothschild, director and executive vice-president of M. Rothschild & Co.

The proxy called for opposition to the management's proposal to eliminate cumulative voting and proposed amendments to the by-laws calling for stockholders' authorization of employment contracts exceeding $100,000 annually and to the certificate of incorporation.

To Fight New French Turnover Assessment

In an effort to fight the French Government's attempts to levy an additional turnover tax on revenue grossed in France, Universal, MGM and Paramount have retained counsel in that country. The French Government currently is collecting a levy of 8.55 per cent on gross business, but also wants an additional tax on the share of the gross that is remittable to New York. In addition, France wants to collect the tax for three years back with penalties, which would amount to almost $1,000,000 for each major company.

Oregon Exhibitors Form TOA Unit at Portland

PORTLAND: Some 200 exhibitors of Oregon organized a chapter of the Theatre Owners of America at a meeting at the Multnomah Hotel here April 19. Among those present at the formation meeting were Alfred Starr, president of TOA; Herman Levy, general counsel of TOA; Mitchell Wolfson, Miami, and Roy Cooper, United California Theatres executive.

"Gandhi" Premiere Set

Gaganvihari L. Mehta, India's Ambassador to the United States, will serve as host to United Nations diplomats at the premiere of United Artists' "Mahatma Gandhi" April 28 at the Guild theatre in New York.

Open Augusta Drive-In

Donald Boardman has opened his new Forest Hills Drive-In theatre in the suburbs of Augusta, Ga. The new theatre has a capacity of 600 cars.

ABC-PT Net For Quarter $5,732,000

Estimated consolidated earnings of the new American Broadcasting-Paramount Theatres Company for the first quarter of 1953 are $5,732,000, Leonard Goldenson, president, said in a letter to stockholders this week. Dividends of 14½ cents on the preferred and 25 cents on the common were declared for the quarter.

Mr. Goldenson received $184,000 total remuneration during the 1952 fiscal year, the firm's proxy statement disclosed this week. Other salaries are: John Balaban, president of Balaban and Katz, $150,187; A. H. Blank, president of Tri-States Theatres, $48,151; Robert B. Wilby, president of Wilby-Kincey Service, $49,092; Walter Gross, AB-PT vice-president and general counsel, $52,850; Edward L. Hyman, vice-president, $52,850; Robert H. O'Brien, secretary and treasurer, $52,850.

The company's annual meeting will occur May 19, at the Paramount Building, New York, and 18 directors are up for reelection. They are Earle E. Anderson, John Balaban, A. H. Blank, John A. Coleman, Charles T. Fisher, Jr., E. Chester Gersten, Leonard Goldenson, Walter Gross, M. Hinckley, Robert L. Huffines, Jr., William T. Kilborn, Robert E. Kintner, Walter P. Marshall, Edward J. Noble, Robert H. O'Brien, Herbert J. Schwartz, Robert B. Wilby and Owen D. Young.

GRADUAL CHANGE URGED BY RAIBOURN FOR TRADE GOOD

In the current 3-D and wide-screen ferment in Hollywood, brought about by the quest for new techniques, "it seems to me that the process that has to be pursued must be a process of gradual change and adjustment, for the good of theatres and business in general."

Thus spoke Paul Raibourn, vice-president of Paramount Pictures, in an informal talk last week before the Customers Brokers Association in New York. The tone of Mr. Raibourn's speech was decidedly "upbeat" ("I doubt whether motion picture business has even gotten started yet") as he described the two main categories of innovations and something of the box office power each has displayed in the cases of "This Is Cinerama" and "Bwana Devil."

Admitting that motion picture industry stock always has been "speculative" to some extent, the Paramount executive acted to correct any idea among the Wall Street fraternity that the industry's ills were due primarily to television. He cited figures to back his statement that the industry's receipts had fallen off more between 1946 and 1948 (20 per cent) when TV had yet to make its power felt, than between 1948 and 1952 (12 per cent) when TV had come to its full strength.

The big bugaboo, said Mr. Raibourn, is the 20 per cent Federal admissions tax, the elimination of which the industry is united in working for. He added that he thought the businessmen could imagine what the elimination of that tax burden would mean not only to the health of the industry but to the immediate value of company securities.

Elimination of the tax too, said the Paramount vice-president, would permit admission prices to rise in accordance with the rise in costs (which is not the case now) and in accordance with the added attraction of new dimensions of the screen. His plea for a gradual change to new dimensions reflected Paramount's policy of developing a new screen (aspect ratio 1.66 to 1) for conventionally photographed films while turning slowly to use of a more radical wide-screen process requiring a screen having a 2 to 1 aspect ratio.

In the crystal ball department, Mr. Raibourn forecast a healthy upswing in business if the present "peace offensive" is successful and that within three months technicians will have licked "the light problem" which he said now hampers some wide-screen processes. He also predicted the eventual "marriage of 3-D and the wide-screen, without spectacles."

Two Exhibitor Meets Set for Missouri

KANSAS CITY: Two meetings have been set for Missouri exhibitors. The annual convention of the Kansas-Missouri Theatre Association has been scheduled for October 6-7 at the Hotel President in Kansas City. An "All Missouri" exhibitors meeting will be held at the Lake of the Ozarks, May 5 and 6, sponsored by the Kansas City and St. Louis exchange area associations. Speakers on 3-D and new screen processes will be heard and Herman Levy, Theatre Owners of America general counsel, will report on the Senate Small Business committee hearings and the admission tax exemption situation.

Opposition to Censorship Is Voiced in Ohio

COLUMBUS, O.: Strong opposition to film censorship was expressed this week as hearings were held Monday and Tuesday on Senator Charles A. Mosher's bill to repeal Ohio's film censorship law by the Senate's Education and Health Committee. Author Louis Bromfield, in supporting Sen. Mosher's bill, said in effect that the self-regulation of the industry is sound. He urged the elimination of the state censorship board in a released statement. Five proponents of the measure were heard Monday. Opponents of the measure will be heard April 27. The Mosher bill has the support of the film industry, much of the press, and a citizen's committee. Strong opposition to the measure comes from school officials.

Allied Rocky Mountain Group to Discuss 3-D

A discussion of the latest developments in 3-D will be the feature of the Allied Rocky Mountain Independent Theatres convention to be held in Denver May 26. The one-day meeting will be open to all exhibitors who pay the registration fee. Since Allied membership is not a prerequisite for attendance, local officers have decided to wait until they can note the registration response before choosing the site of the meeting. The day will close with a dinner and dance at the Top of the Park.

New York Fund Uses Films, TV and Radio

Films, radio and television will be used in the campaign to promote the Greater New York Fund in its 1953 campaign which will begin April 27. A trade showing of the organization's theatre and TV film was held at the Avon theatre, April 23. Films, to be used in the drive, range in length from 20 seconds to 14 minutes.

Altec Plans Expansion

Altec Service Company has embarked on a plan for the immediate expansion of its production facilities on both the east and west coasts and, at the same time, will increase its engineering personnel in the field, it was announced this week in New York by G. L. Carrington, president, following a meeting of division managers and headquarters managerial personnel at the Park Sheraton Hotel.

Mr. Carrington, who has returned to his Coast headquarters, said the expansion program was designed to meet the requirements growing out of the film industry's general acceptance of stereophonic sound and 3-D films.

"Altec realizes," it was said, "that its facilities and personnel must be expanded immediately in order to make it possible to keep pace with the demands for stereophonic sound equipment and installation which grows every day."

Regent Releases Film

Regent Productions, Inc., has released the French film "Napoleon." Parts of the film were shot inside the Louvre in Paris, one of Napoleon's palaces.

SAY EXHIBITORS ARE "SCARED"

Showmen So Testify Before Senate Group Studying Film Trade Practices

Charges that there are exhibitors who are "scared" to testify against the distributors mingled with concern expressed for the number of theatre closings throughout the country as the Senate Small Business Committee hearings on trade practices went into recess last weekend in Washington. Hearings will resume again next Monday.

The two witnesses who called some exhibitors "scared" were Beverly Miller, Missouri showman and vice-president of Allied Independent Theatre Owners of Kansas and Missouri, and E. L. Peaslee, Stillwater, Minn., exhibitor.

Mr. Miller told the committee he was convinced that "those who have the worst complaints are either temporarily salved so that they do nothing about them, or were intimidated." He added that although many exhibitors in his area had talked privately to him, very few had responded when asked to make a statement for the committee.

Mr. Peaslee said he discussed their complaints with a number of Minnesota exhibitors and said they wished to appear before the committee, "but I am the only fellow down here."

"They're definitely scared," he went on. "They're scared they won't get pictures from certain companies if they testify here."

Senator Schoeppel, chairman of the subcommittee holding the hearings, said that these exhibitors will have a chance to talk privately to committee investigators.

"We have had that matter come up before," Sen. Schoeppel declared. "We will probably send a staff man to two or three places in the country to follow up on that matter."

Cite Increased Total

In the closing sessions more exhibitor witnesses, mainly from Allied, gave the committee additional information on what has been the burden of exhibitor complaints to the committee—the increase in pre-release pictures.

Sen. Gillette (D., Iowa) questioned Col. H. A. Cole at length about "evidence" that theatre circuits and groups were combining with distributors to control the exhibition market. Col. Cole answered that "the only thing he could give was an accumulation of practices of such a nature" that he could only conclude that there was a combined exhibitor-distributor attempt to control the market.

"What we want to know," Sen. Gillette went on, "is if there is any evidence of violations of legislative enactment of decrees, or if there are new monopolistic practices operating destructively."

"Hasn't there been evidence of this here?" Col. Cole asked.

"Definitely," the Senator replied.

Col. Cole described the Texas and Oklahoma situations as instances where a large circuit could determine whether increased admission prices would be charged for pre-release pictures. In Oklahoma, he said the largest circuit was Video, which did not increase its prices. Therefore, he said, no theatre in Oklahoma increased its admission prices. In Texas, he went on, the largest circuit did increase its prices for pre-release pictures and consequently all Texas theatres did the same.

Said Evidence Showed

The evidence given by Video shows that it doesn't control the market, since it refuses to go along with the distributors, Col. Cole said. He started to describe the Paramount exhibitor-distributor divorcement under the Paramount consent decree and then stopped.

"And in Texas the divorce didn't take?" Sen. Gillette asked.

"That's right," Col. Cole replied. "In Texas the divorce didn't take and never has taken."

Nathan Yamins, Massachusetts exhibitor, accused the distributors of "flagrantly and knowingly violating the laws of this land by subterfuge and indirection." They violated the consent decrees, he said, by practicing block-booking, by insisting on longer runs than the exhibitor wants or usually plays and by requiring the exhibitor to charge increased prices.

Other exhibitors who voiced complaints against distributors in their locality were Allen Johnson, Grand Rapids, Mich.; Philip A. Sliman, New Iberia, La.; A. C. Myrick, Lake Park, Ia.; Benjamin Berger, Minneapolis, and Reuben Shor, Cincinnati.

The number of theatre closings has reached a point where the industry needs help, a spokesman for the National Association of Real Estate Boards said.

"I don't want to convey the impression that the theatre business will disappear completely," Hiram P. Holmes said. "But the industry needs help. It should be watched and helped if possible."

Bases Remarks on Study

Mr. Holmes, chairman of the group's economic committee, based his remarks on a survey begun by the group in January. Questionnaires on theatre closings were sent out to 1,131 local real estate boards. To date, nearly 600 communities have replied, Mr. Holmes stated, with 236 local boards reporting over 500 closings. In addition, there were predictions of pending closings and reports that an unspecified number of theatres had been demolished.

Arbitration Need Cited By Wolfson

SEATTLE: The industry "should not let the cacophony of 3-D drown out the urgent appeals of the 3-Ts—Television, Taxation and Trial in Court. The first of these we need and the other two are this industry's worst blight," according to Mitchell Wolfson, past president of Theatre Owners of America.

Mr. Wolfson was here Tuesday, accompanied by a TOA vice-president, E. D. Martin, on the first stop in a series of meetings with coast exhibitors. Wednesday he addressed a group in Portland, Thursday the board of the California Theatres Association in San Francisco, and Saturday was scheduled to meet with members of the Southern California Theatre Owners Association in Los Angeles.

At his luncheon meeting here with the Theatre owners of Washington, Northern Idaho and Alaska, Mr. Wolfson said that "there are two great needs for our industry, both of which are just as important today as they were a year ago." These, he explained, were theatre television and arbitration.

"Most of all," he said, "it is the little exhibitor who should be clamoring for arbitration, and it is folly to junk the progress that has been made." It must be emphasized, he added, "that when the courts award the Hometown Amusement Company on the Atlantic coast a million dollars in damages, it is John Exhibitor in Seattle who helps pay those damages in increased film rentals."

Admiral Theatre Sues Majors for $600,000

The Admiral Theatre Corp., Omaha, sued in Federal District Court there last week against Paramount, Loew's, Twentieth Century-Fox, and Warner Brothers, alleging violation of the Sherman anti-trust laws, and asking triple damages totaling $600,000. The corporation's attorney, Paul Good, said in his complaint that the same films were sold to theatres competitive to the Admiral, at lower prices and for the dates. He also complained that the distributors refused to give the Admiral clearance on second run pictures over the Military, Avenue and Dundee theatres.

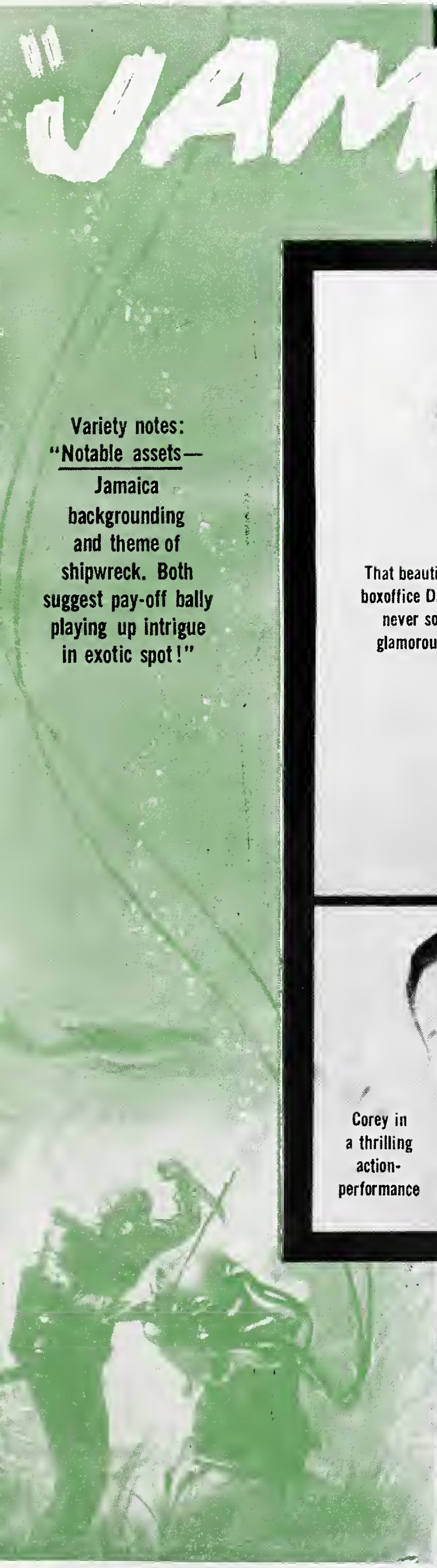
Milwaukee Theatre Holds Cancer Benefit Show

MILWAUKEE: The Fox-Wisconsin theatre here raised $13,000 in a cancer benefit show recently. Approximately 2,500 people paid $5 and $10 to attend the show, which featured guest performances by Jack Carson, Lola Albright, Connie Russell, Dan Dailey, Forest Tucker and Tony Romano. The show was tied in with the premiere of 20th Century-Fox's "The President's Lady" starring Susan Hayward.

Get Set With Paramount For An Exciting "Run"!

"JAMAICA RUN"

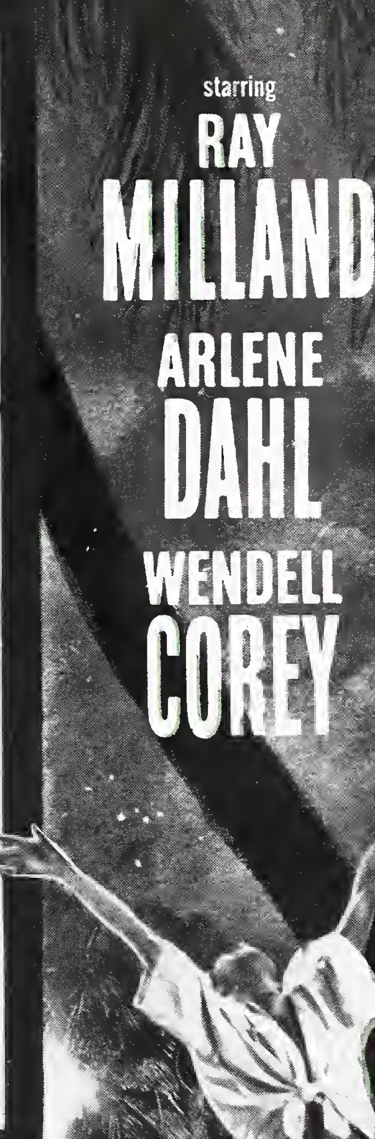
Color by TECHNICOLOR



Variety notes: "Notable assets—Jamaica backgrounding and theme of shipwreck. Both suggest pay-off bally playing up intrigue in exotic spot!"

That beautiful boxoffice Dahl, never so glamorous

Milland in a suspense-and-danger role



starring
RAY MILLAND
ARLENE DAHL
WENDELL COREY

Corey in a thrilling action-performance

IN JUNE comes this great popular entertainment of sultry love and sudden death...from the Saturday Evening Post novel

with PATRIC KNOWLES · LAURA ELLIOT · Written for the Screen and Directed by LEWIS R. FOSTER · From a novel by Max Murray · A Clarion Production · A PARAMOUNT PICTURE

THE STORY OF 3-D FROM 1613 TO 1953

by MARTIN QUIGLEY, JR.

PART V

(Previous sections of this article were published in the following issues: February 7, 1953, page 61; February 14, page 14; March 14, page 30; April 4, page 28.)

DESPITE the success of the "anaglyph" 3-D films in the 1920s and 1930s and of the Polaroid process pictures shown at the New York World's Fair in 1939 and 1940 an entire decade passed without theatrical progress in the art. The center of 3-D activity shifted from the United States back to England where it had been during the 19th Century. In 1950 stereo motion pictures received a form of official patronage.

When the British Government organizers of the Festival of Britain came to the subject of motion pictures they decided that rather than present regular films or an exhibit of film techniques and production methods, there would be shown a program of 3-D pictures. The spotlight in an experimental theatre called Telecinema was to be shared by large-screen theatre television and 3-D pictures.

The assignment was made and accepted by a group within the industry in England and Canada, even though nothing had been done in Britain comparable to the "Audioscopiks" or the World's Fair films of Mr. Norling. On the theoretical side, Britain too was behind. Professor John T. Rule of Massachusetts Institute of Technology had been developing some of the scientific theory of stereo films. As a professor of geometry and an amateur photographer he had become interested in 3-D for teaching purposes, although he predicted in 1939 the impact on theatrical exhibition.

In 1939 Saw Change As Coming Gradually

Dr. Rule wrote in 1939, "I believe the conversion of the industry to 3-D will not be an overnight affair, but will come about gradually with the 'super-production' in the cities and working down to the cheaper films. . . . Many of us will probably see the day when flat photography will be considered out of date."

What the British and Canadian stereo workers may have lacked in experience and funds—for the Government-furnished budgets were far from lavish—they made up in enthusiasm. By the time the Festival of Britain opened at the South Bank Exhibition, London, in 1951, a group of 3-D shorts were made. They were shown at the Telecinema along with a demonstration of theatre television produced by the British Broadcasting Company.

Norman McLaren produced for the Festival animated 3-D material that broke new ground. Other subjects were made on a contract basis for the British Film Institute. Raymond Spottiswoode served as stereo advisor for several of the projects.

INVENTION OF "ANAGLYPHS"

The "anaglyph" 3-D process—the use of red and green viewers to separate the pictures for the right and left eye—was first described on July 12, 1858, at a meeting of the French Academy of Science in Paris by Jean Charles d'Almeida. This was the first description of a practical method of making moving stereo pictures visible to a large number of people at one time. Mr. d'Almeida, in addition to describing the color glasses system, also pointed out how mechanical devices, installed at the projector and in front of the eyes of each spectator, could accomplish the same end. While the origin of "anaglyphs" goes back to 1858, it was Louis Ducos du Hauron who three decades later applied that name to d'Almeida's 3-D system.

The 3-D shorts, running altogether about an hour, attracted a certain amount of attention at the Festival. Permanent type of Polaroid viewers made in England were used and losses of the glasses were reported to be negligible.

Following the conclusion of the Festival a commercial company associated in the undertaking, Stereo-Techniques, acquired world distribution rights to the program outside the city of London. There the British Film Institute still controls the films. (The Telecinema of the Festival is now run as a permanent art theatre by the British Film Institute.)

British 3-D Shorts Had Good Success in 1952

The British 3-D shorts in 1952 enjoyed good success with theatrical engagements in a half-dozen European countries where the total number of spectators reached several million. Sol Lesser, American producer, saw one of these exhibitions in Switzerland last Summer, and was impressed enough to take an option for American distribution. That option was exercised immediately after the "Bwana Devil" opening in Los Angeles.

The story of Natural Vision and "Bwana Devil" which sparked the Hollywood 3-D boom are well known. In 1950 Milton Gunzberg, a film writer and former newspaper man, became interested in developing a 3-D process. In association with his brother, an eye specialist, and his wife, and a camera technician, Friend Baker, over a period of nearly three years the Natural Vision camera was developed. In working out a practical 3-D system for studio and theatre Mr. Gunzburg found that he had to build from the bottom up.

Early decisions included plans to use standard 35mm cameras and projectors, and to perfect a system that could be used in any studio and in any projection booth. Natural Vision had to persuade the Polaroid Corporation to tool up for the production of viewing classes. Mr. Gunzberg said that in order to accomplish this he had to place a large advance order. Natural Vision also obtained an agreement to act as sole sales agent to the motion picture field of the viewers made by the Polaroid Corporation. This initial agreement expires in July, 1953.

None Enough Interested To Produce a Feature

In addition to the camera and viewers other equipment had to be located, such as electrical interlocking motors for the projectors. By the time Natural Vision had a process in a satisfactory condition Mr. Gunzberg did not feel that the company was in a position to produce its own feature. The process was offered to the major studios. Some expressed interest but none to the extent of making a film.

Arch Oboler, an independent famed as a radio writer, who does his own writing, directing and producing for the screen, liked Natural Vision. An agreement was worked out for its use in the filming and exhibition of "Bwana Devil." It is no secret that the film was made under many difficulties. Most film critics have found in it little to praise. However, the public has flocked to it from the night of its premiere, November 27, at the Paramount theatres in Hollywood and Los Angeles.

The first publication anywhere of a chart showing how the Natural Vision system works appeared in an article in the November 22 issue of MOTION PICTURE HERALD by William R. Weaver, Hollywood editor.

Week by week during 1953 the news pages of the HERALD have reported developments in the 3-D production boom. Pictures of most of the cameras put together by Hollywood technicians have been published. At present the first two major company 3-D films have opened. Two more are scheduled to have their premieres next month. By the end of the year, according to present indications, at least a dozen features in 3-D will be in release. The present wave of activity in stereo motion pictures is not limited to the United States. In England, Italy, Japan and elsewhere, producers are rushing into 3-D.

The year 1953 and 3-D films will be landmarks in the history of the screen.

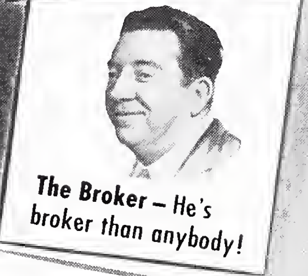
***(The next installment of this article, dealing with the history of wide screens to achieve some of the 3-D effects and enhance the film's dramatic power, will appear in an early issue of the* Herald.)**

THE GAILY *Intimate* STORY OF A MARRIED *Love Affair!*

That "Because of You" **WOMAN..**
and that Sensational New **STAGE STAR..**

Loretta YOUNG
John FORSYTHE

The Gossip – Gave the town some *real* news!



The Broker – He's broker than anybody!

It Happens every Thursday

... OR MAYBE IT JUST SEEMS TO!!!

WELCOME TO
EDEN
POP. 301

Their bank balance was broke, their car was a joke, so they moved to the "sticks" and boy! Did they get stuck!

Universal International

with

FRANK McHUGH · GLADYS GEORGE · EDGAR BUCHANAN · PALMER LEE · REGIS TOOMEY · JANE DARWELL

DIRECTED BY JOSEPH PEVNEY · SCREENPLAY BY DANE LUSSIER · PRODUCED BY ANTON LEADER · CO-PRODUCER LEONARD GOLDSTEIN · A UNIVERSAL-INTERNATIONAL PICTURE

U-I Delivers the Product with the BUILT-IN Profit!

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

ON March 16 a review of the Warner Brothers' excellent "Trouble Along the Way" emanating from this machine referred to Michael Curtiz between commas as "the most versatile director on this or any continent." This sidelong observation had sprung up unbidden from a passing recollection of so many and such a variety of films bearing the Curtiz signature and the Warner Brothers trademark that a mention of the vast adaptability of his talent became imperative as well as pertinent.

Caused By Policy of Overhead Reduction

There is no connection whatever between the foregoing and the April 13 announcement that Michael Curtiz and Warner Brothers had come to the parting of their ways after 26 years of association. But there is important connection between the Curtiz-Warner separation and the drift of important talent away from important studios that set in last Fall and is progressing more and more swiftly as the young year wears on.

The Warner-Curtiz separation is quite reliably understood to have been brought about by a studio policy of overhead reduction and by a Curtiz policy against accepting less than his accustomed compensation. Doubtless there was much merit on both sides of the discussions that ended in the split-up, for a 26-year association is not a flimsy tie to snap. It is clear as day, though, that the Curtiz case stands out the way it does from a great number of similar separations simply because it ended a period as long as most professional lives are, and because it seems to signify dramatically what may be the passing of the era of long-term contracts in the production branch of the industry. There are two schools of thought about the consequences of that.

Cutting Down Goes to Core of Creative System

Broadly speaking, it's been a sort of rule of thumb around here to build up big contract lists when business is good, and to cut them down when it's bad. That rule is only theoretically operative in this period of change, however, because the cutting down has gone beyond the ranks of the dispensables, the spares, and to the very core of the creative system without which a studio is no more than a group of sound stages related by proximity only. How deeply that core can stand cutting is a grave question which appears in a fair way to get answered very soon now.

The bold view of the younger crowd in Hollywood is that a breaking up of the long term contract system will bring about a prompter retirement of incumbents and a quicker acceptance of the new and aggressive creators. There is no denial made that this might lead to the production of some far lesser pictures as well as of some far greater ones, but there is contention that this would be a good thing in that it would expedite the failure as well as the success of a picture. There is argument, a little fuzzy, that the "inbetween" picture would be quickly and automatically disposed of, to everybody's advantage.

The opposing view holds that a creative worker on long term contract does a better job, benefitting by a feeling of at least temporary security, and developing his talent under the generally freer conditions of professional environment, than on a picture-by-picture basis. It is asserted, too, that the kind of teamwork that achieves plus results in a picture studio as well as everywhere else where people work together cannot be had under a brief-tenure setup.

Taken by and large, the question is fairly two-sided. Broken down to a single example, as in a far greater number of cases than have been or should be listed for public inspection, it is much more readily answerable.

◆

SIX pictures, two of them in 3-D and one of these in Technicolor, were started during the week.

The 3-D job in Technicolor is "I Ride Alone," a Randolph Scott vehicle, with Claire Trevor opposite, which Harry Joe Brown is producing for Columbia release. Andre DeToth, who directed "House of Wax," is directing. The picture will be available in standard form as well as 3-D.

The other 3-D undertaking of the week is "The Moonlighter," which Joseph Bernhard is producing independently, with Barbara Stanwyck, Fred MacMurray and Ward Bond in a cast directed by Roy Rowland.

MGM's Matthew Rapf began shooting "Half a Hero," a Red Skelton offering, with Jean Hagen and Polly Bergen, and with Don Weis directing.

"Murder Without Tears" is being produced by William F. Broidy and directed by William Beaudine for Allied Artists. Craig Stevens, Joyce Holden and Richard Benedict head the cast.

"The World for Ransom" is a Plaza production with Dan Duryea. Marion Carr, Reginald Denny, Patric Knowles, Douglas Dumbrille, Nigel Bruce and Gene Lockhart. Robert Aldrich and Bernard Tabakin are producing, with Albrich also directing.

"Down Laredo Way" is a Rex Allen Western for Republic, with Slim Pickens and Donna Drake in the cast. Rudy Ralston is producer; William Witney directs.

THIS WEEK IN PRODUCTION:

STARTED (6)

ALLIED ARTISTS

Murder Without Tears

INDEPENDENT

The World for Ransom (Plaza Prod.)

The Moonlighter (JB Prod., 3-D)

COLUMBIA

I Ride Alone (Scott-Brown Prod., 3-D, Technicolor)

MGM

Half a Hero

REPUBLIC

Down Laredo Way

COMPLETED (2)

COLUMBIA

The Big Heat

INDEPENDENT

Steel Lady (Edward Small)

SHOOTING (25)

COLUMBIA

Charge of the Lancers (Esskay Pic. Co.—Technicolor)

Miss Sadie Thompson (Beckworth Corp., 3-D, Technicolor)

Hell Below Zero (Warwick Prod., Columbia release, Technicolor)

From Here to Eternity

China Venture

INDEPENDENT

I, The Jury (Parklane Prod.—U.A. release)

Captain John Smith and Pocahontas (Wisberg-Pollexfen Prod.—Pathecolor —U.A. release)

The Great Jesse James Raid (Robert L. Lippert, Jr. Prod., Ansco Color)

Money from Home (Hal Wallis Prod., Technicolor, 3-D)

Beat the Devil (Santana Prod.—Romulus Films, Italy)

MGM

Rope's End (Technicolor)

Saddia (Technicolor)

Easy to Love (Technicolor)

PARAMOUNT

Those Sisters from Seattle (Pine-Thomas Prod., Technicolor, 3-D)

Elephant Walk (Technicolor)

REPUBLIC

Sea of Lost Ships

RKO RADIO

Arizona Outpost (3-D Eastman Color)

Second Chance (3-D Eastman Color)

20TH CENTURY-FOX

Twelve Mile Reef (CinemaScope—Technicolor)

Be Prepared

How to Marry a Millionaire (Technicolor—CinemaScope)

The Robe (Technicolor—CinemaScope)

UNIVERSAL-INT'L

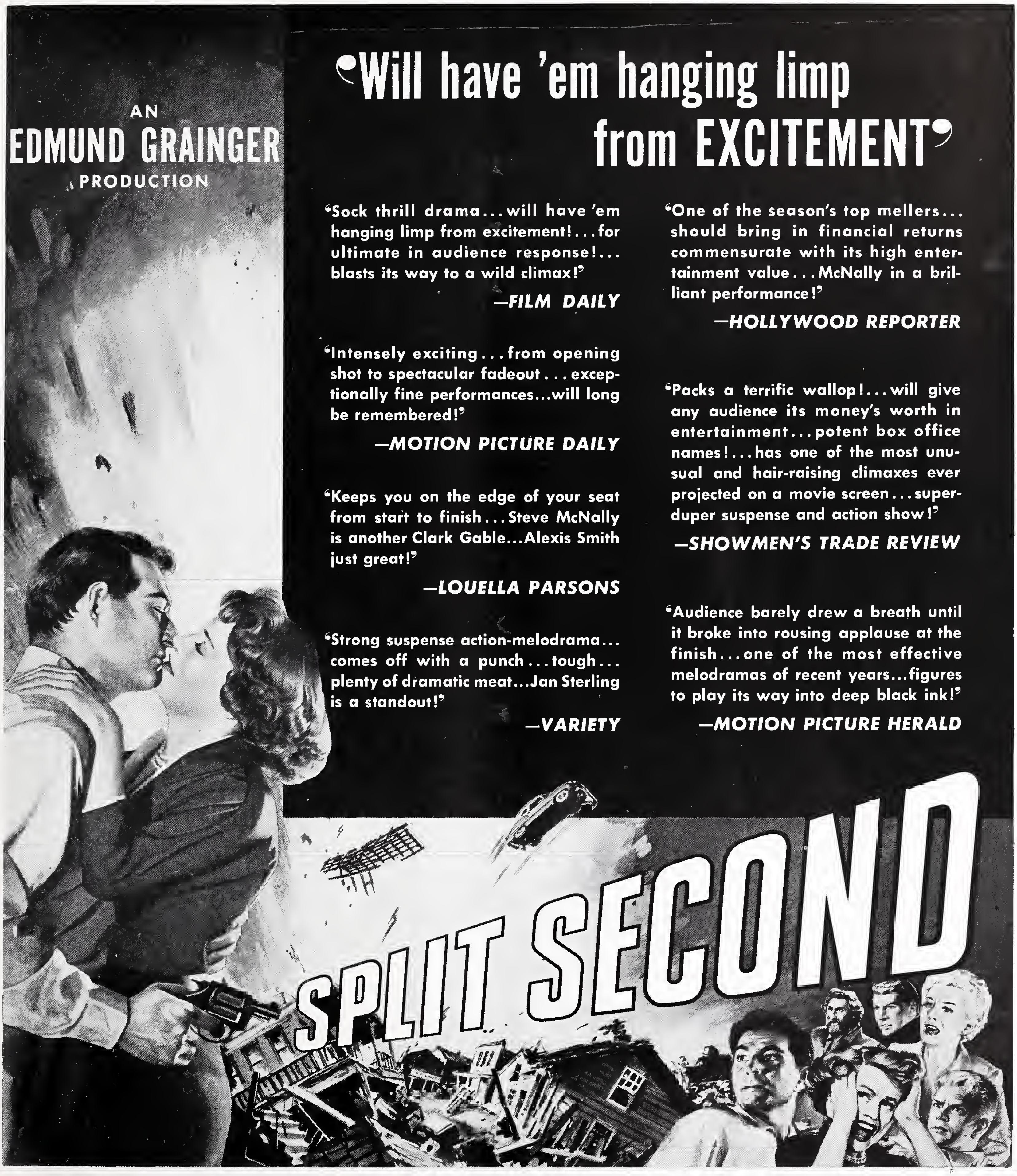
Wings of the Hawk (3-D Technicolor—Stereophonic sound)

All-American

Ma and Pa Kettle Hit the Road Home

Columbia to Start 6 Big Musicals Before Year End

Columbia Pictures announced this week that it will have placed in production before the end of this year "six of the most important musicals in motion picture history." The six all will be in color by Technicolor and will be filmed in the company's Vitascope process which allows for either conventional or 3-D projection on a regular or a wide screen. The films include "Miss Sadie Thompson," starring Rita Hayworth; "Pal Joey," "My Sister Eileen," "The Great White Way," "The Franz Liszt Story" and "Debut."



AN
EDMUND GRAINGER
PRODUCTION

‘Will have ’em hanging limp from EXCITEMENT’

‘Sock thrill drama... will have ’em hanging limp from excitement!... for ultimate in audience response!... blasts its way to a wild climax!’

—*FILM DAILY*

‘Intensely exciting... from opening shot to spectacular fadeout... exceptionally fine performances... will long be remembered!’

—*MOTION PICTURE DAILY*

‘Keeps you on the edge of your seat from start to finish... Steve McNally is another Clark Gable... Alexis Smith just great!’

—*LOUELLA PARSONS*

‘Strong suspense action-melodrama... comes off with a punch... tough... plenty of dramatic meat... Jan Sterling is a standout!’

—*VARIETY*

‘One of the season’s top mellers... should bring in financial returns commensurate with its high entertainment value... McNally in a brilliant performance!’

—*HOLLYWOOD REPORTER*

‘Packs a terrific wallop!... will give any audience its money’s worth in entertainment... potent box office names!... has one of the most unusual and hair-raising climaxes ever projected on a movie screen... super-duper suspense and action show!’

—*SHOWMEN’S TRADE REVIEW*

‘Audience barely drew a breath until it broke into rousing applause at the finish... one of the most effective melodramas of recent years... figures to play its way into deep black ink!’

—*MOTION PICTURE HERALD*

SPLIT SECOND

starring **STEPHEN McNALLY • ALEXIS SMITH • JAN STERLING**
KEITH ANDES • ARTHUR HUNNICUTT • with **PAUL KELLY**

Directed by DICK POWELL • Screenplay by WILLIAM BOWERS and IRVING WALLACE • Produced by EDMUND GRAINGER

RKO RADIO PICTURES

BRITISH PRESS FIGHT ON TAX

New Budget Calls for No Reduction, But Showmen Still Have Hope of Cut

by PETER BURNUP

LONDON: Disappointed but by no means dismayed that no tax relief came their way in Mr. Butler's "goodwill" Budget, exhibitors are vigorously pursuing their entertainment tax fight.

At first sight, the Chancellor of the Exchequer appeared to have a pronounced down in the film business. He eased Britain's staggering income tax burden; slashed purchase tax; took all entertainment tax off cricket matches.

Cut Tax on TV Purchase

Worst affront came when the Chancellor announced that purchase tax on TV sets would be reduced from 66-2/3 per cent to 50 per cent. The reduction will amount to about £10 on a £100 set; £5 on a £50 set. An enormous upsurge will occur in TV set sales to the presumed detriment of theatre business.

Political oracles, searching for the portents, point out that Mr. Butler made no reference whatsoever to the film business in his speech. That, they assert, implies that the door is left open for negotiation. Much will occur before the year's Finance Bill is written into the Statute Book some time after the Coronation. The committee stage on the bill will be reached about May 21 and that is the time when intensive lobbying invariably occurs.

CEA's General Council, meeting immediately after Mr. Butler's opening of the Budget, decided to press for yet another deputation to the Treasury. But more good is likely to accrue from the aforementioned lobbying in the Commons. Preliminary canvass of M.P.'s reveals that the industry has found an abundance of friends on both sides of the House.

May Affect U.S. Position

Inevitably, the brush-off lent voice to opponents of Eady. By common consent, all overt negotiations on the continuance of the Eady Plan are now suspended until the entertainment tax position is clarified but a seemingly inconsequent development has arisen in back-stage Eady talks which may seriously affect Anglo-American film relations.

The break-figure formula between distributors and exhibitors is closely integrated with Eady operations. Theatre men claim a new formula should be arranged in view of the increased price scales arising out of Eady.

The Kinematograph Renters Society has refused to vary the formula. J. Arthur Rank's General Film Distributors won't adopt that attitude and threatens to break away from the Society on the issue. Distributor Rank talking as Exhibitor Rank may divert the cynically disposed. But a Rank break away from KRS could easily upset the whole rental pattern here.

Tax Receipts Down

On the very eve of the Budget the Customs and Excise authorities issued entertainment tax figures which exhibitors justifiably claimed supported their demand for tax remission. The figures showed a drop in cinema tax receipts from £3,423,000 in February 1952 to £2,896,000 in February this year. Estimated exhibitors' share in total receipts after the payment of film-hire was £3,417,280 for February 1953, a drop of £519,170.

▽

Exhibitors here persist in their attitude of declining to be stampeded into what they look upon as a Hollywood 3-D panic. Many saw Columbia's "Man in the Dark." It was unfortunate that the film's initial screening at the London suburb of Croydon was marred by screen defects. But in any event they believe that 3-D shows are only a passing novelty. They refuse to believe their customers will accept the necessity of putting on goggles to visit the cinema and run the risk of developing into a race of astigmatics.

▽

The trouble-rousing Association of Cine and Allied Technicians has executed another climb-down. Following a meeting between its leaders and newsreel executives the union agreed to cancel the overtime ban on newsreel workers. The Newsreel Association then said: "Normal service of the newsreels will be resumed at once and we shall reopen negotiations, interrupted by the ban, with ACT for a new wages pact."

Exports at Record

Figures issued by the Association of Kinematograph Manufacturers show that the value of Britain's motion picture equipment exports for 1952 reached a record figure of £2,008,000. That represents an increase of 21 per cent over 1951 exports when the figure reached was £1,666,000.

Exports, it is also stated, reached 121 countries compared with 107 in the previous year.

Exports to the dollar areas did not come up to expectation. Total sales to the U.S., for example, were £44,500 compared with £77,000 in 1951. The Canadian figure dropped from £84,000 to £46,500. There were, nevertheless, spectacular rises in exports to Holland, Brazil and Malaya, among others.

COMPO Tax Work Cited By Mayer

LOUISVILLE: The Council of Motion Picture Organizations' campaign to have film houses exempted from the admission tax was cited as an excellent example of what can be accomplished by industry cooperation by Arthur L. Mayer, former executive vice-president of COMPO, at the Kentucky Theatre Owners Association banquet last Wednesday.

Asserting that he believed more fully than ever in the principles for which COMPO was established, Mr. Mayer said: "The splendidly conducted current campaign to eliminate the iniquitous admission tax has an excellent chance of proving successful but win or lose, it is graphic evidence of the possibilities inherent in united action. The fact that we do not see eye to eye but rather fist to fist on arbitration or film rentals or availability dates should not stand in the way of cooperation, where only by cooperation can our mutual interests be properly protected.

"Our neglect of public relations, of research and the standardization of new processes is scandalous compared to any other big American business.

"It can be cured if the overwhelming majority of producers, distributors and exhibitors are willing to occasionally sacrifice a fast buck and personal prestige to the long hard pull and the industry's permanent well being."

CBS-TV to Inaugurate Worldwide Newsfilm

The CBS Television Network will inaugurate its own worldwide newsfilm department May 1, it was announced Monday by Sig Mickelson, director of news and public affairs. The new department will maintain its own camera and sound crews in London, Paris, Rome, Berlin, Vienna, Beirut, Tokyo, Buenos Aires and other world capitals and important news centers. Manager of the newsfilm department will be E. C. Buddy formerly foreign editor for Paramount and Pathe Newsreels, and more recently with Cinema Productions, Ltd., Canada.

SIMPP Executives Plan Foreign Field Expansion

HOLLYWOOD: The executive committee of the Society of Motion Picture Producers decided last week to expand its activities in the foreign field. Ellis Arnall, president, did not announce the extent of the expansion move. Although this new program has not been finalized, it is believed the society might add personnel to handle the increased foreign work. Mr. Arnall came to the coast from Atlanta to check on the Hollywood attitude toward this expansion program.

RKO Theatre Stock Option Plan Offered

In a proxy statement issued in New York last weekend, the management of RKO Theatres proposed an incentive stock option plan for key employees. According to the plan, the maximum number of shares to be covered is 150,000, with a ceiling option grant of 25,000 shares to Sol Schwartz, president.

Also called for in the proxy statement was the reelection of the present six-man board at the annual meeting to be held May 7 at the RKO 86th Street in New York. The proxy further stated that Mr. Schwartz has signed a new agreement which runs to April 30, 1957.

Nominees for the board include: David J. Greene, A. Louis Oresman, Edward C. Raftery, Ben-Fleming Sessel, William J. Wardall and Mr. Schwartz.

Among the items to be voted upon at the annual meeting are an amendment which will provide that the board shall have no power to grant or issue stock rights or options to officers, directors or employees without the approval of the stockholders, and a proposal to reduce the authorized but unissued common stock from 8,000,000 shares to 4,500,000 in order to reduce franchise taxes in the state of Delaware.

Schwartz, Rhoden, Hines Add to Share Holdings

WASHINGTON: The Securities and Exchange Commission has reported that Sol A. Schwartz, president of RKO Theatres, purchased 1,500 shares of his corporation's stock during March, increasing his direct holdings to 2,500 shares. Earle G. Hines, director, and Elmer C. Rhoden, vice-president of National Theatres, also bought stock in their company during the past month. Mr. Hines purchased 1,000 shares and Mr. Rhoden bought 1,500 shares of common stock. This purchase increased Mr. Rhoden's indirect holdings to 3,525 shares, while his direct holdings total 16,800 shares.

Coast Drive-Ins Settle 1950 Case with Majors

A reported settlement of between $100,000 and $200,000 ended the 1950 action of the Skyline and Pacific drive-in companies, of Los Angeles, which brought a claim of $1,750,000 damages against the major distributors on charges of conspiracy to deprive drive-ins of first run films. The case had been considered precedental.

Columbia Sets Dividend

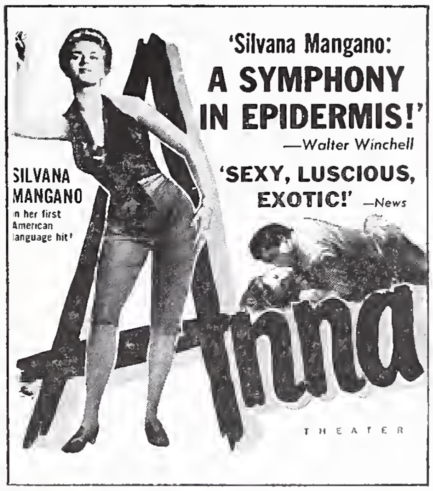
The Columbia Pictures board of directors last Wednesday declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock, payable May 15 to stockholders of record May 1.

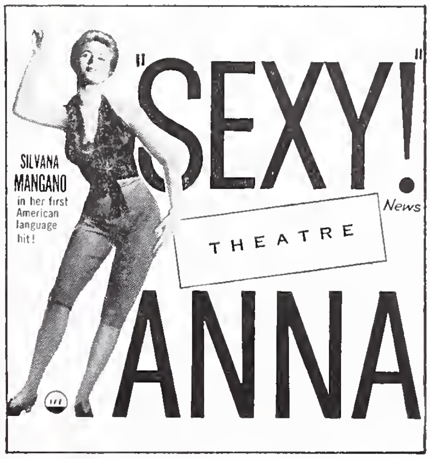
Oh! that
"Tops in Town"
Figure!

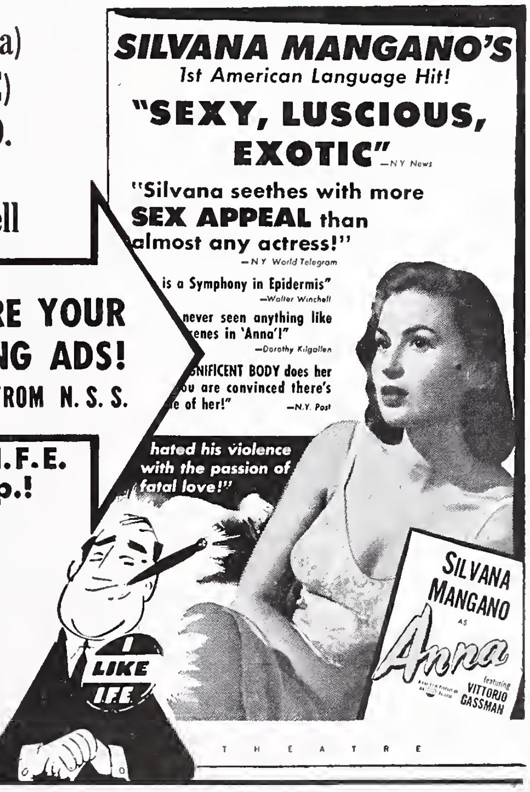
VARIETY

"ANNA" SMASH AT CENTURY, MPLS.

Century (Para) "Anna" (IFE) Sock $6,500. Daring ads helping to sell this one.


'Silvana Mangano:
A SYMPHONY
IN EPIDERMIS!'
—Walter Winchell
'SEXY, LUSCIOUS,
EXOTIC!' —News
SILVANA
MANGANO
in her first
American
language hit!
Anna
THEATER


"SEXY!"
News
SILVANA
MANGANO
in her first
American
language
hit!
THEATRE
ANNA


SILVANA MANGANO'S
1st American Language Hit!
"SEXY, LUSCIOUS, EXOTIC" —N.Y. News
"Silvana seethes with more SEX APPEAL than almost any actress!" —N.Y. World-Telegram
is a Symphony in Epidermis" —Walter Winchell
never seen anything like enes in 'Anna'!" —Dorothy Kilgallen
NIFICENT BODY does her u are convinced there's e of her!" —N.Y. Post
hated his violence with the passion of fatal love!"
I LIKE IFE
SILVANA MANGANO
AS
Anna
featuring VITTORIO GASSMAN
THEATRE

AND HERE ARE YOUR TICKET-SELLING ADS!
ORDER THESE ADS FROM N. S. S.

Book it from I.F.E. Releasing Corp.!

1501 Broadway
New York 36, N. Y.
LOngacre 4-4843

2140 Payne Avenue
Cleveland, Ohio
Cherry 1-6608-6609

115 Walton St.,N.W.
Atlanta, Ga.
Cypress 5868-5869

1255 S. Wabash Ave.
Chicago, Ill.
Harrison 7-7499

1907 So. Vermont Ave.
Los Angeles, Calif.
Parkway 1716-1718

For more "Tops in Town" figures watch!

PHILADELPHIA • WASHINGTON • BALTIMORE • DETROIT • ATLANTA • NEW ORLEANS
MEMPHIS • OKLAHOMA CITY • DALLAS • SEATTLE • PORTLAND • DENVER • KANSAS CITY
PITTSBURGH • DES MOINES • ST. LOUIS • INDIANAPOLIS • LOUISVILLE!

The National Spotlight

ALBANY

The record-breaking downfall of March and first half of April crimped drive-in grosses and caused owners to moan. They had expected an "early, nice spring," in view of the open winter. Not only was the weather bad for the box office but it was harmful to vital surface of automobile theatres. . . . Visitors included Moe Dudelson, United Artists district manager, with headquarters in New York; Manny Brown, UA Buffalo branch manager; Sid Kulik, Bell Pictures, New York; Lawrence Lapidus, Warner Theatres booker in the New Haven zone offices; Edward L. Fabian, Louis R. Golding and Bernard Brooks, Fabian execuitves from New York; Bob Baranoff, operator of Little Falls drive-in and owner of a new outdoor theatre near Levittown, Pa. . . . Irving Shiffman is new salesman for United Artists in the exchange district, succeeding Irving Mendelson, shifted to Boston. . . . Ray Powers, long-time chief booker for Warners here but in retirement for several years, is now booking for UA.

ATLANTA

The 20th Century drive-in, Tampa, Fla. is being enlarged to accommodate 783 cars, Charley Lambert, manager of the theatre, anounces. . . . The Paramount theatre here started April 23 with Warner's "House of Wax." . . . The Rialto started its third week with "Peter Pan." . . . The Buchanan, Buchanan, Ga., recently destroyed by fire, will be rebuilt at once. . . . Charlie L. Funderburke has been appointed manager of the Gem theatre, Cuthbert, Ga. He replaces Cecil Prescott, who resigned. . . . Glover Johnson, owner of theatres in Centre, Ala., said his new 350-car drive-in there would open about June 1. . . . Frank Lawery, formerly with RKO, has resigned to join the Bailey Theatres, as manager of the Panama City house. . . . Eugene Skinner, Dixie drive-in, with headquarters in Atlanta, back at his office from Charlotte. . . . The Bel-Air Theatres will open a new 700-car, $120,000 drive-in at Nashville, Tenn. about June 1.

BALTIMORE

Newell Howard, Ulman Theatres, Salisbury, Md., was in town attending a meeting of the Allied MPTOM. . . . Governor Theodore R. McKeldin and Mayor Thomas D'Alesandro have accepted invitations to be guests at the Variety Club Tent No. 19 15th Anniversary Dinner to be held May 5. . . . Bill Myers, Echo and Deluxe, back from a trip to Centerville. . . . I. M. Rappaport and his son M. Robert Rappaport, in New York on a business trip. . . . C. Elmer Nolte, Jr., Durkee circuit executive, left for the Shrine Convention in Honolulu. . . . Judson Moses, newly appointed press representative for MGM, in this territory in for his first visit. . . . Local exhibitors scheduled to attend the Variety Convention in Mexico include: Oscar Coblentz, Alpha; Lauritz Garman, Garman circuit; M. Robert Rappaport, Rappaport Theatres; Earl Lewis; Milton Schwaber, Schwaber circuit; Aaron Seidler, New Albert; Jack Pollack, chief barker of Tent No. 19; Chauncey Wolf, Uptown.

BOSTON

Philip Smith, president of Smith Management Company and Mid-West Drive-in Theatres ,is equipping his 15 conventional theatres for 3-D. . . . 3-D magazines, acutely needed in the present market, are to be assembled and distributed by Charles Cifre, veteran theatreman, who is heading his own company at 20 Piedmont Street, ready for May deliveries. . . . Edward Michaelove, whose late father operated a chain of theatres in the west, has been assigned to the Boston branch of 20th-Fox as an apprentice to learn the business. . . . Clifford E. Parker, who has been with Alexander Film Company 20 years, has been promoted from northern sales manager to general sales manager for the company. . . . Dick Darby has resigned as district manager for Lockwood & Gordon to become manager of the Post drive-in, East Haven, Conn. He is replaced at L&G by Russell Ordway, former manager of L&G's Webb theatre, Wethersfield, Conn.

WHEN AND WHERE

April 27-29: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit.

April 27-May 1: Semi-annual convention, Society of Motion Picture and Television Engineers, Hotel Statler, Los Angeles.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 4-5: Annual convention, Allied Motion Picture Theatre Owners of Western Pennsylvania, William Penn Hotel, Pittsburgh.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

May 12-13: Annual convention, Allied-Independent Theatre Owners of Iowa-Nebraska, Fort Des Moines Hotel, Des Moines, Ia.

May 13-14: Annual spring convention, Allied Independent Theatre Owners of Kansas and Missouri, Hotel Phillips, Kansas City.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

June 10-11: Annual spring convention, Allied Theatre Owners of Indiana, French Lick Springs Hotel, French Lick, Indiana.

BUFFALO

The Paramount had a very healthy advance sale for its stage attraction, "The Biggest Show of '53," which played two shows April 23. . . . The James Broadcasting Co., Inc., has applied to the FCC for permission to erect a TV and FM radio transmitting tower in Jamestown. . . . License director Stanley P. Turkiewicz of Buffalo has filed with the Common Council recommendations for various increases in license fees. In connection with motion picture theatres, he recommended no specific figure but points out that Rochester fees range from $100 to $900 compared with $50 to $150 in Buffalo. He also recommends that vending machines and auto parking lots be licensed. . . . Elmer F. Lux, head of Elmart Theatres, a circuit of 18 theatres in five states, and president of the Buffalo Common Council is the subject this week in the Buffalo Beacon's series of aritcles under the heading of "Buffalo's Next Mayor." . . . Buffalo theatres are co-operating on a page ad in annual Page One Ball program being held early in May. . . . Dave Cheskin was chairman of the Tent 7 spring dance held last Saturday. . . . George Gammel, president of the MTPO of N. Y., western New York zone, was among those honored at the Welcome Home Party held in the Park Lane the other evening by Buffalo chapter of the Royal Order of Jesters.

CHICAGO

Otto K. Eitel, owner of Eitel's Palace, Loop first-run house, was host to Konrad Adenauer, head of the West German government, as Mayor Kennelly's personal representative. . . . Stella Biagone, owner of the Rex, De Pue, Ill., has taken the theatre back from M. E. Hedges, who has been operating it the past year, and will run it herself. . . . The North Side, Mishawaka, Indiana, has gone to a part time operation. . . . The Variety Club of Illinois annual golf outing has been scheduled for July 3 at the Elmhurst Country Club. . . . Alice Dubin, city booker for Henri Elman Enterprises (Capitol Films), is vacationing in Florida. Al Simon, film row restaurateur, celebrated his 15th year in business with an open house for members of the motion picture industry here.

(Continued on opposite page)

CINCINNATI

All drive-in theatres in this area now are in full operation, despite frequent cold spells and recent unseasonably heavy snows. The Twin drive-in, however, the only outdoor theatre within the local city limits, has been open all winter, operating with in-a-car heaters. . . . Rube Shor, local circuit operator, was in Washington recently to appear before the Senate Small Business Committee. . . . Jasper Thompson has disposed of his Lakeview drive-in, at Burnside, Ky., to O. G. Roaden, head of a Kentucky chain. . . . Mr. and Mrs. Luttrell, of Jamestown, Ky., will soon open a new drive-in there. . . . Hal Howard has been granted a county permit to construct and operate a drive-in theatre near Hopkinsville, Ky., the second open air theatre in that vicinity. . . . John A. Schwalm, former veteran exhibitor in Hamilton, Ohio, has returned from a trip to New York. . . . William Dodds, manager of the Northio Paramount theatre in Hamilton, Ohio, recently played "The Bowery Boys" as a special stage attraction.

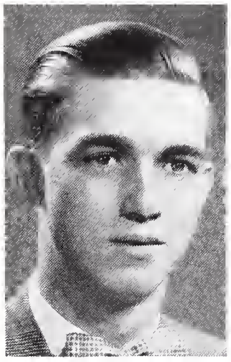
CLEVELAND

"Moulin Rouge" is the unanimous choice by Cleveland Critics Circle as best picture shown in Cleveland downtown first runs during March. . . . Mildred Cohen is the newly appointed Loew theatre district manager's secretary, succeeding Dorothy Freeman, who is being married in May to Nat Hiller of New York. . . . Alvin Golin succeeds Herbert Reed, resigned, as territorial MGM exploiteer. . . . Mr. and Mrs. Herb Ochs and Mr. and Mrs. Jack Ochs were in Kalamazoo, Mich., to attend the wedding of Dolores Allen and Bob Ochs, son of Al, who operates drive-ins in Michigan and Ohio. . . . Shirley Goldman, secretary to RKO branch manager Jack Bernstein will marry Al Brauman May 3. . . . Mrs. Ernest Schwartz, wife of the president of the Cleveland Motion Picture Exhibitors Association, underwent major surgery at Mt. Sinai Hospital. . . . Paramount's Evelyn Vargo was married Saturday to Daniel Schill. . . . 3,500-seat Warners' Uptown theatre which recently celebrated its 25th anniversary, has gone on a week-end policy for the first time in its 25-year history. Julius Lamm, manager there for the past 22 years, is transferred to the circuit's Colony theatre as manager succeeding Lou Milder who is transferred to the Vogue.

COLUMBUS

City attorney Richard Gordon filed an appeal from the Appellate Court decision which reversed a Municipal Court decision in a charity bingo case here. Gordon reiterated his stand that charity bingo is illegal in an opinion requested by Safety Director Donald Cook. Gordon's opinion left police with no choice other than to enforce the law. . . . Robert Wile, secretary of the Independent Theatre Owners of Ohio, will address the Round Table Club of Dayton, Ohio, on May 7. . . . City parking commission has approved the $1,425,000 city parking garage on E. Long St. . . . West Fifth Avenue drive-in is expected to open May 1 at 900 W. Fifth Ave. by Frank Yassenoff. Drive-in has a 550-car capacity and is reported to have cost $100,000. It is the first drive-in here to be erected within the city limits and has heating facilities so that it can be operated on a year-round basis.

KOREAN VETS ON MANAGER STAFF OF COLUMBUS LOEW'S



Dudley Lacey

Clarence Lanthorn

COLUMBUS: The new assistant manager and student assistant manager of Loew's Ohio, here in Columbus, are both veterans of the Korean conflict. Each is happy to be back in the theatre business and each plans to make theatres his lifetime career. Dudley Lacey, veteran of 15 months in Korea and six months in Japan, is the assistant, and Clarence Lanthorn, who was a radioman in a B-29 crew for 13 months, is the student.

Mr. Lacey broke into the theatre business at the age of 16 as an usher at the Midway and Fairborn in Fairborn, Ohio, his home town. He enlisted in the Army in 1948 for three years and then re-enlisted for an additional year. He was a sergeant in the supply services in Korea. He returned to this country in 1951 and was stationed for nine months at Camp Atterbury, Indiana. While there he assisted in the operation of five post theatres. Mr. Lacey became assistant at Chakeres' Capitol in Frankfort, Kentucky, last fall, and joined the Ohio staff in January. He is the son of Mr. and Mrs. Lee O. Lacey, Fairborn.

Mr. Lanthorn, who started as an usher at the Ohio while in his teens, was chief of service when he left. He joined the U.S. Air Force in June, 1949. His squadron was based in Japan and made sorties over the Korean combat zone. He served four years and attained the rank of staff sergeant.

DENVER

J. E. (Tommy) Tompkins, 78, in the theatre business in Colorado Springs, Colo., since 1911, died there April 12 after a long illness. His theatres, the Ute, Trail and Tompkins, are now a part of the Cooper Foundation Theatres. . . . Tom Knight, Acme, Riverton, Wyo., owner, who repeatedly makes mercy flights in his plane to take persons to hospitals in a hurry, was honored by being included in the Denver *Post* weekly Hall of Fame. . . . C. Bruce Newberry, sales manager for Republic, and Francis Bateman, western division manager, were in three days for conferences with Gene Gerbase, branch manager. . . . Mel Madero is the manager this year of the Kar-Vu drive-in, Brighton, Colo. . . . Frank de Voracek will manage the Starlite drive-in, Rapid City, S. D., this summer.

DES MOINES

Presentation of the 3-D film, "Bwana Devil," at the Paramount in Waterloo has been postponed indefinitely due to a dispute over projectionists' salaries. Robert Leonard, Paramount manager, said projectionists want a 10 per cent wage boost and employment of another operator. Glenn Barker, president of the local union, said operators would have to work longer hours at the same salary if a wage adjustment were not made. . . . Variety club held a dinner party at the Standard club April 18. . . . Tamsin Wolfe is the new PBX operator at Warners. She replaced Shirley Arehart. . . . Flu is hitting film row again. . . . Owen Johnson, of Fort Dodge, is the new manager of the Princess theatre at Eagle Grove. He succeeds Leo Peterson who left the Central States house several weeks ago. . . . Horace Spencer has taken over management of the Ritz at Chariton, succeeding Richard Gray, resigned to enter business in Des Moines. . . . Robert Byers of Osceola has bought the Osceola theatre from V. J. Shipwright, who operated the house for the last 11 years. . . . Ray Miller, who operated the Lorimor at Lorimor for a number of years, has died in Des Moines at the age of 66. He had been a resident of Lorimor for 15 years and had suffered from diabetes.

DETROIT

National Allied will hold a buyers meeting here April 30 and May 1 to discuss unfair tactics by film companies in film rentals. . . . Dave Idzal, managing director of the Fox is spending $75,000 to prepare for the coming of CinemaScope. Saul Korman, circuit operator, is also preparing for CinemaScope for his 10 theatres. . . . Gene Duffield, salesman for National Theatre Supply, became the father of a baby girl. . . . John McMahon, former salesman for Paramount in Buffalo, has joined RKO here, replacing the late Rot Carrow. . . . Several local drive-ins are planning to show 3-D pictures. . . . "Moulin Rouge" at the Fox is breaking all records in its third week at the Fox. . . . J. Oliver Brooks, former Butterfield Theatres executive, is now with Special Pictures.

HARTFORD

The eight-story Kilfeather building, more commonly known as the Film Exchange building, New Haven, has been sold by Harry B. Frank and Henry Blum of New York, to the Hofwal Realty Corp., also of New York, for a reported $385,000. . . . MGM, RKO, Columbia and other exchanges are among tenants. . . . Paul Sullivan has been named manager of the Blue Hills drive-in theatre, Bloomfield, Conn. . . . Michael Masselli, manager of the Plainfield theatre, Plainfield, Conn., married Miss June Cleary of Hartford. . . . Peter LeRoy of the

(Continued on following page)

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Blue Hills Drive-In Theatre Corp., has been recuperating from surgery. . . . Frank Lynch, with Skouras Theatres for more than 20 years, has been named manager of the Meriden theatre, Meriden, Conn. Lynch, who was with the MGM New Haven exchange, succeeds William Pilot, resigned.

INDIANAPOLIS

The Allied Theatre Owners of Indiana will hold their annual spring convention at French Licks Springs Hotel June 10 and 11, preceded by a board meeting June 9. It will be primarily a fun session. . . . Trueman Rembusch, ATOI president, went to Washington for the hearing on H.R. 157, to exempt film houses from the 20 per cent amusement tax, this week. . . . The Indiana theatre played to capacity for two performances of "The Biggest Show of 1953" Thursday night. . . . L. E. Goldhammer, AA division manager, was here Monday to set up release of "The Roar of the Crowd" May 30, date of the annual 500-mile race at the Speedway here. . . . Satch Hall and Gabriel Dell, the Bowery boys, are booked at the Lyric in their comedy act the week starting Wednesday.

JACKSONVILLE

B. B. Garner, Lakeland, head of the Talgar circuit, visited Glenn Gryder and Mamie Newman in the company's booking office. . . . Roy Smith, Jacksonville Popcorn and Candy Company, called on Floyd Theatres' managers in Haines City, Lakeland, and Tampa. . . . Jack Riggs has left Paramount Enterprises in Miami to work as a salesman out of the UA booking office here. . . . Byron Adams, UA district chief, Atlanta, was here for talks with O. O. Ray, Jr. . . . O. O. Ray, Sr., veteran head of the Paramount film exchange, has retired, and Ed Tanney has been promoted to the job. . . . Nat Williams, Jr., Interstate Enterprises, Columbus, Ga., was at the Columbia branch office. . . . Harold Poppell, Telco theatre, West Palm Beach, and Hugh Martin, Sr., MGM theatres, Clermont, made booking trips to several branch offices. . . . Max Stetkin, MGM booker, has a new daughter. . . . W. H. Smith, Dixie Theatres, Brooksville, was in the Columbia offices.

KANSAS CITY

Kansas City had opportunity to meet two famous motion picture personalities last week; Mary Pickford, here promoting sales of defense bonds; and Farley Granger, here for personal appearances in connection with the opening of "Hans Christian Andersen" at the RKO Missouri. . . . Plans for the spring convention of Independent Allied of Kansas and Missouri, April 28-29, Hotel Phillips, were advanced at a meeting of the board of directors April 16. . . . Next 3-D at the RKO Missouri is "House of Wax," May 13. . . . A. L. Kolitz, district maanger, RKO, visited J. H. Lewis, branch manager at Kansas City, recently.

Charles Knickerbocker, operating the Liberty, indoor theatre, Columbus, Kansas, in on a buying trip. . . . The Roxy, downtown subsequent run of Durwood Theatres, reopened April 15—after being closed for repairs of damage to the lobby by a fire.

MEMPHIS

Jimmie Singleton, who operates the New and Star at Marked Tree, the Tyro at Tyronza and the Grand and Trumann drive-in at Trumann, has bought another Arkansas drive-in: the Poinsett drive-in, Marked Tree, from Paul Shaffer and Robert Bradley. . . . M. A. Lightman, Jr., Malco Theatres, Inc., made a business trip to Fayetteville, Ark. . . . Ed Williamson, former branch manager at Memphis and former chief barker of Memphis Variety Tent 20, was in town for a visit from Dallas where he is now district manager for Warner. . . . S. J. Lee, branch manager, St. Louis, was a visitor at United Artists Memphis exchange. . . . It is unusual for a film to be held over a second week in Memphis. However, Loew's State held over "Call Me Madam" for a second week and Loew's Palace held over "Hans Christian Andersen" for a third week. . . . W. O. Taylor, Uptown, Dresden, Tenn., was in Memphis buying 3-D equipment for his theatre.

MIAMI

With the seasonal closing of the Paramount in Palm Beach, Fla., Florida State Theatres' S. E. divisional supervisor, Al Weiss reports that manager Robert Battin has moved down to manage the Sheridan, Miami Beach, and George Krevo has migrated north to Jacksonville to manage the Palace there. . . . Manager Walton Oakerson of the Essex has a new assistant, John Alleman. . . . At the Tower, Bill Goller's new aide is James E. Rice. . . . The McComas-owned Tropicaire and Dixie drive-ins featured an extra added attraction recently with the appearance of W. H. Hill's Society Circus. . . . Lou Weinberg, circuit sales manager of Columbia Pictures, with headquarters in New York, is vacationing with his wife here at the Roney Plaza.

MILWAUKEE

All the theatres in the Milwaukee and Wisconsin exchange area that booked the Tom and Jerry Birthday Party shows have had packed houses, including the Capitol at Manitowoc; the Raulf at Oshkosh; the Orpheum in Madison; and the Brounmark in Iron Mountain, Mich. . . . John P. Adler is looking for a general manager for his 10-13 drive-in at Marshfield and his indoor theatres. . . . Elroy Luedke, city manager for Delpt Theatres at Marquette, Michigan, won a home sewing machine from the Home Sewing Machine Co. for his campaign on "Plymouth Adventure." . . . The Cancer Benefit show, held at the Fox-Wisconsin theatre here, was a terrific success, and they collected $13,000 towards the county's goal. The house was packed with $5 and $10 seats.

MINNEAPOLIS

Herb Greenblatt, RKO district manager, was in. . . . Harry Weiss, RKO Theatres district manager, returned from a swing through his territory. . . . The U. S. Senate small business subcommittee will hold hearings here late this month or early in May. North Central Allied has witnesses who will testify on alleged irregularities in competitive bidding and alleged price fixing by distributors. . . . Rufus Blair, Paramount studio publicity man, and Dave Freedman, Paramount midwest exploiteer, were in for the personal appearances of the stars of "The Girls of Pleasure Island." . . . M. A. Levy, 20th-Fox midwest district manager out of Minneapolis, was in St. Louis. . . . Marlene Christianson is the new biller at Columbia. . . . Unseasonably cold weather hindered business at Twin Cities drive-ins. . . . Bill Brooker, Columbia exploiteer, was in for "Salome" which is set for the Orpheum.

NEW ORLEANS

The St. Bernard drive-in is the first open air theatre in greater New Orleans to bring its patrons 3-D. "Bwana Devil" opened there April 18. . . . Fred T. McLendon assumed ownership of H. C. Jenkin's Sundown drive-in, McKenzie, Ala., and will operate it under a new name, the Star-vue. . . . J. C. Stout will reopen the long-shuttered Livonia, Livonia, La. on April 26. . . . Charles Waterall, Sr., advised that operations at Bolinger, Bolinger, Ala., have been suspended indefinitely. . . . Vernon Pellegrin, son of Usy, manager of the Rex, Chauvin, is in bed with a heart ailment. . . . Wm. Briant, manager, Twentieth Century-Fox, plans a regional demonstration of CinemaScope here some time between May 1 and May 15. . . . The Belmont, Pensacola, Fla., has closed. Another scheduled for closing is the Sorrento, Sorrento, La., on April 30.

OKLAHOMA CITY

Arthur Gorman Pickett, 68, advertising director for all Paramount theatres in Arizona until his illness 2 months ago, died at his home in Phoenix, April 6. . . . Gordon Leonard, manager of the Criterion theatre, has returned from a few weeks' vacation in California. . . . At the Harber theatre April 11, all kids were given a model jet plane free. . . . Cecil B. DeMille, veteran producer, was scheduled to visit Tyler, Texas, April 25 as guest of the East Texas Shrine Club. DeMille is one of the fifteen special envoys of Shriners hospitals for crippled children. . . . "Down Among the Sheltering Palms" is showing at two theatres here, the Criterion, and the Plaza.

OMAHA

Mrs. Louis Heel, veteran of the movie business at Fullerton, Neb., died April 10 in a Grand Island hospital after a lengthy illness. She had operated the Fullerton theatre following her husband's death a year ago, assisted by Mons Thompson, exhibitor at St. Paul, Neb. . . . Ed Kugel, Holstein, Ia., and George Monroe, Jr., of the Fort theatre at Kearney, Neb., are now being served by the Theatre Booking Service. . . . MacDonald Carey, a native of Sioux City and an Iowa U. grad, was on the dinner-dance program celebrating the 75th anniversary of Creighton University. . . . H. A. Van Husan, who retired after 40 years as owner of the Western Theatre Supply firm, has joined his wife in Richmond, Va., to visit his daughter and son-in-law. . . . Tony Goodman, Warner salesman, escaped injury in a three-car collision on a downtown street. . . . Ruth Cogley has replaced Joe Weiss, now RKO booker, in the office of the Co-Op Theatre Service.

(Continued on opposite page)

PHILADELPHIA

Bob Hanover, who took over the Byrd, closed for many months, is reopening the neighborhood house. . . . Bob Day, with Blumberg Brothers, theatre equipment firm, and George Wilson, New Jersey projectionist, have taken over the operation of the Sherwood and will operate the house on a lease. . . . Fred von Steuben, assistant manager at the Earle, Allentown, Pa., becomes manager of the College in that city, succeeding Harold E. Bell, who left to manage his own drive-in at Danville, Pa. . . . Burt Stanley, who has managed the suburban Haverford for 20 years, is in the Montgomery County Home recovering from a stroke. . . . Warners' Boyd, major center-city first-run, will close down temporarily next month to allow for the installation of Cinerama equipment. . . . Bill Sage, manager of Jack H. Greenberg's Roxy, Northampton, Pa., is recuperating from surgery at the Allentown Hospital, Allentown, Pa. . . . E. E. Ness opened his new Family drive-in with a 200-car capacity at Amity Hall, Pa. . . . The March of Dimes collection in Reading, Pa., reached an all-time high of $39,134, of which $3,647 was turned in by the theatres.

PITTSBURGH

Universal-International placed "Gunsmoke" and "Pa and Ma Kettle on Vacation" simultaneously in 30 district theatres and the combination clicked immensely at the box-office. . . . John D. Walsh, manager of the Fulton theatre, and his wife, Ann, recently celebrated their 21st wedding anniversary. . . . Danny Sutton of the Warner was raised to assistant manager of the Stanley. Hal Coleman came downtown from the Schenley to replace Sutton. . . . Roseanna Fineberg, secretary of the Associated Drive-In Theatres, has announced her engagement to Bert Solomon. . . . "Moulin Rouge" got away to an opening $23,000 week in Loew's Penn. . . . Morry Berman and the Variety Post have been praised for doing a swell job hosting the weekly Family Night at the Variety Club. . . . Bob Murphy moved from the Strand to the much larger Columbia house in Erie.

PORTLAND

Two more advanced-price pictures hit the Portland screens this week while two just completed their runs. This marks the 5th and 6th in that category this month, with one more still to go. . . . Jack Braxton, J. J. Parker United Artists theatre manager, announced his resignation and will open the 500-car Auto-Vue theatre in nearby Camas, Wash. Construction is under way, and the house is set to open in June. . . . George Stoller, Camas restaurant man, is his partner. . . . Phylis Saxton has resigned as secretary of NSS here and Marie Jones has replaced her. . . . Barney Rose, UI district sales manager, in town. . . . So is Max Bercutt, WB field man. . . . Keith Petzold, Broadway theatre manager, is temporarily handling publicity and promotion for Portland J. J. Parker houses.

PROVIDENCE

The Carlton theatre was the scene of the R. I. premiere of Silvana Mangano in "Anna," Italian film. . . . Several attractions were held over for a second week, including "Hans Christian Andersen" at the RKO Albee; "Salome" at the Strand; "Trouble Along The Way" at the Majestic; and "Call Me Madam" at Loew's State. With the exception of the film at the Majestic, all were presented at increased prices. . . . The Uptown came out with a combination Encyclopedia and Dictionary deal. With every adult admission ticket purchased on Sunday and Monday evenings a volume will be given patrons for the next 12 weeks. A 35c service and handling charge is the only extra. . . . In the local censorship department here, Safety Commissioner John B. Dunn has promoted Lt. George E. O'Dowd, head of the anti-vice and gambling squad, to captain in the police department. At the same time Commissioner Dunn announced the merger of the office of city censor with that of the bureau of license enforcement, with Captain O'Dowd in command.

SAN FRANCISCO

Activity centered around MGM with the expected arrival of two important visitors from New York. Irving Helfont, assistant to western sales manager George A. Hickey, will be here April 27 and Emery Austin, assistant to Dan Terrell, head of exploitation, is set to arrive April 29 for a meeting at the St. Francis Hotel to be attended by Ted Galanter, western division press representative and his assistants Alan Wieder of Seattle and Edward Beck of Los Angeles. . . . Gene Haydon will open his new Virginia City theatre, there, early in May. . . . L. S. Hamm, president, California Theatres Association, was hospitalized for a checkup and is reported in fine fettle. . . . Charles N. Reynolds, father of Clif Reynolds, assistant to M. Spencer Leve, Northern California division president, Fox West Coast, died suddenly following a heart attack at his home in Van Nuys, April 9. . . . Jules Kirstin, NSS clearing house, became a citizen the same day his son Gary was inducted into the Army.

ST. LOUIS

The American Red Cross thanked the exhibitors of this territory for splendid cooperation in recent drive. . . . April 25 was set as the important meeting of St. Louis Loge No. 19 of the Collesseum of Motion Picture Salesmen of America. The meeting will decide the Loge's program for the rest of the year. . . . Ray Parker, manager of the Parker's Skyline drive-in at Natural Bridge and Airport Roads, was re-elected Mayor of Brentwood, Mo. a suburb of St. Louis. . . . Mike Lee, UA manager, back from a trip through Kentucky and Tennessee. . . . Hap Eaton, RKO publicist, now makes his headquarters in St. Louis. . . . Mrs. Walter Timmig, local film exhibitor, in Missouri Baptist Hospital. . . . Herman Ferguson of Malden, Mo., has recovered from injuries received in an automobile accident which happened several months ago.

TORONTO

A donation of $800 has been made to the Ontario Association of Film Councils by the Atkinson Foundation which owns the Toronto *Star*. The money will be used to finance two three-day summer courses on the use of films in the community. . . . John Brown of the Lindsay Thursday Post has been appointed manager of the Downeyville Road drive-in theatre, near Lindsay. . . . Win Barron, Paramount Canadian publicity chief, back in harness after a heart attack. . . . Douglas Stanger has purchased the Qu'Appelle theatre, the only one in Qu'Appelle, Sask., from J. D. Gunn. He has renovated it, replaced some of the chairs and renamed it the Starlit. . . . A trade show of equipment is being planned by the Motion Picture Theatres Association of Ontario, with Arch H. Jolley as liaison officer. Date is Nov. 25 and 26. The Motion Picture Industry Council of Canada will meet on the afternoon of Nov. 25, following the session of the National Committee of Motion Picture Exhibitors Associations of Canada.

VANCOUVER

"Spud Hudson," who operates two theatres and a drive-in at Lloydminster, Alberta, was a visitor to Vancouver. . . . Ross Beesley, ASN cameraman, and his wife are on a holiday in old Mexico. . . . Mrs. Isabel Grayburn, wife of the manager of the Plaza theatre. is hospitalized after an auto accident. . . . Stella Skulsky, of the Paradise, is engaged to Ron Stickland of Vernon, B.C. . . . Bob Murphy, Paramount manager, is happy at the grosses being racked up by "The Greatest Show on Earth" at Famous Players suburban houses. . . . Alex Barclay, of the Strand Trail and winner of the "Holiday in Hawaii" concession contest of Confection, Ltd., is back from Honolulu. . . . Walter Mead, owner-manager of the Paramount drive-in, Burnaby, is increasing car capacity by 300 autos to handle overflow crowds. . . . Many theatres in the three Prairie provinces are having 3-D equipment installed. . . . Ariadne Szent-Miklosy, of the Odeon district office, will marry Lindsey Crawford. . . . Bill Pilkie, of Vermilion, is taking over a new theatre in Edmonton.

WASHINGTON

Peter DeFazio, branch manager for Warner Bros. Distributing Corp., resigned as of April 10. . . . Briefly hospitalized this past week were Willis Warren, motion picture technician specialist for the Department of State's Motion Picture Service, and Nathan D. Golden, director of Motion Picture, Scientific and Photographic Products Division of NPA, Dept. of Commerce. . . . Florenz Hines, assistant to Frank La Falce at Stanley Warner, has resigned to act as public relations officer for the Raleigh Hotel. . . . Percy A. Booth, 49, treasurer of Sam S. Shubert theatre, died on April 10 of a heart attack. . . . Nathan D. Golden has been admitted to practice law before the Supreme Court. . . . The old Seco theatre on Georgia Avenue, Silver Spring, Maryland, formerly operated by Warner Bros. theatres, is being taken over by Sam Roth and will be remodeled to seat 600.

3-D VIEWERS SERVICE

As far back as 1924 we manufactured and supplied 3-D VIEWERS and also handled Press Books, special advertising inserts for publications as well as 3-D Viewers for Lobby Displays. We are again able to supply this service and VIEWERS for 3-D black and white films since our productive capacity can turn out millions weekly.

FREEDMAN DIE CUTTERS, INC.
Wm. A. Freedman, Pres.
285 Lafayette St., New York 12 Tel. WO 2-2117

People in The News

Harry Dressler has been promoted to Paramount sales manager for upstate Pennsylvania, succeeding Herbert Gillis, recently promoted to branch manager in Cincinnati.

Albert E. Rook has been appointed southern division manager for the I.F.E., it was announced by Bernard Jacon, vice-president in charge of sales.

John J. Fitzgibbons will receive the brotherhood award of the Beth Sholom Synagogue Brotherhood at the organization's dinner meeting April 27 in Toronto.

Cecil B. DeMille has been asked by the State Department to recommend changes in the department's overseas film program, it was announced by Robert L. Johnson, head of the department's International Information Administration.

Mervin Houser has been named eastern director of advertising and publicity for RKO Radio, it was announced Monday by Perry Lieber, national director of advertising, publicity and exploitation.

Hugh Fulton has been elected a member of the board of directors of Technicolor, Inc., it was announced by Dr. Herbert T. Kalmus, president and general manager. Leonard Lyon, Sr., has been elected as a member of the board of Technicolor Motion Picture Corp.

C. Bruce Newbery, recently appointed Republic director of sales, is currently touring the company's branches. While on the Coast, Mr. Newbery will confer with Herbert J. Yates, president, on forthcoming production and sales plans of the company.

David B. Wallerstein has been named to the board of directors of Balaban & Katz Corporation, it was announced at the weekend.

Bill Hendricks has been appointed studio publicity director for Warners, it was announced by Mort Blumenstock, vice-president in charge of publicity and advertising. He succeeds Alex Evelove, who resigned.

To Honor Fabian and Rosen At New York UJA Affair

S. H. Fabian and Sam Rosen of Fabian Theatres will be the guests of honor at the annual luncheon of the Amusements Industry for United Jewish Appeal of Greater New York May 26 at the Plaza Hotel. At an organizational meeting last week in the office of Barney Balaban, president of Paramount Pictures, Adolph O. Schimel, vice-president of Universal, was named chairman of the drive for the motion picture and affiliated industries.

MPAA To Meet May 1

The annual meeting of the Motion Picture Association of America has been set tentatively for May 1 in New York. The session had been originally for March 30.

M-G-M TRADE SHOW—MAY 20th

"THE AFFAIRS OF DOBIE GILLIS"

ALBANY	20th-Fox Screen Room	1052 Broadway	5/20	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	5/20	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	5/20	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	5/20	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	5/20	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	5/20	1:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	5/20	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	5/20	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	5/20	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	5/20	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	5/20	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	5/20	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	5/20	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	5/20	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	5/20	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	5/20	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	5/20	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	5/20	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	5/20	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	5/20	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	5/20	1:30 P M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	5/20	2:30 P M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	5/20	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	5/20	1 P.M.
PHILADEPLHIA	M-G-M Screen Room	1233 Summer Street	5/20	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	5/20	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	5/20	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	5/20	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	5/20	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	5/20	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	5/20	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	5/20	2 P.M.

M-G-M presents "THE AFFAIRS OF DOBIE GILLIS" starring Debbie Reynolds
Bobby Van • Bob Fosse • Story and Screen Play by Max Shulman
Directed by Don Weis • Produced by Arthur M. Loew, Jr.

Technicolor Votes 2 for 1 Stock Split

The board of directors of Technicolor, Inc., at a meeting in New York last Wednesday voted to split the corporation's stock at the rate of two shares for one. Stockholders will be asked to approve the action at the annual meeting May 15.

Other proposals to be submitted to stockholders at that meeting will involve changing the shares from no par value to a par value of $1, eliminating preemtive rights and reducing the capital of the corporation to the par value of the new shares.

In the opinion of the board, the reclassification of the shares from no par value to $1 par value will result in the payment of lower transfer taxes by stockholders on the transfer of their shares, and the increase in the number of shares outstanding should broaden the market for the stock.

Technicolor's counsel believes the proposed split would constitute a tax-free exchange under the provisions of the Internal Revenue Code.

The board also declared a dividend of 50 cents per share, payable May 12 to stockholders of record April 27.

Dr. Herbert T. Kalmus, Technicolor president, told the board that with present company facilities all the new methods of photography can be used to deliver release prints made by the usual Technicolor dye transfer method.

TOA Names Convention Committee Chairmen

Committee chairmen for the convention and trade show of the Theatre Owners of America to be held at the Conrad Hilton Hotel, Chicago, November 1-5, have been named by David Wallerstein, convention chairman. Serving as chairmen for the meeting are John Balaban, James Coston, George Kerasotes, Al Kvool, Edwin Silverman, Abe Platt, Charles E. Lewis, Charles McBreen, Elmer Upton, William K. Hollander, Nate Platt, Charles Cottle, Herb Wheeler, William Holden, Ralph Smitha, Harry Lustgarten, Alex Halperin, Dave Jones, Mrs. John Balaban, Mrs. James Costen, Mrs. Edwin Silverman and Mrs. David Wallerstein.

Cinecolor Stockholders to Vote on Change of Name

Cinecolor Corporation stockholders will be asked to vote on a change of name for the company at a meeting to be held next month on the coast, it was reported in New York this week. It has been proposed to change the name to Color Corporation of America, with no brand name for the process itself. Thus a producer would be able to use his own name in connection with the color.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

You Have to Move Fast to Stay in the Same Place

THINGS are happening in this moving picture business of ours, and with such speed that many of us will be running to keep up. They say that more has changed in three months of 3-D than in the first several years of sound. That is, on the production side, for this change hasn't affected more than about 500 theatres, to date. But production has swung vastly to the new dimensions, and there will be new boundaries, as well.

It was the Red Queen, in "Through the Looking Glass" who told Alice that she must run faster and faster to stay in the same place, and we are again reminded that our industry compares with Louis Carrol's fantasy, in more ways than one. We are in a wonderland, and it's through a looking glass, with a vengeance. We quoted this classic before, with regard to television, but now it really comes home to our own area of the allied arts.

The big changes, and the first demonstration of differences to come will be in top-bracket, first-run situations. And the turmoil in these parts will be terrific, with a scramble to come out on top, and stay there. We like the idea of standardization in 3-D, but we agree that several kinds of processes, in these first-run theatres, should be encouraged, for it is here that we will separate wheat from chaff, and where the winners and the losers will stand the best chance.

The small town theatre operator should be glad that he can sit back and watch the fracas with a substantial backlog of fine pictures, and the conviction that his public will still want to see our good old-fashioned movies, for years to come. Let the top-brackets do the worrying; they can't afford to do the experimenting.

Discussing this with one of the nation's best small town showmen recently, we said we thought his type of theatre operation had the best chance to weather the storm—not only of 3-D and wide screen, but the impact of fifty million television sets in homes within the next five years. There will always be an audience for theatres, and for good showmen who know and understand their community problems.

It becomes as simple as that: If you have been loyal to your public, they will remain loyal to you. Theatres have personality; and when that personality is a real servant of the community, the patrons in turn, will stand by.

¶ Emil Bernstecker sends us a tear sheet from the *Knoxville Journal,* at Bob Wilby's suggestion, to show two front page stories of exactly opposite meaning, and says, "It's no wonder people don't know what to believe."

In these items, Evangelist Billy Graham, on tour through the Bible Belt, attacks Hollywood as "the most miserable place on the face of the earth." "I've been in the homes and offices of the stars," he told an audience of 9500, "and all the glamour and money of the film capital can't take the ache out of their souls.

Across the column, another story told of the repeat showing of "The King of Kings" at the Tennessee theatre, where Aubrey Couch, manager, reported that 2300 had seen the picture on Monday, with 1000 turned away, and that overflow crowds were being detoured to the Bijou theatre, for two additional days. The historic Cecil B. DeMille spectacle is being shown under the auspices of the Ministerial Association.

* * *

¶ Seymour Morris, advertising and publicity director for the Schine Theatres at the headquarters office in Gloversville, sends us a nice tribute given to Harry Wiener, manager of Schine's theatre in Oswego, N. Y., by the local newspaper, on the occasion of the theatre's twelfth anniversary. As Seymour says, the special newspaper edition was no novelty insofar as celebrating theatre anniversaries is concerned, but the voluntary and special house advertising, on the part of the *Oswego Palladium-Times,* is distinctly unusual, and much appreciated, not only as a tribute to the Oswego theatre and its manager, but to our industry as a whole. We credit Harry Wiener for having long established direct, personal contact with his local newspaper and its staff. He cultivates their interest and approval of things he does in Oswego, and the newspaper recognizes his service to the community. This audience won't drift away, overnight. —*Walter Brooks*

VARIETY CLUB AWARDS

Officers of Variety Clubs International, and members of the trade press in New York, viewed and judged the entries in a contest to select two winners, at the headquarters of Tent No. 35 at Hotel Piccadilly, this week.

First in the category of a press guy from a local tent, placing the best human interest story regarding Variety Club activity with a by-line writer in his hometown newspapers, was Hugo R. Vogel, of Milwaukee Tent, for a piece written by Larry Lawrence, in the *Milwaukee Journal.* Mr. Vogel gets a trip to the International Convention in Mexico City next month, with all expenses paid.

First in the division of newspaper photographs was Raymond Gathrie, of the *Philadelphia Daily News,* who wins $300 in cash, for the best published photo of the year. He immediately donated his prize check to the Heart Fund of the Variety Club. A runner-up in this classification was John M. DiJoseph, photographer for the *Washington Post.*

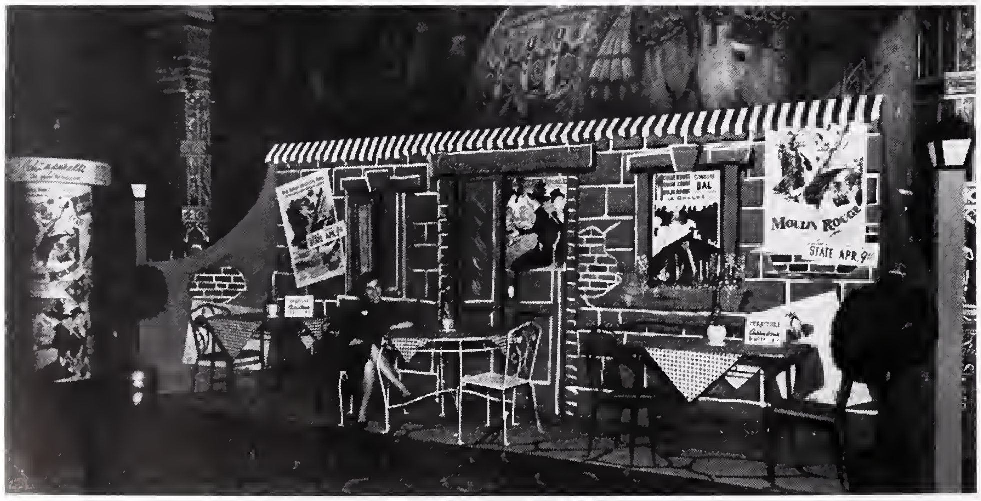
There were so many good entries, and the objectives were so much to be desired, that the judges wished heartily for a chance to award all with some sort of honorable mention. John J. Chisholm, International Press Guy, from the Toronto Tent, who conducted the judging, said that 70% of the tents throughout the world had participated this year, and that the contest would be an annual feature.

You Can Do The Can-Can!

MOULIN ROUGE CONCERT BAL LA GOULUE

Can-can dancers at the Petit Pigalle, which is very French, indeed, for St. Louis, putting energy in the exploitation of "Moulin Rouge."

Ballyhoo girls for "Moulin Rouge" pause to view the Pirates Alley Art show, as part of promotion for the picture at Loew's State theatre, New Orleans.

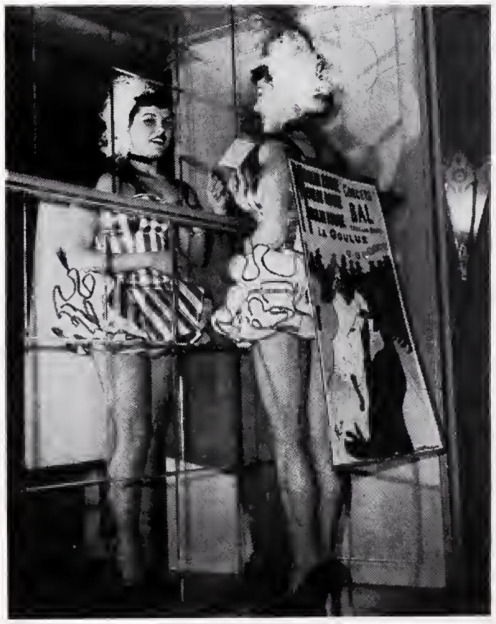

MOULIN ROUGE
STATE APR. 9th

Sam Gilman, manager of Loew's State theatre, Syracuse, built a practical replica of a "Moulin Rouge" cafe as lobby display for the picture, in advance.

Harry Greenman, managing director of the Capitol theatre on Broadway, sells the 1,000,000th ticket for the run of "Moulin Rouge" to Miss Claire Sabbagh, of Brooklyn, while Estelle Richmond, who is in the picture, pins on an orchid.

MOULIN ROUGE CONCERT BAL LA GOULUE

Appropriately costume can-can dancers admire an original Toulouse-Lautrec poster in Jack Foxe's art exhibit at Loew's Palace theatre, in Washington.


MOULIN ROUGE CONCERT BAL LA GOULUE

Just one can-can girl can serve as two, if you give her an A-board and a mirror, as was done here.

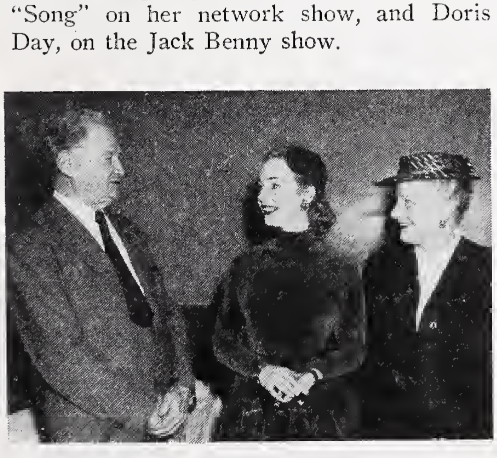
$25,000,000 In "Moulin Rouge" Ties

One of the strongest national promotion campaigns in film history has backed John Huston's Technicolor extravaganza, "Moulin Rouge" with tieups resulting in free advertising valued at well over twenty-five million dollars. United Artists, with more than its share of success stories in recent years, has reason to be proud, and the picture is already among top-money makers, although it has played only a limited number of pre-release engagements. Now, however, they begin to unwind the playdate schedule on what seems to be the company's new all-time grosser.

A big lineup of major business corporations and national organizations have contributed extensively to the pre-selling and build-up of Jose Ferrer's colorful story of Paris night life, and his extraordinary characterization of the artist, Toulouse-Lautrec, which is unforgettable. A total circulation of more than fifty million per month is reached by the International Latex Corporation's advertisements which feature Zsa Zsa Gabor, in her role in the picture. Many other national advertisers and commercial sponsors have tieups running into millions of impressions, registered with the potential movie-going public.

The New American Library have a movie edition of the book, supplied through 100,000 outlets. Random House have also supplied book stores with posters and display material. *Modern Photography* magazine is conducting a national contest in recogniztion of the fine photography in the film, through 13,000 camera supply dealers. The magazine wants news photos of scenes in the vicinity of theatres playing the picture, and offers fifty prizes. Great numbers of local tieups supplement the national lineup.

"Moulin Rouge" is a double-hit, because it is heading for musical honors as well. "The Song from Moulin Rouge" has been featured on top-bracket programs, and is climbing upwards on the hit parade. Sheet music and record sales have skyrocketed, with orders piling in. Dinah Shore sang the "Song" on her network show, and Doris Day, on the Jack Benny show.



Matt Saunders, manager of Loew's Poli theatre, Bridgeport, with Mrs. Saunders, right, greeting Piper Laurie, on a recent personal appearance tour in conjunction with "Mississippi Gambler."

SHOWMEN IN ACTION

Fred Gebhardt, manager of the Fox Mesa theatre, Los Angeles, Cal., sends snapshots of good lobby display and street stunts for current attractions, loaded with appeal to the younger generation.

▼

Ed Lord, manager of the Lord theatre, Norwich, Conn., stressed the "newness" of Mickey Rooney in "Off Limits"—playing in a comedy team with Bob Hope, opposite Marilyn Maxwell.

▼

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, placarded the screen appearance of the atom bomb, as lobby display for newsreel pictures from Nevada.

▼

Phil Katz, always on the prowl for advertising ideas for Warner's Pittsburgh zone office, sends an "April Fool" ad which was placed as a full-page by a Pittsburgh store, and it's a marvel of good humor.

▼

W. V. Dworski, manager of the Harris theatre, Findlay, Ohio, sends a fine example of a full-page cooperative ad in the *Findlay Republican-Courier* for "Peter Pan"— entirely paid for by local merchants, at no cost to the theatre.

▼

Ted Davidson, formerly with Warner's in Lima, Ohio, now reports his showmanship from Walter Reade's St. James theatre in Asbury Park, where he used the Easter Parade, as promotion for "Ma and Pa Kettle."

▼

Alfred Lowenthal, manager of Skouras Ward theatre in the Bronx, shows further use of that lobby corner, with a juke box and a pretty girl to play records from "Tonight We Sing."

▼

Charles H. Jones, manager of the Berry theatre, Hartsville, N. C., had good cooperation from the National Guard and a special newspaper story about them, as part of his promotion for "Thunderbirds"—with his staff serving as Indians.

▼

Fox West Coast "Showtime" tells us for the first time about a new Pete Smith short from MGM, "The Postman"—and reminds managers of the highly desirable tieups that are possible with this picture in promoting public relations.

▼

Jack Campbell, manager of the Globe theatre, in Christopher, Ill., acted as master of ceremonies for his stage show in which a complete Easter outfit was given away for the best modeling by local talent.

▼

Theatre Owners of Greater Cincinnati and the Cincinnati Electrical Association joined up for an exhibit of original screen costumes and promotion for mutual benefit, arranged with the sponsorship of the *Cincinnati Post* and Independent Theatre Owners of Ohio.

Schine managers are making beaucoup tieups with Kresge, Woolworth and Grant stores for the engagement of "Peter Pan"—proving that chain tieups start a chain reaction.

▼

Jerry Fowler, manager of the Regent theatre, Geneva, booked "High Noon" and "African Queen" on a double bill, got top billing for "Five Academy Award winners"—and ran special trailer advertising.

▼

Jack A. Sanson, manager of Stanley-Warner's State theatre, Manchester, Conn., ran another of the children's shows for which he is famous, designed to satisfy a Saturday afteroon audience.

▼

Jim McCarthy, manager of the Stanley-Warner Strand theatre, Hartford, promoted a unique four-column spread on "Bwana Devil" and 3-D, following the current magazine pattern.

▼

C. Granoski, manager of the 9-E Drive-In theatre, Stockton, Calif., worked up his own newspaper advertising taking advantage of the Academy Awards, using mats from Metro Service, and broke a record for Sunday-Monday run.

▼

Bob Carney, manager of Loew's Poli theatre, Waterbury, Conn., promoted a contest for "I Love Melvin" with a local camera shop as sponsor, and valuable cameras as prizes, which was a big success—the sponsors being particularly happy.

▼

Ray E. Leveque, manager of the Albert theatre, Berlin, N. H., is another who says "both Republic and the National Guard went all out to push "Thunderbirds" in his theatre at the local level. You could find the cooperation, if you looked.

▼

Tommy Bryant, manager of the Newport theatre, Norfolk, Va., wrote that Columbia sent four starlets as exploitation for "All Ashore"—and we just found the pictures, detached from the letter. No wonder this promotion was a success!

▼

Charles Reynolds, manager of the Marco theatre, Waterford, Calif., put out his own window cards and heralds for "Hiawatha"—and says "I have 488 seats and two kids in every seat"—with a special preview for the School Board.

▼

Torrence Hudgins, of the Interstate Theatres home-office in Dallas, sending out a special publicity letter to managers on MGM's new "Nostradamus" short films, which were always popular.

▼

E. Y. Stafford, manager of the Raleigh Road drive-in theatre at Fayetteville, N. C., had a happy Easter Egg hunt as a special attraction for children, sponsored by the City Recreation Department and the theatre.

101 BEST EXPLOITATION AIDS

Something for the Boys and Girls

12 Willis Shaffer comes up with a prize-winning campaign from the new Fox theatre, at Hutchinson, Kansas, on "Something for the Birds"—that he built around a tricky advertising slogan: "Something for the Boys," "Something for the Girls," "Something for the Birds"—which presents a combination of good exploitation ideas that can be repeated endlessly. "Something for the Girls" was a sponsored fashion show on stage, with extraordinary support from a local store. The models, all local girls, paraded in and out of a colossal wire bird cage, to win gift dresses as prizes, and the boys were judges. "Something for the Boys" was a Navy Show, on stage and in the theatre foyer and lobby, with the cooperation of the Hutchinson Naval Reserve. All the boys taking part were in Navy uniform, as well as all the theatre staff, and there were prizes for the best, with the girls as judges! The stage show consisted of Navy stunts, with various Navy apparatus and equipment, demonstrated and used as in actual training. The advertising theme of "Something for the Birds" was used as window display at the cooperating store, and as street ballyhoo.

Of course, the historic example in this category is J. P. Harrison's prize promotion in Denton, Texas, when 100 college girls, and 100 men from a nearby Army airfield, all selected by their own authorities to compete, attended a special preview at the Campus theatre, meeting for the first time for "The Mating Season."

Let's Look Back At Ballyhoo

13 Warner Brothers' new picture in three dimensions of vision, sound and color, "The House of Wax"—which, incidentally, is the first 3-D picture to make us forget to fiddle and fumble with our glasses (it was that good!)—also provided some thoughts about ballyhoo, going all the way back to the turn of the century. In "The House of Wax" we see a typical wax museum, such as were known in those days as off-the-street attractions, with sidewalk ballyhoo and other showmanship devices to draw the patrons past the ticket window. And, apparently, in 1900, they seemed to know some tricks that have been forgotten since.

What we liked particularly, was the barker, dressed in silk hat and Iverness cloak, who paraded up and down in front of the box office, and used a three-dimensional gadget to attract attention. It was an old device, popular fifty years ago, like a ping-pong paddle, with a rubber ball attached to a rubber string, so he could bat it out, cause it to gently hit passers-by, and bounce back. When you see the picture (and you must!) then note how this sidewalk barker kept these gadgets working.

And we're happy to note, on our desk today, one of those very gadgets, from Warner Brothers, a sample of a "Fli-Back" paddle, manufactured by the Fli-Back Co., High Point, N. C. (free adv.), which we hope will blanket America as a new (old) toy, quite in keeping with three-dimensional showmanship.

Try Underselling Our Experiments

14 Pierce McCoy's good handling of "Bwana Devil" at the Miller theatre in Augusta, Ga., reported last week in the Round Table, is sufficient to prompt good managers generally to go easy in offering new devices to the public with over-praise and too many glowing adjectives. Pierce was smart enough to sell them the idea, and the reason why they were wearing poloroid glasses, without making it appear that this method was a replacement of motion pictures as they've been known, and liked, at the Miller theatre, these many years. He kept his balance.

With several kinds of new things crowding the market, including new kinds of television, it's a good idea to step down the exaggeration and step up the salesmanship of motion pictures as your best entertainment. Take pains to tell and sell your public on the permanent quality of motion pictures and your theatre, where they may look for and expect to see every new thing, on a proper basis of evaluation. If you oversell a device that is apt to exceed itself within a few weeks or months, then you find yourself lacking in words of explanation, and in the confidence of your patronage.

This is the time, more than ever before, when managers should contact their newspaper friends, get on their feet at Rotary Club meetings, with the American Legion, and other groups of opinion makers in your community, and talk to them, on a man-to-man basis.

Get In the Swing With the Spring

15 Seymour Morris, in his "Reel News" from Schine's publicity department at Gloversville, and others of his capacity and competence in circuit positions throughout the country, are preparing their managers for the necessary Spring tonic, which must be taken internally and externally, by both theatre and theatre manager, to keep up with things, this year. You will even have to send your old ideas out to the cleaners! Theatre housekeeping prompts the original premise in keeping with the policy of good housewives, in their own homes. Mother brings the family to the movies, and Mother is the first to notice that you've done your Spring housecleaning. It's the best kind of advertising, and a convincing test of management.

Spring brings new competition, with outdoor events and activities moving in to take part of your patronage. But it has its benefits, as well, for folks who have been tied to their living rooms and television sets will now wish they could go out more often, to the movies. Technical faults and atmospheric conditions push electronic entertainment off the air in the summer months, and you can make hay, at the box office. That is, unless you suffer a relapse yourself, and Spring fever sets in.

This is a good time to hold a theatre staff meeting, if you've never done so, and alert all hands to the grim necessity of telling and selling the public about your service to the public.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

WILD STALLION: Ben Johnson, Edgar Buchanan—Played this with RKO's "Water Birds" to an average weekend. Weather good. Played Friday, Saturday, April 3, 4.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

Columbia

CRIPPLE CREEK: George Montgomery, Karin Booth—Very good western with plenty of action, which is what our patrons like. Play it if your people like westerns. Small town and rural patronage. Played Friday, Saturday, February 27, 28.—Baumann & Laird, White River Theatre, White River, So. Dak.

HIT THE HAY: Judy Canova—Judy still knows how to dish the corn, and this was chuck full. The opera singing could have been left out to good advantage. Give her more western songs to sing and she will be bigger than ever. Played on Friday and Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

PAULA: Loretta Young, Kent Smith—If you haven't played this, you are sure missing a good bet. We did very well with it. Columbia has some very good pictures and they treat you fairly—which is more than I can say for some of the other companies. Give them a chance—you won't be sorry. Played on Sunday and Monday.—George Kelloff, Ute Theatre, Aguilar, Colo.

Hallmark

PRINCE OF PEACE, THE: Ginger Prince, Darlene Bridges—A special Easter week booking which gave us 100% extra business. Used tabloid heralds, featured it on our program cover and bought radio time—result, terrific business and many appreciative comments for playing it this time of year. Our print was bad, the color of the film poor and acting amateurish, but the audience didn't complain, so why should I? Played Friday, Saturday, April 3, 4.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Metro-Goldwyn-Mayer

CALLAWAY WENT THATAWAY: Howard Keel, Dorothy McGuire—This one was liked by all who came to see it. We played it late in bad weather. I believe a small town or situation could do very well with this one, as we thought the trailer was very good. Weather—blizzard. Very small town and rural patronage. Played Saturday, Sunday, February 28, March 1.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

EVERYTHING I HAVE IS YOURS: Marge & Gower Champion—As expected, I starved on this musical. The picture is very good, but my patrons don't go for a musical. These two kids are wonderful—please put them in something besides a musical next time. Played on Tuesday and Wednesday.—George Kelloff, Ute Theatre, Aguilar, Colo.

GIRL IN WHITE, THE: June Allyson, Arthur Kennedy—I didn't see this one but it drew well and comments were favorable. You can play it any time. Played Friday, Saturday, March 27, 28.—Baumann & Laird, White River Theatre, White River, So. Dak.

JUST THIS ONCE: Peter Lawford, Janet Leigh—A nice comedy played late. Liked by all who saw it, but many were at basketball tournament. There also was a snow storm which stopped traffic. Still kept out of the red. Small town and rural patronage. Played Friday, Saturday, March 13, 14.—Baumann & Laird, White River Theatre, White River, So. Dak.

SCARAMOUCHE: Stewart Granger, Janet Leigh—A big costume picture in fine color, but my patrons had no idea who "Scaramouche" was or what it meant. Few probably remember from school days who Sir Walter Scott was—result, very weak attendance. Played Monday, Tuesday, Wednesday, March 16, 17, 18.—Bob Topman, 90 Drive-In Theatre, Baldwin, Fla.

SKY FULL OF MOON: Carleton Carpenter, Jan Sterling—Phew! Clothespins should have been furnished with this one. MGM slipped up on this picture. Might do fair on double bill, but don't play it single. Played Sunday, Monday, April 5, 6.—Howard McGill, Elmore Theatre, Eclectic, Ala.

YOU FOR ME: Peter Lawford, Jane Greer—A little picture with big entertainment. This kept everyone in stitches from beginning to end. Good double bill picture. Played on Thursday.—George Kelliff, Ute Theatre, Aguilar, Colo.

Paramount

ATOMIC CITY, THE: Michael Moore, Nancy Gates—This is not a war show but is a very good action drama which the whole family can enjoy. Played to above average crowds. Weather—blizzard. Small town and rural patronage. Played Wednesday, Thursday, February 18, 19.—Baumann & Laird, White River Theatre, White River, So. Dak.

GREATEST SHOW ON EARTH: All Star Cast—A great picture. We drew patrons from a fifty mile radius, but failed to play to a full house on account of basketball tournaments. Every exhibitor should play this production if he can buy it right. Weather fair in this very small town. Rural patronage. Played Friday, Saturday, Sunday, Monday, February 20, 21, 22, 23.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

JUMPING JACKS: Dean Martin, Jerry Lewis—A very good comedy which drew well and everyone enjoyed. Weather was good and everyone seemed to be out. Played Sunday, Monday, March 29, 30.—Baumann & Laird, White River Theatre, White River, So. Dak.

MY SON, JOHN: Helen Hayes, Van Heflin—This is one picture that every showman should play (figuring from the patriotic point of view), although you will probably lose your shirt, like we did. Wonderful acting by Helen Hayes does not make up for the slow story and too much conversation. Had the first walkouts we've seen in our theatre. Weather fair. Very small town and rural patronage. Played Saturday, Sunday, March 14, 15.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

PLACE IN THE SUN, A: Montgomery Clift, Elizabeth Taylor, Shelley Winters—Another big picture which is no good for real small towns. Fine acting, with sadistic theme that brought out a few new faces but kept the old ones home with their TVs. With high percentage lost money, though loss was small. Played Monday, Tuesday, Wednesday, March 23, 24, 25.—Bob Totman, 90 Drive-In Theatre, Baldwin, Fla.

RED MOUNTAIN: Alan Ladd, Lizabeth Scott—Although Ladd's speech did not carry too well on the print we had, the beautiful scenery and the plot of the picture made up for this and we played to a full house. I believe this would go well in any situation. Weather good. Small town and rural patronage. Played Saturday, Sunday, March 28, 29.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—The best Bob Hope picture since "Paleface." Box office good; weather good. Played Sunday, Monday, March 29, 30.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

TROPIC ZONE: Ronald Reagan, Rhonda Fleming—Very good. This has everything for action fans. Played Friday, Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

TURNING POINT, THE: William Holden, Alexis Smith—Good story, good company and good cast. Will do well on any day. You can't go wrong by playing it. Played Tuesday, Wednesday, April 7, 8.—Howard McGill, Elmore Theatre, Eclectic, Ala.

RKO Radio

DANGEROUS PROFESSION: George Raft, Pat O'Brien, Ella Raines—Any more like this and I'll be living "A Dangerous Profession." Let's try and knock out TV, not help them! Played Wednesday, Thursday, March 25, 26.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

TARZAN'S SAVAGE FURY: Lex Barker, Dorothy Hart—The young folks here like the "Tarzan" pictures and all came, as usual. Very good crowds and weather good. Played Wednesday, Thursday, March 25, 26.—Baumann & Laird, White River Theatre, White River, So. Dak.

Twentieth Century-Fox

ART FILMS: Congratulations, Fox, on bringing the arts to ordinary people. These shorts are wonderful. You show just enough paintings to keep the ordinary crowd quiet in this series. Only complaint is that all these shorts have been released practically one after another, and that's not good for policy. Why kill it? The Technicolor work in these shorts is out of this world—breathtaking in parts.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

I'D CLIMB THE HIGHEST MOUNTAIN: Susan Hayward, William Lundigan—We picked this up late—one of the few pictures that never grows old and everyone seems to enjoy. Played to a very good midweek crowd. Thank you for this one, Fox. Weather good. Played Wednesday, Thursday, April 1, 2.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

KANGAROO: Peter Lawford, Maureen O'Hara—Not too bad. Our patrons thought they were in to see more of Australia and its wild life. Fox could have made this one a real honey and one of the top pictures of the year. Somewhere it slipped badly and no bouquets were thrown at me—if it comes to that, no bricks either! It had the title this time, but no kangaroos! Color, in Technicolor, was the redeeming feature of this film. Play it—you won't lose or make a fortune. Played Friday, Saturday, March 6, 7.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

LYDIA BAILEY: Anne Francis, Dale Robertson—A good action drama that drew a full house both nights with good comments. Don't be afraid to play it if you haven't. Played Friday, Saturday, April 3, 4.—Baumann & Laird, White River Theatre, White River, So. Dak.

MONKEY BUSINESS: Cary Grant, Ginger Rogers, Marilyn Monroe—Although we did excellent business with this one, opinions were hopelessly divided. Many

(*Continued on following page*)

(Continued from preceding page)

thought it the best comedy they had seen in years, and the amount of laughter proved this. Others thought it too silly for words. I say play it—as long as you can show a good profit, why worry if a small section doesn't like it? We can't please all. Played Friday, Saturday, February 20, 21.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

WE'RE NOT MARRIED: Ginger Rogers, David Wayne—A really clever and delightful comedy. Exceptionally well done, and something quite different for a change. It held the interest of all, and very few seemed disappointed. We did well with it, and although South Africa's big power "Sunday Times," and its little critic panned this one, the public came to see for themselves and wondered what all the fuss was about! Played Friday, Saturday, March 13, 14.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

WITH A SONG IN MY HEART: Susan Hayward, David Wayne—A wonderful show, played a bit late but good any time. Those who saw it expressed their pleasure, and those who couldn't get in expressed regret. Roads almost impassable. Small town and rural patronage. Played Sunday, Monday, March 1, 2.—Baumann & Laird, White River Theatre, White River, So. Dak.

United Artists

AFRICAN QUEEN: Humphrey Bogart, Katharine Hepburn—We didn't do too well at the box office, but it's no fault of the picture. If you haven't played this, leave an open date, giving it preferred time. Many of our patrons liked it better than any picture they had ever seen. It has good humor, suspense, beautiful scenery, plus a good plot. Weather fair. Very small town and rural patronage. Played Friday, Saturday, April 4, 5.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

ADMIRAL WAS A LADY, THE: Edmond O'Brien, Wanda Hendrix—Who cares? Send this one to TV. Let them suffer! Played Wednesday, Thursday, March 18, 19.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

BREAKING THE SOUND BARRIER: Ann Todd, Ralph Richardson—This picture scheduled for four days and it ran six. All liked it immensely except a little old lady who couldn't stand the jet noise. This film did the best at this theatre and topped the house record for "The Quiet Man." My patrons eat up Sir Ralph. Could have played it three weeks—the greatest! Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, February 13, 14, 15, 16, 17, 18.—Ed Rosenfeld, Trans-Lux Theatre, New York, N. Y.

LOVE HAPPY: Marx Brothers—We all love the Marx Brothers (except a handful), yet we were very disappointed with this one. With the marvelous talent that they have, do you mean to tell me that better stories cannot be found for them? And why not find one that can make full use of their musical talents? Just as they got into their musical stride, they were switched to something else. Let the Marx Brothers make a picture giving full vent to their musical instincts and capabilities. Come on, Groucho you can do better than this. I listened to all your TV programs while in the States—there's nothing better! Played Friday, Saturday, March 25, 26.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

MUTINY: Angela Lansbury, Patric Knowles—They came from all over to see this one. Story, acting and Technicolor all very good, and it makes ideal Sunday-Monday entertainment. Lots of action—these King boys make them so they move, and that's what the action crowd wants. It can be recommended to most houses, except perhaps the arty ones. My congratulations are thrown in also to United Artists whose top (young) brass are really going to town lately! Played Sunday, Monday, March 15, 16.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

NEW MEXICO: Lew Ayers, Marilyn Maxwell—Quite an enjoyable western with a different touch. Performances good with enough action to satisfy the action fans. Good story and the color (Ansco) was indeed very good. Could suggest this to most houses. It won't lose you any money. Played Sunday, Monday, February 22, 23.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

Universal

BONZO GOES TO COLLEGE: Edmund Gwenn, Maureen O'Sullivan—Started double feature policy for last half of week with this fine comedy which I coupled with Warner Brothers' "Lion and the Horse," which made a good combination and brought out increased crowds. Several said they came especially to see Bonzo. A couple of patrons asked if Bonzo had died. Can you answer this? I have been so busy the past year that I must have missed the news item if it is so. This is the first Bonzo picture I have played, and I sure hope he is not dead. These pictures are both fine, clean family entertainment that will be appreciated in small towns. Played Thursday, Friday, Saturday, March 9, 10, 11.—Bob Totman, 90 Drive-In Theatre, Baldwin, Fla.

HAS ANYBODY SEEN MY GAL? Piper Laurie, Charles Coburn—An all around good picture. Many of our patrons stayed away because they thought it was a musical. If your patrons like musicals, play this, although we don't think it can be classed as one. You will surprise them with lots of good humor on top of a good plot. Weather fair in this very small town; rural patronage. Played Saturday, Sunday, March 21, 22.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

HERE COME THE NELSONS: Ozzie Nelson, Harriet Nelson—Although we played this one very late, it still brought in the crowd and won favorable comments. Play it—it's good any time for the whole family. Weather good. Played Sunday, Monday, March 22, 23.—Baumann & Laird, White River Theatre, White River, So. Dak.

SALLY AND ST. ANNE: Ann Blyth, Edmund Gwenn—If you live in a Catholic community, be sure and play this. Give it all the advertising you can and it will do wonders for you. We didn't gross too well as we were still in the basketball tournament slump. Weather fair in this very small town. Rural patronage. Played Saturday, Sunday, March 7, 8.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

WEEKEND WITH FATHER: Van Heflin, Patricia Neal—A very good family comedy, a very good crowd, a very good B. O., very good comments. Roads were bad after the worst blizzard of the season. Small town and rural patronage. Played Sunday, Monday, February 22, 23.—Baumann & Laird, White River Theatre, White River, So. Dak.

Warner Bros.

IRON MISTRESS, THE: Alan Ladd, Virginia Mayo—This is the type picture my patrons turn out for. Best business so far this year. Excellent color, action and business, only trouble is percentage takes profit when you do hit a good picture like this. Played Thursday, Friday, Saturday, March 26, 27, 28.—Bob Totman, 90 Drive-In Theatre, Baldwin, Fla.

STOP, YOU'RE KILLING ME: Broderick Crawford, Claire Trevor—A nice little comedy. Played to a fair house. Would do better for weekday program, but no complaints. Played Sunday, Monday, March 29, 30.—Howard McGill, Elmore Theatre, Eclectic, Ala.

Raise Admission Price

The Westport Drive-in theatre, Fall River, Mass., has reopened with a 20-cent raise in admission prices.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

A STANLEY KRAMER Production
KIRK DOUGLAS
in THE JUGGLER
with MILLY VITALE
Paul Stewart • Joey Walsh • and Oscar Karlweis
Screen Play by MICHAEL BLANKFORT • Based on His Best-Selling Novel
Directed by EDWARD DMYTRYK
General Release: June

MAN IN THE DARK 3D
starring
Edmond O'BRIEN • Audrey TOTTER
Screen Play by GEORGE BRICKER and JACK LEONARD
Produced by WALLACE MacDONALD • Directed by LEW LANDERS
General Release: June

SIREN OF BAGDAD
Color by TECHNICOLOR
starring
Paul HENREID • Patricia MEDINA
with Hans Conried
Story and Screen Play by ROBERT E. KENT
Produced by SAM KATZMAN
Directed by RICHARD QUINE
General Release: June

THE 49th MAN
starring
John IRELAND • Richard DENNING
with Suzanne Dalbert
Screen Play by HARRY ESSEX
Produced by SAM KATZMAN • Directed by FRED F. SEARS
General Release: June

THUNDERHOOF
with
Preston Foster • Mary Stuart
William Bishop
and Thunderhoof
Original screenplay by Hal Smith
Additional dialogue by Kenneth Gamet
Directed by PHIL KARLSON
Produced by TED RICHMOND
reprint
General Release: June

Lou Orlove Started It

Louis Orlove, MGM field man in Milwaukee, started something when he conjured up the idea of "Tom and Jerry" Birthday Parties, which began early in April in his territory and are now spreading to Chicago and across the country. Programs feature anywhere from six to fifteen "Tom and Jerry" cartoons, and the advertising, for the most part, consists of giant heralds, in cartoon style which are addressed directly to the junior audience. The idea catches on, especially when the kids get their second and third giant herald in a series of publicity punches.

Gifts for the youngsters are promoted from merchants who handle "Tom and Jerry" merchandise and souvenir photos of the two stars are giveaways. A special "party" in recognition of Tom and Jerry's Academy award has been an added attraction, and tieups with MGM records provide still further promotion. Max Weinberg, in New York, has come up with added mat service to take care of the party schedule, and the Wisconsin Dairy Queen, "Alice in Dairyland," is taking part in some of the party activities.

Bill Novak Cracks Front Page Of the Winnepeg Newspapers

Bill Novak, manager of the Capitol theatre, Winnipeg, sends tear sheets to show how he landed on the front page of the Winnipeg *Tribune* and the Winnipeg *Free Press* with stories of his exploitation and promotion for "The Stooge" and "My Cousin Rachel." It's a pretty difficult thing to do, and he can well be proud of having cracked the line of resistance which these conservative newspapers have set up against ordinary publicity stories. The answer is, these weren't ordinary.

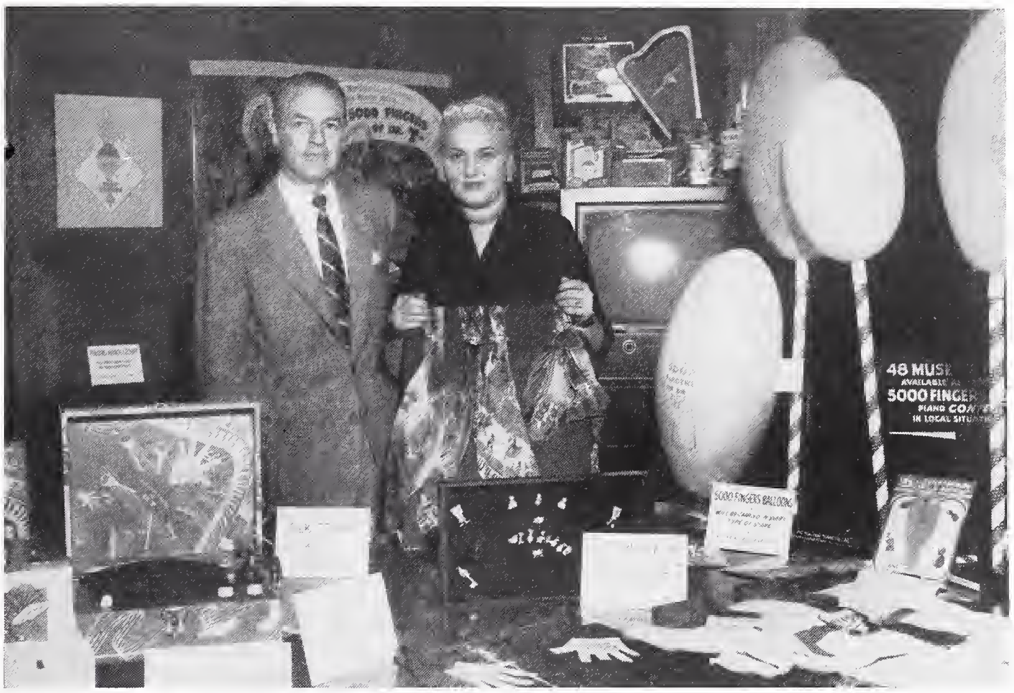
Promote Camera Contest

Warner's have promoted a contest in fifteen local Camera Craft stores for best photographs submitted of the giant three-dimensional lobby display now placed in the lobby of the Paramount theatre, for the premiere of "House of Wax."

Milford H. "Shorty" Parker, second from left, manager of Warner's Strand theatre, Erie, Pa., receives the $100 first prize in MGM's "Ivanhoe" promotion contest among ninety Warner theatres, from Herb Read, Jr. MGM field man. At left, Henry Rastetter, manager of the Warner theatre in Erie, and at right, R. C. Bowman, division manager.

Campaign Catalog

THE 5,000 TIEUPS OF DOCTOR T *(which means terrific!)*



Howard LeSieur, advertising and publicity director for Columbia Pictures, with Joyce Selznick, who coordinated the campaign of national tieups for "The 5,000 Fingers of Doctor T."

Columbia Pictures have unveiled one of the most comprehensive merchandising promotion campaigns in history, which was set by Joyce Selznick, of the Kramer organization, under the supervision of Howard LeSieur, Columbia advertising-publicity chief, for the forthcoming Stanley Kramer Technicolor production, "The 5,000 Fingers of Doctor T."

The theme of the entire campaign is prompted by the "beanie" cap manufactured by the Loring Hat Company, which will be worn by literally millions of youngsters throughout the country during the run of the film. This unusual hat has an outstretched, five-finger hand on top, and it is an outstanding advertisement in itself. Interlocking, four-way tieups with manufacturers, stores and theatres will assure a maximum advertising result with a minimum of time and money expenditure by the theatre.

This beginning has inspired "the 5,000 tieups of Doctor T"—and you'll find them outlined in the pressbook, soon to be released. The number and the colorful quality of these commercial sponsorships will be glad news to exhibitors everywhere. Columbia, and the Kramer staff, have made these so valuable as "walking advertisements" that you won't be able to miss them, wherever you are. Each of the manufacturers is making available samples of merchandise for giveaway purposes, and the juvenile tendency to follow a fad in gimmicks will result in mass promotion.

Among the many items which are included are the Magnus Corporation's line of musical instruments; Jet Shirts, with a special tieup; Cullen Jewelry, with a line of 27 varieties for boys and girls to choose from; Allison sport shirts, for youngsters; Moen & Patton, roller skates; and many others. The intriguing title is explained by Doctor T., whose 500 young helpers, in the story, with 10 fingers each, provide "the 5,000 fingers" referred to. The trade-mark "beanie" cap is their sign and symbol. (Another tieup might be with the Variety Clubs.)

FILMACK
SPEED! QUALITY! SHOWMANSHIP!
SPECIAL TRAILERS
CAN'T BE BEAT!
630 NINTH AVENUE
NEW YORK 36, N.Y.
1327 S. WABASH
CHICAGO 5, ILL.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

DRIVE-IN EQUIPMENT

SUPER SIMPLEX DRIVE-IN OUTFIT FOR 500 cars, $3,495. others as low as $1,595. (Send for lists.) In-car speakers with 4-inch cones, $15.90 pair with junction box; underground cable $65 M. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

HIGH VALUES—LOW PRICES AT STAR! Pair DeVry XDC projectors, heavy bases, Strong intermediate lamphouses, rectifiers, Altec speaker system, all practically new, $1750; Century (Westrex) sound system, used one month, $925; Forest 60 amp. 3-phase rectifiers, $235 pair; pair Magnarc lamphouses, rebuilt, $500; E-7 Mechanisms, rebuilt, $775 pair. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SUPER SIMPLEX MECHANISMS EXCELLENT condition, $225.; Strong Mogul, Brenkert Enarc Lamphouses, excellent $475. Available on time. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, BALLOONS, TOYS. WRITE FOR catalogue. HECHT, 3074 Park Ave., New York 51.

POSITION WANTED

MANAGER: AVAILABLE IN INDIANAPOLIS. Louisville area. Box 2717, MOTION PICTURE HERALD.

HELP WANTED

THEATRE MANAGERS—EXPERIENCED. New England area in Connecticut and Massachusetts. Write J. TOTMAN, Stanley-Warner Management Corp., 70 College St., New Haven, Conn.

WANTED—MANAGER EXPERIENCED IN EXploitation and promotions for Ohio situation. Please advise whether available for interview in Cleveland and include background, salary requirements, references in your reply. BOX 2715, MOTION PICTURE HERALD.

EXPERIENCED THEATRE MANAGERS. H. SCHOENSTADT & SONS, 1118 S. Michigan, Chicago. Harrison 7-3034.

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Legion of Decency Rates 11 Films; Approves Eight

The National Legion of Decency this week reviewed 11 new films, putting three in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults; and three in Class B, morally objectionable in part for all. In Section I are "The Desert Song," "Invaders from Mars" and "Raiders of the Seven Seas." In Section II are "Cry of the Hunted," "House of Wax," "I Believe in You," "Man in the Dark" and "Titanic." In Class B are "Fear and Desire," because of "suggestive sequence"; "That Man from Tangiers," because of "light treatment of marriage and low moral tone", and "Forbidden Games," because it "tends to misrepresent religion and religious practices and suggestive sequence."

Joint Defense Appeal Appoints Chairmen

At an organizational meeting last week at the Hotel Astor, New York, honorary, associate and vice-chairman of the 1953 Joint Defense Appeal were named. William German, chairman of the amusement division, presided. Edwin L. Weisl, Harry Brandt and Irving Engel spoke. Barney Balaban, Ned Depinet, Milton Rackmil and Albert Warner were named honorary chairman. Charles Moss, Harold Rinzler, Burton Robbins, Charles E. Lewis and Paul Lazarus, Jr. were appointed as vice-chairmen. Harry Brandt, Leonard Goldenson, Leon Goldberg, A. Montague, Harry Kalmine, James R. Grainger, Samuel Rinzler, Herman Robbins, A. Schneider, A. W. Schwalberg, Fred Schwartz and Herbert J. Yates were named associate chairmen.

National Production Unit To Study Film Needs

WASHINGTON: A new group to evaluate mobilization requirements for photographic film, measures to insure maximum production in the event of an enemy attack and possible stockpiling of finished film, has been set up by the National Production Authority. Members of the group are Harold Harsh, Ansco; Dr. John M. Clark, Dupont; and Gerould T. Lane, Eastman Kodak.

Puciato Forms New Company

Carroll Puciato, vice-president and general manager of Realart Pictures, Inc., and Jack Broder Productions, Inc., has announced his resignation, effective April 30, and the formation of the new firm, Carroll Pictures, Inc., with offices in New York.

William A. Chancellor, 75, Ohio Exhibitor, Dies

William A. Chancellor, 75, co-owner of the Ritz theatre, Arcanum, Ohio, died March 29 after a brief illness. Mr. Chancellor and his brother, Harry, had continuously operated the theatre in Arcanum since May, 1907. Mr. Chancellor was the projectionist in the theatre until his death. Having made a number of stereoscopic films many years ago, he was greatly interested in the coming of three-dimensional features. He is survived by his brother.

Gene Snyder

Gene Snyder, 45, co-director of the Rockettes at Radio City Music Hall, New York, died April 15 after a long illness. He had been associated with the Rockettes since the early 1920s.

Souvaine Brings Suit

Henry Souvaine, who resigned as president and director of Souvaine Selective Pictures, Inc., is bringing suit against the American Ventures Corporation. Pending the election of a successor to Mr. Souvaine, Howard Taylor, executive vice-president, will head the company. Mr. Souvaine, in his action, alleges failure of the financing company to meet commitments.

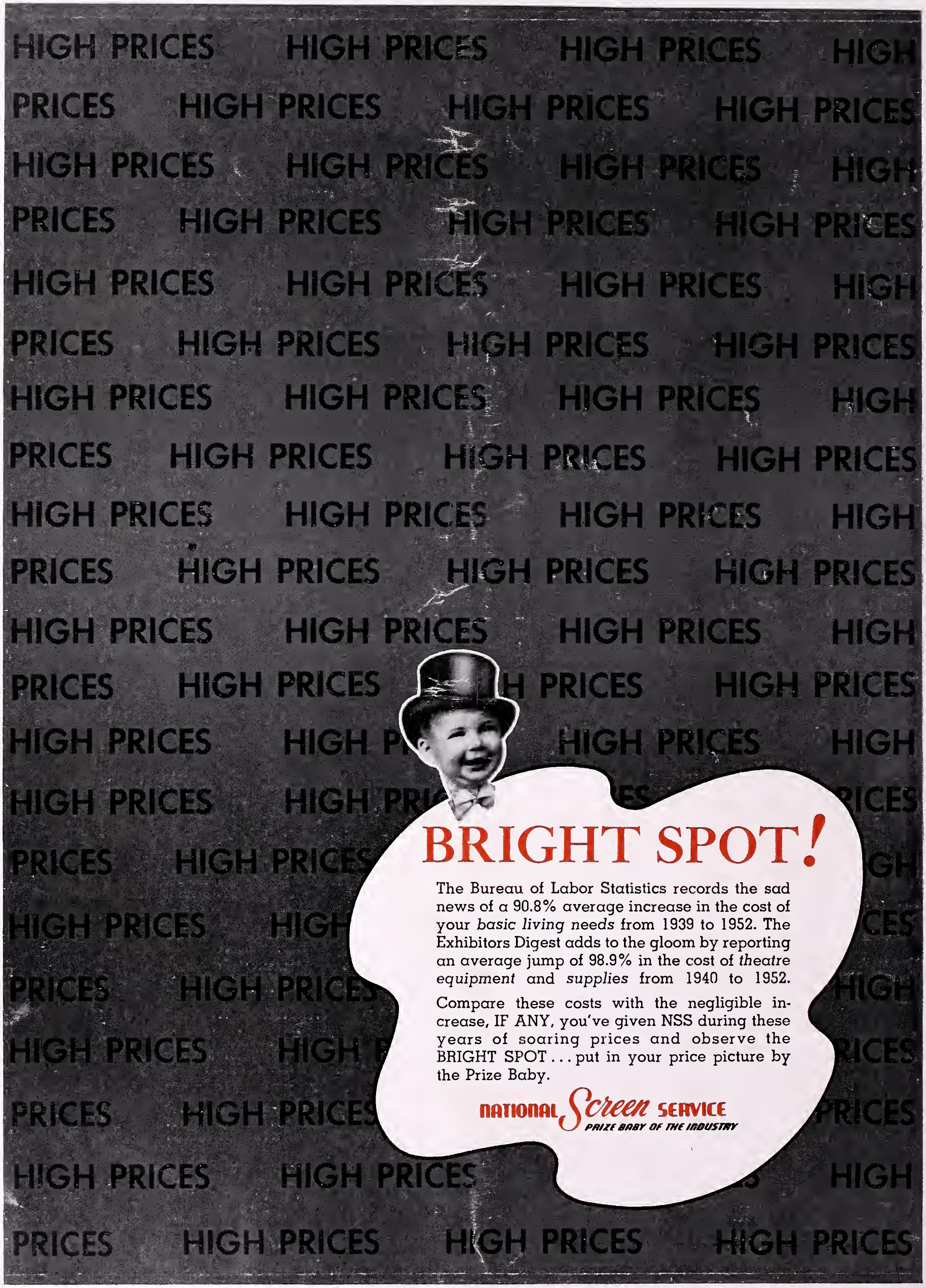
FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 128 attractions, 5,827 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd (WB)	2	10	38	17	11
Above and Beyond (MGM)	12	57	23	1	1
Against All Flags (Univ.)	–	5	28	26	19
All Ashore (Col.)	–	2	3	3	–
Androcles and the Lion (RKO)	1	1	7	7	2
Angel Face (RKO)	–	1	7	11	2
*Apache War Smoke (MGM)	–	7	16	14	3
April in Paris (WB)	4	18	26	26	10
Assignment—Paris (Col.)	–	–	11	19	3
Bad and the Beautiful, The (MGM)	2	25	24	38	2
Battle Circus (MGM)	–	5	15	4	2
Battle Zone (AA)	1	10	14	4	1
Because of You (Univ.)	8	40	39	12	2
Because You're Mine (MGM)	–	12	27	35	8
Black Castle, The (Univ.)	–	1	7	9	3
Blackbeard, the Pirate (RKO)	–	5	26	15	9
Blazing Forest (Para.)	–	2	18	36	3
Bloodhounds of Broadway (20th-Fox)	2	9	32	26	4
Breaking the Sound Barrier (UA)	3	3	3	4	3
Bwana Devil (UA)	14	8	1	–	–
†Call Me Madam (20th-Fox)	1	2	1	1	–
Cattle Town (WB)	–	3	12	16	12
City Beneath the Sea (Univ.)	–	–	9	4	2
Cleopatra (Para.)	–	–	1	4	9
Clown, The (MGM)	4	34	39	18	–
Come Back, Little Sheba (Para.)	6	12	6	–	–
Confidentially Connie (MGM)	–	1	8	–	1
†Desert Legion (Univ.)	–	3	2	–	–
Desperate Search, The (MGM)	–	–	16	1	2
†Destination Gobi (20th-Fox)	–	2	3	2	–
Eight Iron Men (Col.)	1	1	12	13	3
Everything I Have Is Yours (MGM)	1	18	58	24	4
Face to Face (RKO)	–	–	–	3	1
Flat Top (AA)	4	19	42	4	–
Four Poster, The (Col.)	4	2	1	3	1
Girls in the Night (Univ.)	–	–	8	–	–
Golden Hawk, The (Col.)	–	9	22	16	4
Gunsmoke (Univ.)	1	14	10	4	–
Hangman's Knot (Col.)	2	30	38	5	3
Hans Christian Andersen (RKO)	6	6	2	–	1
Happy Time, The (Col.)	4	1	4	14	16
*Hellgate (Lippert)	–	4	14	12	4
Hiawatha (AA)	–	2	9	6	–
Horizons West (Univ.)	1	6	21	17	8
Hour of 13, The (MGM)	–	7	1	3	3
Hurricane Smith (Para.)	–	6	37	25	4
I Confess (WB)	–	1	3	11	1
I Don't Care Girl, The (20th-Fox)	–	6	26	21	3
I Love Melvin (MGM)	–	3	5	3	–
Invasion U.S.A. (Col.)	1	4	6	4	7
Iron Mistress, The (WB)	6	29	63	12	2
It Grows on Trees (Univ.)	–	1	12	35	11
Ivanhoe (MGM)	18	29	23	8	2
Jazz Singer, The (WB)	–	–	19	12	22
Jeopardy (MGM)	9	10	9	6	1
Jungle Girl (AA)	–	1	4	4	–
Kansas City Confidential (UA)	–	4	9	5	5
Last of the Comanches (Col.)	–	1	7	17	1
Lawless Breed (Univ.)	2	14	34	7	1
Limelight (UA)	–	2	–	–	4
Lusty Men (RKO)	3	18	64	9	1
†Ma and Pa Kettle On Vacation (Univ.)	2	6	5	–	–
Man Behind the Gun (WB)	2	5	18	5	–
Meet Me at the Fair (Univ.)	–	7	27	23	4
Member of the Wedding (Col.)	3	–	2	1	1
Million Dollar Mermaid (MGM)	19	70	30	–	–
Miracle of Fatima, The (WB)	4	8	13	17	4
Mississippi Gambler (Univ.)	20	39	14	2	–
Montana Belle (RKO)	–	10	32	16	1
My Cousin Rachel (20th-Fox)	–	3	14	20	7
My Pal Gus (20th-Fox)	3	21	25	22	3
My Wife's Best Friend (20th-Fox)	–	1	12	28	14
Naked Spur, The (MGM)	6	34	30	3	–
Never Wave at a Wac (RKO)	3	22	10	–	–
Niagara (20th-Fox)	5	30	19	5	–
Night Without Sleep (20th-Fox)	–	–	1	9	9
No Holds Barred (AA)	–	4	16	1	1
*O. Henry's Full House (20th-Fox)	1	6	20	25	3
†Off Limits (Para.)	2	2	1	–	–
Operation Secret (WB)	–	3	22	17	15
Outpost in Malaya (UA)	–	1	10	5	7
Pathfinder, The (Col.)	–	1	10	11	2
Peter Pan (RKO)	8	2	–	–	–
Plymouth Adventure (MGM)	7	18	46	47	6
Pony Soldier (20th-Fox)	–	16	50	31	2
President's Lady, The (20th-Fox)	10	18	10	4	–
Prisoner of Zenda (MGM)	–	11	43	45	4
Promoter, The (Univ.)	2	2	1	–	–
Quiet Man, The (Rep.)	32	49	16	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	2	16	28	4
Redhead from Wyoming (Univ.)	–	1	29	12	2
Ride the Man Down (Rep.)	1	8	8	13	–
Road to Bali (Para.)	37	58	16	3	–
Rogue's March (MGM)	–	–	9	4	2
Ruby Gentry (20th-Fox)	10	30	16	20	5
Savage, The (Para.)	7	10	35	15	2
Seminole (Univ.)	–	12	12	1[illegible]	–
She's Back on Broadway (WB)	–	5	16	12	3
Silver Whip (20th-Fox)	–	–	11	7	2
Sky Full of Moon (MGM)	–	3	2	23	7
Snows of Kilimanjaro (20th-Fox)	25	47	9	3	–
†Sombrero (MGM)	1	3	1	–	–
Somebody Loves Me (Para.)	2	3	46	12	6
Something for the Birds (20th-Fox)	–	1	2	16	19
Springfield Rifle (WB)	5	26	61	8	6
†Star, The (20th-Fox)	–	–	–	6	5
Stars and Stripes Forever (20th-Fox)	20	62	34	9	1
Stars are Singing, The (Para.)	–	1	9	12	3
Steel Trap (20th-Fox)	–	5	9	31	15
Stooge, The (Para.)	29	31	11	3	–
Stop, You're Killing Me (WB)	–	–	8	27	15
Strange Fascination (Col.)	–	–	1	–	5
Taxi (20th-Fox)	–	4	5	8	4
Thief, The (UA)	1	3	10	13	12
Thief of Venice (20th-Fox)	–	2	7	5	4
Thunder in the East (Para.)	–	8	22	19	4
Thunderbirds (Rep.)	1	7	37	6	–
Torpedo Alley (AA)	–	1	3	5	1
Toughest Man in Arizona (Rep.)	–	8	12	10	2
Treasure of Golden Condor (20th-Fox)	–	3	17	16	1
Tropic Zone (Para.)	–	6	12	14	6
Turning Point, The (Para.)	–	–	31	24	14
Voodoo-Tiger (Col.)	–	1	6	2	–
Wac from Walla Walla (Rep.)	2	12	18	7	3
*Way of a Gaucho (20th-Fox)	–	4	38	31	12
Willie and Joe Back at the Front (Univ.)	–	10	33	20	7
Yankee Buccaneer (Univ.)	–	10	15	13	5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BRIGHT SPOT!

The Bureau of Labor Statistics records the sad news of a 90.8% average increase in the cost of your *basic living needs* from 1939 to 1952. The Exhibitors Digest adds to the gloom by reporting an average jump of 98.9% in the cost of *theatre equipment* and *supplies* from 1940 to 1952.

Compare these costs with the negligible increase, IF ANY, you've given NSS during these years of soaring prices and observe the BRIGHT SPOT . . . put in your price picture by the Prize Baby.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MAY 2, 1953

MOTION PICTURE HERALD

Hollywood Gives Star Billing to Engineers at 6-Day Convention

TOA Hits Pre-Releases; Majors Answer Critics At Senate Hearings

REVIEWS *(In Product Digest)*: SCANDAL AT SCOURIE, FAIR WIND TO JAVA, YOUNG BESS, THE JUGGLER, COW COUNTRY, THE ASSASSIN, MAHATMA GANDHI—TWENTIETH CENTURY PROPHET, I BELIEVE IN YOU, THAT MAN FROM TANGIER, GUERRILLA GIRL, ROME 11 O'CLOCK, NAUGHTY MARTINE

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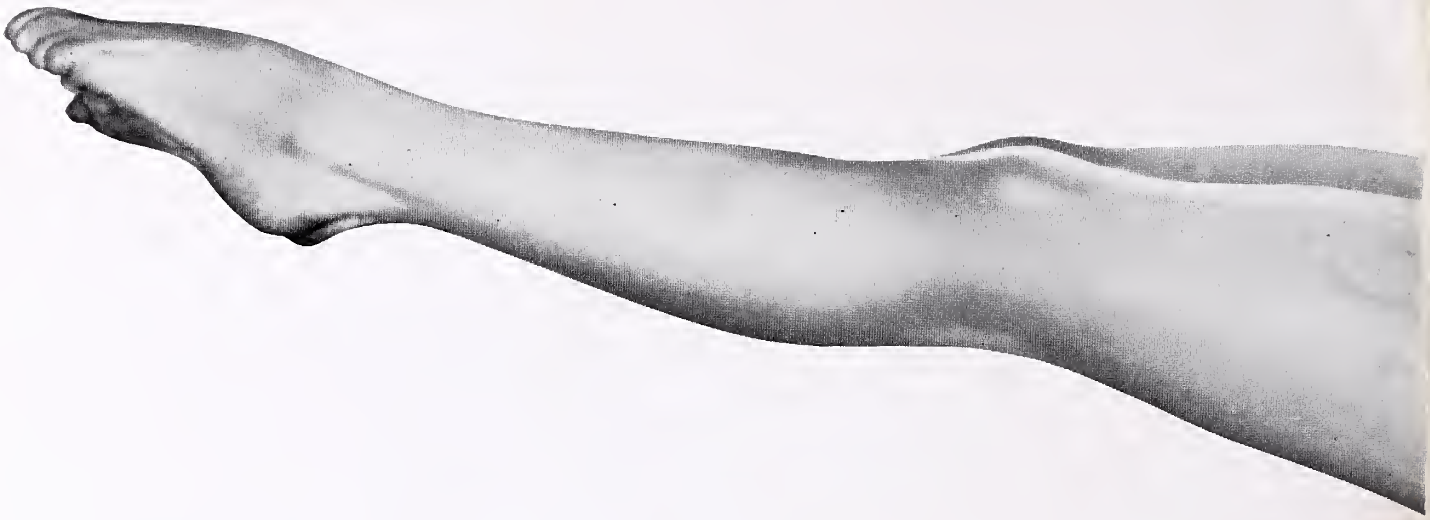


Biggest Eyeful at Trade Shows May 11th!

M-G-M presents

"DANGEROUS WHEN WET"

Starring

ESTHER WILLIAMS
FERNANDO LAMAS
JACK CARSON
CHARLOTTE GREENWOOD • **DENISE DARCEL**

with

WILLIAM DEMAREST • **DONNA CORCORAN**

Color by **TECHNICOLOR**
Written by **DOROTHY KINGSLEY**
Music by **ARTHUR SCHWARTZ** • Lyrics by **JOHNNY MERCER**
Directed by **CHARLES WALTERS** • Produced by **GEORGE WELLS**

** (Except Jacksonville May 12th)*

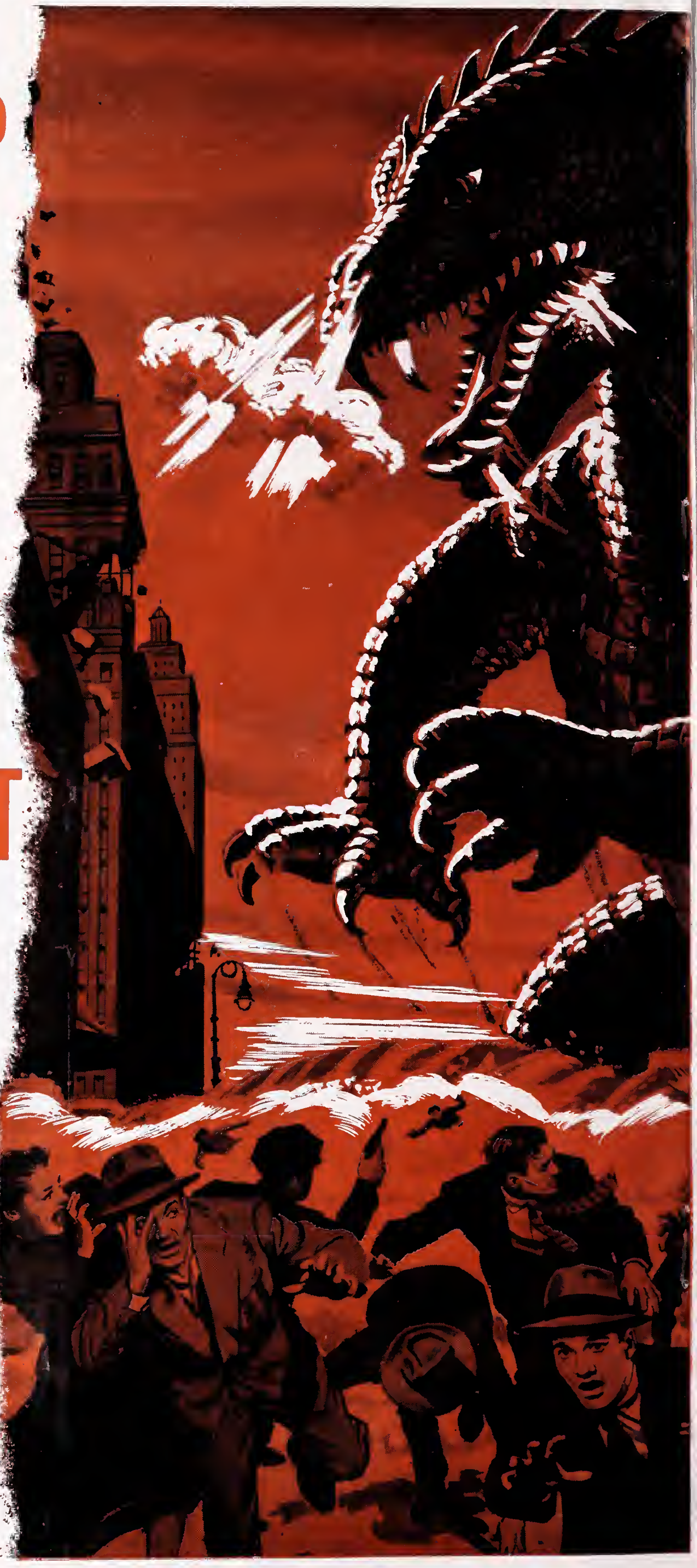
ALBANY	20th-Fox Screen Room	1052 Broadway	5/11	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	5/11	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	5/11	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	5/11	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	5/11	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	5/11	1:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	5/11	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	5/11	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	5/11	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	5/11	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	5/11	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	5/11	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	5/11	1 P.M.
*JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	5/12	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	5/11	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	5/11	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	5/11	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	5/11	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	5/11	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	5/11	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	5/11	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	5/11	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	5/11	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	5/11	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	5/11	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	5/11	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	5/11	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	5/11	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	5/11	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	5/11	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	5/11	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	5/11	2 P.M.

DANGEROUS WHEN WET

SPLASH! GO THE RECORDS!

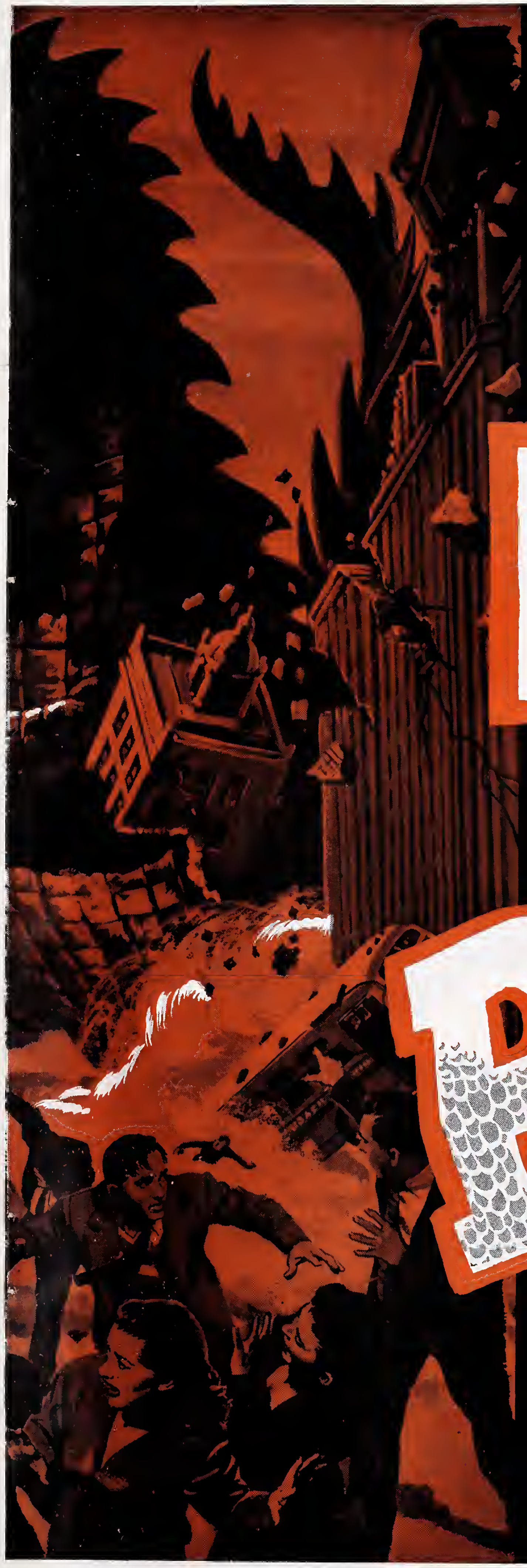
Because that million dollar mermaid Esther Williams is coming in her BIGGEST, GAYEST TECHNICOLOR M-G-MUSICAL!

RAGING UP FROM THE BOTTOM OF TIME... THE SEA'S MASTER-BEAST OF THE AGES SWEEPS THRU THE LAND STARTING JUNE 18!!!



"THE **BEAST** FROM 20,000 FATHOMS" STARRING PAUL CHRISTIAN · PAULA RAYMOND ·

Technical Effects Created by RAY HARRYHAUSEN · Produced by HAL CHESTER



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INTO THE HOMES with day-after-day-after-day trailers, announcements, station-breaks! Timed to tie in local mass-bookings in each exchange area! *Exhibitors! Important!* Set up your engagement without delay to cash in! Campaigns being lined up coast-to-coast this very minute!

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WB

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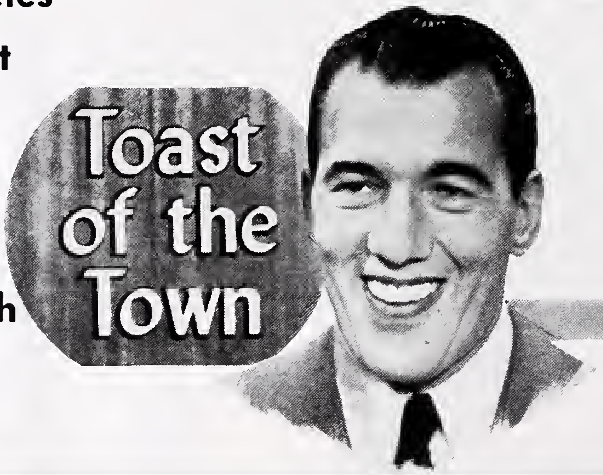
20th's headline-hot Norfolk Showmanship Premiere . . . record-breaking Los Angeles opening . . . smash Miami engagement are making "Titanic" the talk of the industry and the nation! Now 20th climaxes the year's biggest pre-selling campaign with a tremendous TV smash across the nation Sunday, May 3rd, when millions will thrill to . . .



First Public TV Preview of Highlight "TITANIC" Scenes On Ed Sullivan's Top-Rated Coast-To-Coast CBS-TV Show, "TOAST OF THE TOWN"

Date this Great Boxoffice Attraction Now for May 13 Saturation Booking!

TITANIC SHOWMANSHIP from 20th!

TITANIC RESULTS!

SEE PAGES 14 & 15

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 191, No. 5

May 2, 1953

Indestructible Industry

DURING this current period of exploration of new devices and techniques to enhance the power of the screen it may be constructive—as well as comforting—to reflect on the essential nature of the theatre.

First of all it may be said with assurance that the theatre as an institution would have disappeared in ages past if it did not fulfill a definite and acknowledged need of the people. Many individuals down through the years have tried to write an obituary for the theatre. The attempts were and will continue to be failures. At the dawn of the feature era—when some critics had dismissed motion pictures as passing novelties—the poet and critic Vachel Lindsay wrote, "we proclaim that it (the motion picture) will go on and on in immemorial wonder." (Quoted in *Image*, Journal of Photography of the George Eastman House, April, 1953.) Mr. Bosley Crowther, film editor of the *New York Times*, recently rejecting views of pessimists concerning the screen's future commented, "the motion picture is as basic as the alphabet."

The vitality of the theatre, from the remotest past to our day, can not be explained merely by the sagacity of the entrepreneurs concerned with presenting and creating entertainment. On the contrary a strong argument could be made that if human errors alone could have finished the theatre, it would have disappeared long ago. Proof of its indestructible character has been given again and again.

Despite the manifestly important place of the theatre in community and national life, it has been popular in some quarters to view with indifference or with mild pleasure shrinkage in the theatre market. Year after year some spokesmen have been writing off "marginal theatres" without ever precisely defining what is a marginal theatre.

That theatres, like everything material, become obsolete is undeniable. Regrettably some theatres fail to do their share of the business on account of local conditions including over-seating and population shifts. On the other hand, those who consider all small theatres "marginal" have just not thought the matter through. Any good theatre in a one-theatre town is definitely not "marginal." In fact such a theatre, both for the community's welfare and that of the industry, must never become "marginal" in the sense of "expendable." On the contrary, all proper means should be employed to keep such theatres in profitable operating condition.

The community theatre has a number of advantages not shared by many of its larger contemporaries. The local exhibitor personifies the whole entertainment world and the rich tradition that goes with it. In most cases he has the best, or only available, auditorium in his community. He is uniquely in a position to take advantage of the best screen entertainment produced by no matter what company or in what system.

In connection with the new techniques of 3-D and wide-screen the small theatre may be said to have time on its side. That is not necessarily true of many large houses which must be pacemakers and experimenters, if for no other valid reason than keeping up with or ahead of competition. The small theatre, especially the one alone in its town, can wait until the new screen forms crystallize.

Meanwhile, in small and large theatres everywhere, night after night, there is a demonstration of the basic appeal of the good motion picture. Standard films, or 3-D or wide-screen—or a combination of them—will again confound the critics outside the industry and the pessimists within. The motion picture is again on the march.

■ ■ ■

¶ A salute is appropriate to "Moulin Rouge" starring Jose Ferrer and released by United Artists which on April 29 began its twelfth week at the Capitol theatre, New York. This breaks the all-time holdover record at the thirty-four-year-old theatre. The previous champion was "Gone With the Wind" which played that theatre eleven weeks and two days following its opening December 19, 1939. Let those who have doubts about the popular appeal of motion pictures today consider this run of "Moulin Rouge" as just one instance of audience response to a hit attraction.

■ ■ ■

¶ The CinemaScope demonstrations in New York, Chicago, Detroit and Philadelphia—plus others to be held later—undoubtedly will prove to be one of the most effective possible advance promotions for the first two pictures in the process, "The Robe" and "How to Marry a Millionaire." By autumn the public's "want to see" level for those attractions should be unprecedented.

■ ■ ■

¶ The call is out for exhibitors to respond in their usual generous manner to the appeal of United Cerebral Palsy. A trailer starring Miss Joan Crawford made for the drive by MGM is now available in the exchanges. Run it at your first opportunity. Theatre support of worthy causes always engenders community good will. No cause is closer to the heart than this one which primarily helps infants and children, although through accident or war injury a large number of adults also are afflicted annually with cerebral palsy. The campaign extends through May. —*Martin Quigley, Jr.*

Letters to the Herald

MOTION PICTURE HERALD

May 2, 1953

Skouras Lauded

To Martin Quigley:

Permit me to congratulate you for your editorial of April 11, "Management by Proxy."

With the 3-D, CinemaScope, Cinerama, and etc., our industry was getting along on the way to optimism and to much needed enthusiasm when out of a clear sky one of its members is criticized for its management.

It is beyond me how anyone can criticize Mr. Spyros Skouras' leadership, when two years ago, on Christmas Eve, he left his family and observed Christmas Day in the air on the way to Switzerland in the interest of his company and our industry. The favorable publicity that Eidophor received from the entire nationwide press more than compensated the 20th Century-Fox Film Corp. and helped stimulate interest for our box offices.

Again, with CinemaScope, Mr. Skouras blazed the trail towards millions of dollars worth of publicity nationwide, got everyone alerted and beginning to work, with the result that now we have a big variety of methods to choose from, and the result will be triumphant for our box offices and will add materially to the pleasure of our customers.

His "Movies Are Better" campaign, his world tour in the interest of his company and our industry, his willingness at all times to serve any philanthropic cause are very much to the credit of his company. These, coupled with his company's admirable product under the genius of Mr. Darryl Zanuck, which is constantly helping to enhance the financial position of its treasury and continue paying dividends very much in keeping with the other leading major producers of our industry, have earned for Mr. Skouras admiration from those who know the facts and not criticism.

Your editorial on this controversy convinces everyone that Mr. Skouras and Mr. Zanuck command the support of their company's stockholders and the respect of everyone connected with our wonderful industry.—*THOMAS JAMES, Comet Theatre, St. Louis, Mo.*

3-D Reaction

To the Editor:

As one on the fringes of the motion picture world (I am advertising manager for one of the largest of the 16mm film rental libraries), I have been very much interested in reading all the hoop-la in the trade papers regarding 3-D, and awaited the local screening of "Bwana Devil" with some expectation.

I saw the picture a few weeks ago at one of the first run houses in this area. In the first place, either 3-D is a long way from release quality or—as seemed more likely in this instance—projectionists have a lot to learn about proper synchronization of the projectors to produce a true third-dimensional effect. Most of the show was so blurred that it made little difference whether one was wearing polarized glasses or not.

And those glasses! Everyone around me in the theatre was complaining about their inability to keep them on. Who can concentrate on the movie when he must be constantly clutching at a pair of glasses that is on the verge of falling off?

Admittedly, 3-D is in the experimental stage. However, "Bwana Devil" had a chance to make quite a few friends for the movies. I'm sure many people who ordinarily do not attend the theatre came out for this one. Then to have such a fiasco as this result—well, it's too bad. The advertising "a lion in your lap, a lover in your arms" is misleading in the extreme when poor projection—or poor production—results in these scenes and two-thirds of the rest of the film losing all reality for the viewer in the audience.

I heard many remarks expressing disappointment in the film itself, and in the awkwardness of the glasses. Hollywood had better improve its 3-D process markedly before releasing too many films in this medium, insist on proper projection of these films and—if polarized glasses are going to be used—suggest to the theatre managers that they use a little of their advanced admission charges on these films to supply their patrons with glasses they can put on and forget. If not, they'll find the audience, after one or two more of these disappointments, righ back in the living room with the TV set.—*VIRGINIA McKINNEY, Davenport, Iowa.*

USEFUL "ALMANAC"

To the Editor:

I have found your *Motion Picture and Television Almanac* very useful as a reference for both motion picture and television matters.—*LEO RESNICK, Hearing Examiner, Federal Communications Commission, Washington, D. C.*

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AB-Paramount Theatres to test 3-D home television Page 12

"NEW LOOK" on pictures finds big response on Broadway Page 13

U-I plans elaborate opening for "Thunder Bay" on big screen Page 13

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MICHIGAN Allied unit weighs problems at Detroit meeting Page 20

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GREGG of Westrex, in London, warns of hasty rush to 3-D Page 22

PARAMOUNT sets 60 shorts, weighs some 3-D production Page 22

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ON THE HORIZON

OHIO'S bill to repeal its state censorship was approved by the State Senate Education and Health Committee Tuesday by a vote of five to three. The bill, introduced by Senator Charles Mosher and supported by the Independent Theatre Owners of Ohio and the Motion Picture Association, now goes to the Rules Committee of the Senate and then to a hearing on the floor. A brief prepared by Philip J. O'Brien, Jr., for the MPAA was presented to the committee by Senator Mosher. It outlined the history of motion picture censorship and stressed the fact that the state, through its criminal laws, had sufficient control over immoral material without censoring films in advance.

▶ Members of the IATSE in the Boston area have set up a Moviecraft Federal Credit Union. Its purpose is twofold—to allow members to join a systematic savings plan and to lend money on easy terms to members who need it. Officers are Henry Perry, president; Morris Rotman, vice-president, and Jack Rosenberg, treasurer. All IA members, including office help, projectionists, stage hands, shippers, bookers and rewind girls are eligible to join.

▶ Looks as if the Federal Communications Commission shortly will be mulling, seriously this time, the licensing of the "pay-as-you-go" television home systems. International Telemeter Corporation executives told the Society of Motion Picture and Television Engineers convention at Los Angeles this week that technical details are worked out; acceptance by the public is now the test. Paul McNamara, vice-president, said New York in his estimation was the place to start operations. Paramount has a controlling interest in this company.

▶ Nothing makes an exploitation man happier than a good fat controversy. Last week RKO was gloating because "The Hitch-Hiker" was the subject of two newspaper editorials. The New York *Journal-American* praised it as a great social document. The *Hobo News* condemned it as a threat to the existence of highway nomads.

▶ Let 'Em Eat Cake Department: Senator Charles Tobey of New Hampshire has the remedy for declining box office receipts. "Knee-room is the answer," he remarked during the Tuesday session of the Senate Small Business Committee hearing. "If all the theatres in the country would put in the same kind of seats that the Academia has, they would turn multitudes of people away from their doors." The Senator did not add that the Academia, the Motion Picture Association's screening room where Government officials are entertained, also has free admissions and refreshments.

▶ Showmen afraid they'll lose product if they don't get equipment by the time 3-D pictures start flooding the market, are given a very simple reminder this week by James R. Grainger, president of RKO Radio. Said Mr. Grainger, replying to Jack Kirsch, Illinois chief, curious about production plans: "I see no reason for anyone expressing alarm.... I assume your members are aware of the fact that 3-D pictures can be played as regular pictures. If they are not, they should be advised. . . ."

▶ The American Legion Magazine in its May issue carries an article by Robert B. Pitkin telling in detail the history of the Legion's activities concerning Communism in the movies, the discussions between Legion officials and the Hollywood studio executives which led to the famous "Legion List" of last Fall.

▶ The international motion picture service division of the State Department may be in for some serious attentions from Senator Joseph McCarthy. Herbert T. Edwards, long chief of the service, resigned this week and the Senator, concerned with the State Department's information service (Voice of America) said his sub-committee had found "widespread waste and Communist propaganda" in the film program. He charged that his investigators felt that the film program might be "the worst of the whole mess" in the international information program. Mr. Edwards, scheduled to appear before the McCarthy committee this week, said he was "amazed by the fantastic charges" and that he was anxious to appear before the sub-committee to answer them.

▶ Question, what has become of theatre television? Well, Sam Pinanski, for one, thinks it still very alive. Mr. Pinanski, New England circuit owner and exhibitor leader and active in the early promotions of television in theatres, still sees the showing of important current events on theatre screens as a service the public will very much appreciate and pay for.

▶ If the Federal Communications Commission drags too much longer on the industry's compromise theatre TV proposal, the industry may file a "needling" petition.

▶ Congressional pressure will grow on the Federal Communications Commission to step up processing of television station applications, even at the expense of other work. Many lawmakers are getting restive under increasing complaints from back home about lack of TV facilities.

▶ As could be expected, and the wonder is it didn't start earlier, 3-D is bursting out in other forms, like magazines for instance. "I Love Lucy," in 24 pages, is being published in Boston by Jacques Martin, of New York, for May 2 newsstand and five-and-ten distribution, at 49 cents. It contains six 3-D pictures and red and blue glasses, for hand holding. It could be a seller in theatre lobbies. Another newsflash on the subject as we go to press: Brownie Manufacturing Company, New York, has some ideas for 3-D premiums, giveaways, box-tops, etc.

▶ If the GOP leaders of the House of Representatives permit a House vote later this month on the Reed individual income tax reduction bill, the outlook will brighten for House action also on the Mason bill to exempt theatres from the admission tax.

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This week in pictures

HOUSE of WAX
PHYLLIS KIRK · PAUL PICERNI
RIGHT
THE HAND IS

AS WARNERS' "House of Wax" was introduced to the Midwest: star Paul Picerni poses at the Warner Theatre, Milwaukee, with Harry MacDonald, manager, left; and, right, Harry Mintz, district manager, and Gordon MacRae, player.

by the Herald

M. A. FAZALBHOY, RCA Photophone distributor in India, is in New York discussing with home office executives the 3-D and wide screen situation.

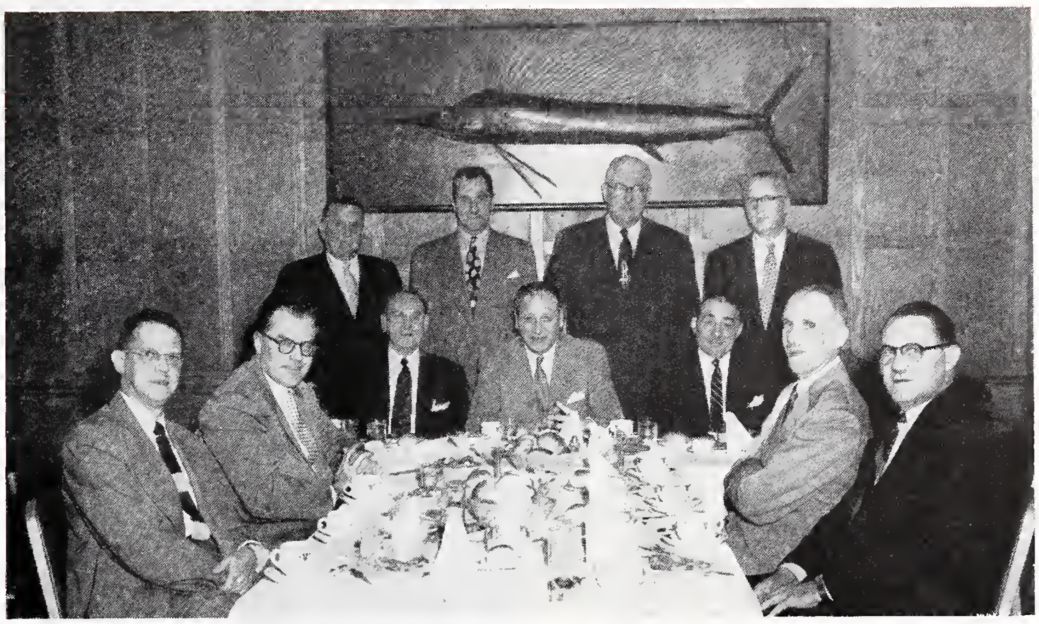
THEY'RE BRINGING CINERAMA to Chicago: right, Otto Eitel, of the Palace, and Joseph Kaufman, Cinerama theatre technical director.

GREETINGS, at the Radio City Music Hall, New York, premiere of "Shane," from managing director Russell V. Downing, right, to producer-director George Stevens, and Mrs. Jack Palance, wife of the featured player in the Paramount release, shown on the theatre's new big screen.

A TESTIMONIAL, right, to Jack Beresin, chief barker of Variety International. Some 900 attended the dinner in Philadelphia last week. Holding the citation are William A. Schnader, left, dinner chairman; Danny Kaye, comedian, center; and Mr. Beresin.

Jack Beresin

WILLIAM BRANDT, president of Brandt Theatres, New York, has been appointed campaign chairman of the New York Variety Club Foundation to Combat Epilepsy. The Foundation will support the Variety Club Clinic for children with epilepsy, at the Columbia-Presbyterian Medical Center, and will finance research, teaching and public information.



by the Herald

RECEPTION and screening of two short subjects for the Greater New York Fund: among attendants, Raymond Hilliard, Welfare and Health Councils director; Edward Cox, Welfare Department; Richard Crandell, of the Fund. The Fund drive is during May.

MEETING THE CUSTOMERS. Nat Levy, RKO Radio eastern division manager, seated, center, and David Cantor, exploitation manager, at his left, as they conferred with members of the Indianapolis staff, and with some of the people they serve. Seated at the left are Robert Jones, Affiliated Theatres; Dale McFarland, Greater Indianapolis Amusement; Morris Lefko, district manager, and at the right, Herman Black, salesman, and Herbert Sullivan, Alliance circuit. Standing, Russ Brentlinger, branch manager; Peter Fortune, Cooperative Theatres; and Marc Wolf and Al Blocher, Y. & W. Circuit.

MARKING 25 years for the Embassy, Waltham, Mass., manager William Hartnett receives help from stars of Paramount's "The Girls of Pleasure Island," Don Taylor, left, and Joan Elan; and, seated, Audrey Dalton, left, and Dorothy Bromiley.

Embassy
1928-1953

CHOOSING WINNERS of MGM's Interscholastic Shakespearean school contest, New York, are Howard Dietz, vice-president in charge of advertising and publicity; Joseph Mankiewicz, director of "Julius Caesar"; and stars Vanessa Brown and Marlon Brando.

SMPTE TO HELP CHART PATH TO BRIGHT FUTURE

3-D's Lift to Industry is Stressed as Engineers Convene in Hollywood

by WILLIAM R. WEAVER
Hollywood Editor

LOS ANGELES: A genuine revival of faith in the future of the motion picture industry, underlined by appeals for caution, calls for standardization and an over-all consciousness of new horizons to be met, characterized the 73rd semi-annual convention of the Society of Motion Picture and Television Engineers which ended its six-day meet at the Statler Hotel here Saturday.

Foremost in the minds of most of the record-breaking 800-odd industry members in attendance was the subject of 3-D, including wide-screen and stereo film processes, as well as stereophonic sound systems.

This was stressed in the keynote address Monday by SMPTE president Herbert Barnett who remarked that "not since the advent of sound has the motion picture industry been required to assume such vast responsibilities."

"The mass exhibition industry," he said, "will face a desperate situation unless reliable information on equipment requirements is maintained. SMPTE will endeavor to develop approved standards." Research conducted so far, said the president, has been accurate, but "only a start" has been made "in the direction of ultimate improvement in entertainment values."

With most of the convention's speakers dwelling upon technical and engineering data in detail, Mitchell Wolfson, former president of the Theatre Owners of America, asked the industry members to consider three problems which will remain even after standardization of new media has been achieved.

The problems, in order of their importance, are: improved light source, a not-too-costly screen which will be compatible with new and conventional type films, and an education program by the engineers so that there will be no misuse of the attained goals.

Elated Because Industry At Last Is On Move

"As a member of the motion picture industry," said Mr. Wolfson, "I am a little embarrassed that outside capital took techniques which we, for years, knew existed—and with them stampeded us into such precipitous action. But mingled with embarrassment is a good measure of elation over the fact that the industry is on the move. Apparently, we have quit wringing our hands in despair and are now using that energy to bring the motion picture up more fully to its potential."

SPEAKER AND HOST. ***Mitchell Wolfson, president of the Theatre Owners of America, left, gives an exhibitor view to the Society of Motion Picture and Television Engineers. With him is Herbert Barnett, SMPTE president.***

Mr. Wolfson asserted that exhibitors have been "romanced, cajoled, wheedled, high-pressured and, in some measure, I think, deluded somewhat as regards these new techniques." He pointed out that experts who are called in to make surveys for the new media do not know anything about the new process and would not know what to survey if they came to the theatres.

"If all this sounds as if I am irked by these happenings, please discard that thought," said the TOA executive. "We may be confused but it is a happy confusion because, as I said before, it's a sign that the industry is on the move; that people in the industry are out to improve it and not just out to bring a lawsuit—which seems to be the favorite pastime of the last decade."

3-D TELEVISION IS SEEN FAR IN FUTURE

HOLLYWOOD: Three-dimension television appeared far in the future on the basis of an AB-Paramount experimental demonstration Wednesday at the Biltmore Hotel. In the demonstration two reception tubes served as projectors throwing left-eye and right-eye pictures through polarizing filters on a metal coated screen about four feet distant, and the witnesses viewed the screen through polarized spectacles like the ones used for theatre 3-D. At times during the half-hour experiment fairly acceptable results were achieved, but most of the time the screen showed double images with or without the spectacles. Scenes were used from "Space Patrol" and from the introduction to "Bwana Devil."—W.R.W.

He urged the engineers to use caution in the new medium because "we cannot afford to nor will we change our booth equipment and screen every time the picture changes."

Says Revenue Potential Of Theatre TV Untapped

He also stressed the importance of theatre television, stating that this medium can and will bring a wider knowledge and culture to Main Street. The revenue-potential of theatre TV has not been tapped, he said, and many have overlooked its importance completely.

Turning to the subject of drive-ins, Mr. Wolfson predicted that the trend would be to the "twin drive-in," where different pictures will play on different sides of the lot, so that a patron can pick the picture he wants to see.

Drive-ins also were the subject of extensive remarks Wednesday by Ralph H. Heacock, manager of theatre equipment for RCA Victor, who discussed the 3-D equipment problems faced by the open-air theatre owner.

"At present, since the light level in most drive-in theatres leaves much to be desired," said Mr. Heacock, "it is immediately obvious that the use of polarized light port filters and audience spectacles will introduce a very serious light problem. The combination of these two filters, one in the booth port and one in front of the viewer's eye, will pass only approximately one-third of the light from the projection lens through to the audience.

"At this very moment there may be drive-in theatres that are operating present equipment satisfactorily with either 2-D or 3-D pictures. In this case," he emphasized, "I have not been in these particular drive-ins."

Sees Possibility of Two Screens for Drive-ins

The use of two screens seems to be the only expedient at the moment, he continued, until "some satisfactory balance between diffusive and depolarizing properties of materials have been so balanced as to give a reasonably satisfactory screen for the presentation of either type of picture in drive-ins."

The RCA executive also credited drive-ins for bringing about many improved products that have benefited the entire industry. These included more powerful arc lamps, projectors that overcome dust problems with automatic lubrication and "building block" type sound systems with powerful amplifying units.

Other men from RCA who addressed the

(Continued on opposite page, column 1)

SMPTE MEETS

(Continued from opposite page)

convention included J. E. Volkmann, theatre sound engineer, who read two papers on stereophonic sound; Kurt Singer and Michael Rettinger, film recording engineers, who gave a paper on "multiple-track magnetic heads," and Otto H. Schade, of the tube department, who presented a progress report on applications of aperture theory.

The RCA equipment exhibit featured a new portable stereophonic magnetic recording system and a 16mm arc projector, both shown for the first time.

Delegates Visit CBS Television City

R. A. Sherman, a vision specialist of Bausch & Lomb, told convention delegates Monday that viewing 3-D motion pictures will benefit many hundreds of thousands of people who do not know they need visual treatment. "Beneficial and powerful stimulus from properly produced and properly projected stereoscopic movies will put the finger on many of us who, for our own general well-being, need visual attention and have not previously suspected it," he said.

The delegates took to buses for the second day of the convention Tuesday, visiting CBS Television City in the morning and the Academy Awards theatre in the afternoon. Registration at dusk was crowding 1,000.

The afternoon session included papers by John A. Norling, Raymond J. Spottiswoode and Armin J. Hill on their respective findings in 3-D.

Mr. Norling stated and documented a history of the development of the camera that bears his name, using stereoscopic slides. He also demonstrated the four other main types of 3-D cameras in current use.

Following Mr. Norling's address Carroll Dunning, whose camera uses a fixed interaxial, echoed Mr. Norling's remarks goodnaturedly by declaring, "We'll have to get together and decide whether I'll sue you or you'll sue me."

Spottiswoode Discloses Work on New Camera

The Spottiswoode paper, read by proxy, disclosed that the British inventor is on the point of completing a new camera incorporating recent improvements.

Mr. Hill, associated with the Motion Picture Research Council, took the topic out of the realm of theory and broke it down to the practical procedures now being followed.

Pausing Wednesday at mid-point in the convention for a semi-annual dinner-dance, SMPTE delegates took cognizance of the serious side of the occasion by placing the late Col. Nathan Levinson and J. Arthur Ball, both of whom died during year, on the honor roll. Mr. Nathanson was credited with many technical advances, including the development WarnerColor. Mr. Ball, long time Technicolor executive, was cited for invaluable service in developing color.

Also speaking Wednesday were J. R. Hoff, Ballantyne Company, Omaha, and Loren Ryder, of Paramount studio.

NEW LOOK ON SCREEN STILL A BIG HIT ON BROADWAY

The "new look" in motion pictures, both the "wide" and the "deep," continued to pay off at New York first run theatres last week.

Paramount's "Shane," filmed in the conventional manner but projected at Radio City Music Hall in an aspect ratio of 1.66 to 1, drew receipts of approximately $150,000 for the first week. Critical reaction to the picture itself was overwhelmingly favorable, with most critics finding the new "wide screen" satisfactory, if not spectacular. The Music Hall's new screen is 50 feet wide by 30 feet high, compared with its regular screen of 34 by 25 feet.

Meanwhile, Warner Brothers' Natural Vision feature in WarnerColor and WarnerPhonic sound, "House of Wax," drew $100,000 for its third week at the Paramount theatre, where the young singer, Eddie Fisher, is the stage attraction. Columbia's 3-D entry, "Man in the Dark," also drew what the management described as a "lively" $19,500 for its third week at the Globe.

In other parts of the country, "House of Wax" continued to break records in its opening engagements. Most spectacular were totals taken in last weekend at the Paramount, Buffalo; the Mastbaum, Philadelphia; the Metropolitan, Winnipeg, and the Stanley, Pittsburgh.

Lease 2nd Buffalo House For Magna 65mm Tests

The Buhawk Corporation, a subsidiary of United Artists Theatres Corporation, has leased the Century theatre in Buffalo for immediate installation of the new Magna Corporation 65mm projection equipment, it was reported this week. The circuit two weeks ago leased the Regent in Buffalo where tests in the new system currently are being carried out in conjunction with the American Optical Company. The lease on the Century runs for 10 years, while the Regent lease expires in four months. Joseph Schenck, chairman of Magna, is president of United Artists Theatres.

Joan Crawford Trailer To Help Palsy Drive

MGM has produced a trailer starring Joan Crawford, to aid the United Cerebral Palsy 1953 campaign. It is titled "One Woman's Family"; its running time is two minutes and 30 seconds, and it comprises a sincere discourse by Miss Crawford, suitable for theatres which will collect and those which won't. Frank Whitbeck produced; Marshall Neilan was editor in chief. The UCP drive is during May.

Curran Handbook Out

"The Handbook of TV and Film Technique," written by Charles W. Curran and published by Pellegrini and Cudahy, is now in release. The 120-page book presents all the basic facts about producing theatrical and non-theatrical films. Numerous diagrams and charts depict visually all the main steps in production.

Industrial 3-D Debut

The Stone Container Corporation demonstrated the use of three-dimensional pictures for industrial purposes with its showing of "Packaging . . . the Third Dimension," at the National Packaging Exposition recently in Chicago.

U-I Opening 'Thunder' on Big Screen

Universal-International announced this week that it would introduce its new widescreen process for conventionally photographed films to the public May 20 when its "Thunder Bay," in color by Technicolor and starring James Stewart, opens a prerelease engagement at Loew's State in New York. The engagement will also feature stereophonic sound.

Charles J. Feldman, general sales manager of the company, said that the "giant full-stage" screen being installed at the theatre is curved and covers an area of 1,000 square feet, compared to the regulation Loew's screen of 352 square feet. It is understood the aspect ratio for the "Thunder Bay" presentation will be 1.85 to 1, compared to the standard 1.33 to 1.

The curvature of the new screen, plus a special aluminum coating on embossed, seamless fabric, will provide an illusion of depth and scope impossible on the normal screen, said Mr. Feldman. The new sound system consists of three tracks with additional speakers, left, center and right, to make it possible for sounds to emanate from the proper parts of the screen.

"Thunder Bay" was filmed in the conventional manner on location in the Bayou country in Louisiana. It was produced by Aaron Rosenburg, directed by Anthony Mann and co-stars Joanne Dru, Dan Duryea and Gilbert Roland.

"Roaring Game" Wins Cup

"The Roaring Game," produced and released by Associated Screen Studios, Montreal, has been awarded a prize cup in the Cortina d'Ampezzo Film Festival recently completed in Rome.

TALK ABOUT TITAN BUSINESS!

BIGGER THAN "CALL ME MADAM"

AT GRAUMAN'S CHINESE, L. A.!

3-THEATRE SMASH IN MIAMI!

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BRIAN
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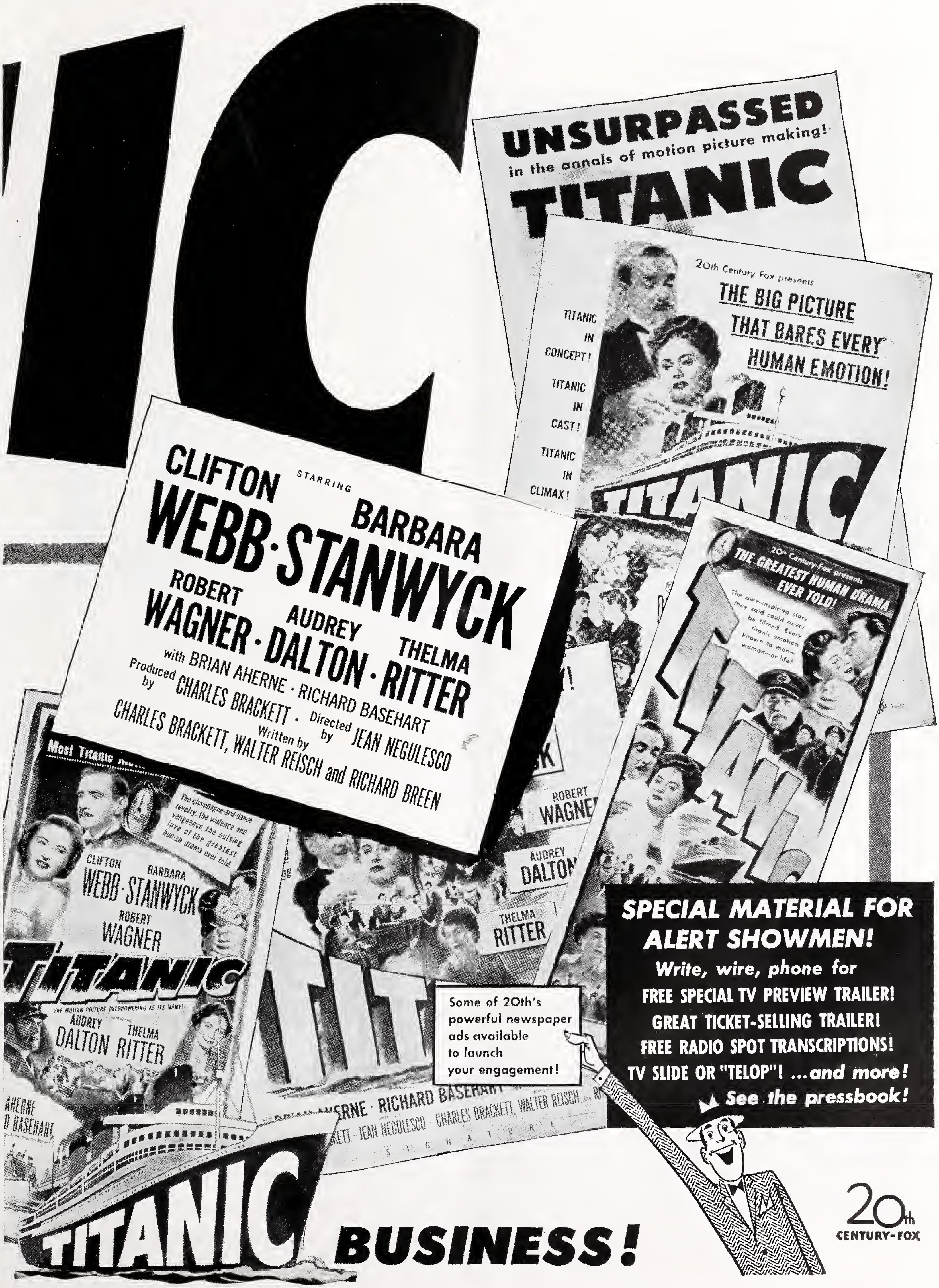

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IN
CONCEPT!

TITANIC
IN
CAST!

TITANIC
IN
CLIMAX!

TITANIC

CLIFTON
STARRING
WEBB · BARBARA
STANWYCK
ROBERT
WAGNER · AUDREY
DALTON · THELMA
RITTER
with BRIAN AHERNE · RICHARD BASEHART
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TITANIC
THE MOTION PICTURE OVERPOWERING AS ITS NAME!
AUDREY
DALTON
THELMA
RITTER
AHERNE
D BASEHART

ROBERT
WAGNER
AUDREY
DALTON
THELMA
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ETT · JEAN NEGULESCO · CHARLES BRACKETT, WALTER REISCH
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SPEAKING FOR EXHIBITORS:

STARR ASKS FOR ARBITRATION

Head of TOA Tells Senate Unit Industry System Is the Only Solution

by J. A. OTTEN

WASHINGTON: The Senate Small Business sub-committee investigating industry trade practices resumed hearings Monday and heard Alfred Starr, president of Theatre Owners of America, declare that the only solution to the industry's recurrent trade practice problems is an industry system of arbitration.

Alfred Starr

In his testimony Monday Mr. Starr asked that the pre-release method of selling pictures be outlawed by injunctive relief, obtained by the Justice Department, amending existing consent decrees.

"We recommend this drastic action because we believe firmly that this pre-release practice is born of the inordinate greed of distributors who are too short-sighted to see clearly its devastating effect upon the entire industry," Mr. Starr said.

Emphasizes Arbitration

As a general rule, however, Mr. Starr strongly prescribed arbitration as a means of "settling questions among ourselves." In the nature of the industry's business, he said "that's the only way to do it." He maintained that the average theatre owner didn't want litigation and said he was convinced arbitration would be used to settle problems between different segments of the industry.

In asking for injunctive relief to bar pre-release selling of pictures, Mr. Starr declared that the TOA would "reluctantly accept this practice as a matter for arbitration," but would prefer an amendment to the consent decrees outlawing the practice.

"As exhibitors," he continued, "we have been helpless and frustrated in our attempts to get either method of relief accomplished. We feel the burden is upon the Department of Justice to set in motion the necessary procedure for compelling distributors to make their choice of method by which relief shall be granted, that is, either by arbitration or decree amendment."

Mr. Starr suggested that if the committee feels as TOA does, it should ask Justice Department representatives, when they appear, "why and how they justify their failure to act against the practices that have evolved from the pattern of doing business by pre-release runs with advanced admission prices?"

Chairman Schoeppel (R., Kans.) asked what steps TOA had taken to obtain relief from pre-release practices, and Mr. Starr replied that he had a record of protests TOA had filed with the Department.

Sen. Schoeppel then declared that the committee wanted to ask the Department why it had not followed up any of the exhibitor complaints it had received if they seemed "meritorious."

Sen. Gillette (D., Iowa), again expressed concern over what he termed "monopolistic practices" of the distributors in clearing all local contracts through a central New York City office.

Sen. Gillette was apparently thinking in terms of all contracts of all companies clearing through a single office. Mr. Starr, however, explained that each company cleared its own salesmen's contracts.

Mr. Starr came out forcibly against competitive bidding, calling it "an inherently dangerous instrument, especially where its use is left to the uncontrolled discretion of the distributors." He charged that distributors have encouraged the use of competitive bidding, in spite of their "pious protestations to the contrary," and have used it as a means of "obtaining increased film rentals." To conclude otherwise, "is to refuse to face the facts," he said.

TOA recommended, Mr. Starr said, that competitive bidding be enjoined by amendment to the decrees, or that it be declared a matter for arbitration, "except where insisted upon by the exhibitors."

Mr. Starr charged that the pre-release method now in use violated the Supreme Court decision in the Paramount case and the consent decrees growing out of it.

"The distributor demands such exorbitant film rental," he said, "that the exhibitor who licenses the picture must increase the admission prices to his theatre if he is to have any profit from the showing. This we feel is certainly, at least an indirect violation of that portion of the decrees. . . which prohibits the distributor from fixing minimum admission prices to be charged by the theatres that license its pictures."

Mr. Starr maintained that "the unrealistic and senseless practice employed by practically all distributors in setting and adhering to a national sales policy for each of their pictures" is largely responsible for current exhibitor troubles.

ARBITRATION REMEDY SEEN BY SCHOEPPEL

WASHINGTON: **"Arbitration would seem to be the answer to most of the industry's troubles," Senator Andrew F. Schoeppel (R., Kans.), chairman of the Senate committee, said Wednesday. "All branches of the industry should exercise the greatest patience and do everything possible to establish a suitable system," he added. He stressed that he was opposed to the enactment of legislation which would put the industry in a straitjacket.**

Requests Citizens Vote On Sunday Blue Laws

John F. Drake, a Greenville, S. C., business man, told a county legislative delegation last Monday: "Either let city residents vote on Sunday movies or close up all forms of Sunday recreation in the county." Approximately 3,000 city residents have signed a petition asking for a referendum in order to increase recreational facilities for personnel at nearby Donaldson Air Force Base. Mr. Drake, reminding legislators that there were a number of old blue laws in existence, said that if the people cannot vote on the showing of motion pictures on Sunday, he will ask strict enforcement of the Sunday law. The Sunday law, if rigidly applied, takes in gasoline service stations, the city parks, skating rinks, swimming pools, etc.

TEXAS COMPO PREPARING LOCAL ARBITRATION PLAN

DALLAS: **An arbitration plan, designed specifically for operation in Texas but with potential national ramifications, will be submitted to the executive board of the Texas Council of Motion Picture Organizations at its next meeting by Phil Isley, president of Phil Isley Theatres and of Texas Allied.**

The arbitration board would consist of three members, one from distribution, one from exhibition and the third an impartial individual acquainted with the general structure and operation of the industry, especially in Texas. Each member would serve 90 days.

Claude Ezell, head of International Drive-in Theatre Owners Association, has expressed interest in the project.

SPEAKING FOR DISTRIBUTORS:

CHARGES DENIED BY EXECUTIVES

Reagan and Feldman Say Decree Not Violated in Majors' Sales Policies

by J. A. OTTEN

WASHINGTON: With detailed rebuttal of exhibitor complaints, Loew's general sales manager Charles M. Reagan Tuesday led off the distributors' case before the Senate Small Business Sub-Committee investigating industry trade practices.

Charles M. Reagan

Loew's denies "categorically," Mr. Reagan declared, "the careless statements made to this Committee that the decree to which we are subject has been violated. We are respecting and shall continue in every way to respect the letter and spirit of all its provisions."

In addition he denied exhibitor charges that Loew's is restricting production so as to create a product scarcity; that it is "forcing features"; and that it mis-uses competitive bidding to the detriment of the independent exhibitor.

The other witness of the day, Universal general sales manager Charles J. Feldman, declared that he was amazed at the charge that "any supplier would wish to drive his customer out of business."

Sees "No Conspiracy"

"There is no conspiracy in this business," Mr. Feldman said. "We are dealing with people as individuals whom we meet every day and learn to know as individuals, and with both sides bringing integrity and fair dealing to the consideration of these problems, they can be solved."

It was originally expected that the hearings would go through Friday of this week, with the Federal Trade Commission and the anti-trust division of the Department of Justice winding up the testimony on Friday. Chairman Schoeppel (R., Kans.) announced Tuesday, however, that he had granted a request from Attorney General Herbert Brownell to postpone the Justice Department's appearance. The newly appointed anti-trust chief, Stanley Barnes, was to arrive in Washington Thursday of this week. Both Mr. Brownell and Mr. Barnes, wanted time to go over the record of the hearing before taking the stand.

DEFENDS PRE-RELEASE SELLING POLICIES

WASHINGTON: RKO is "wholeheartedly in favor of arbitration" in all matters except film rentals, William Zimmerman, sales executive of the company, told the Senate Small Business Committee Wednesday. He said his company had suffered "no less severely than exhibitors" since 1948 and had found competition from other distributors for exhibitor patronage to be most severe. Like Mr. Reagan and Mr. Feldman he branded as ridiculous the charge the company was conspiring to put "almost half its customers out of business." Directly answering exhibitor charges against the sales policies used for "Peter Pan" and "Hans Christian Andersen," he emphasized the necessity of producers of such pictures being assured a fair return on their investment, a point with which members of the committee agreed. He called pre-releases "de luxe marketing."

Categorically denying the company had violated the decree by attempting to fix prices for "Peter Pan" at Reuben Shor's Cincinnati drive-in, he countered that exhibitors, by admitting children free, wanted to use the picture as a "loss leader" to cash in on increased concession sales.

Senator Schoeppel said he would set Justice's appearance at some future date.

Thirty-six thousand stockholders own Loew's, and this means the largest individual stockholder owns but two-tenths of one per cent of the stock outstanding, Mr. Reagan pointed out in his testimony. It also means the company consists of small investors whose interests should be considered, he added.

Furthermore, he went on, the company's earnings have been declining, and its dividends reduced, making a contrast with the pictures often painted, of a company growing rich on the losses of theatres.

As to the "complaints" from exhibitors, he stressed there were "relatively few specific charges," and he dismissed as untrue charges of a conspiracy to restrict production to get higher rentals.

The facts in this instance are, he noted, that shortages during the war had made production cuts necessary; and that since the war the company has increased the number of its pictures.

In this connection, he linked the charge of production cuts with the charge of "forcing," and stated "it is somewhat hard to reconcile a charge of a distributor compelling an exhibitor to take a feature he does not want with a charge at the same time of scarcity of product."

He added: "Not a single complaint of forcing has come to my attention."

In view of all this, Mr. Reagan declared, the company definitely is not violating the consent decree; and he submitted in amplification letters sent to personnel stressing need for strict compliance. Of exhibitor complaints that there is no system of runs and clearances, Mr. Reagan said he would like to oblige, but the decree prevents it.

Questioned about competitive bidding, he described the types and said his company doesn't favor it. When Loew's does use it, he said, it is in response to exhibitor request, and it is kept "fair, equitable, and practical." Complaint about film rentals, he remarked, are based upon desire for lower rentals; and MGM will ask what the picture is worth to the individual theatre, and with the idea also that the exhibitor must make a profit. He commented that even if in some cases MGM gave a picture free, the expenses of some houses are such the exhibitor wouldn't profit.

Favors Arbitration

He then produced figures claiming Loew's profit on 1952 gross rentals was one-half of one per cent.

Mr. Reagan also noted his staff attempts to adjust contracts where grosses didn't meet expectations, and that field staffs were instructed to forestall theatre closings; that he favors arbitration; that "Quo Vadis" and "Ivanhoe" price policies were set by trial in the field; and that in the past 14 years only two of Loew's 500 pictures were given pre-releases.

Mr. Feldman, in noting that Universal uses competitive bidding in only 400 situations, told a story of a company beset by exhibitor sharpness and collusion. He said:

"The opposite of competitive bidding is our nightmare. Where exhibitors find it possible to get together with their competitors, they either divide our pictures between themselves without consulting us, or they assign our pictures to one of the theatres in the locality in accordance with their ideas. We often find ourselves assigned to a second or third class theatre, which we do not like at all, because it greatly reduces our possibility of earnings, and, we feel, eliminates a free market."

Finds Theatre Collusion

Mr. Feldman said he also finds collusion in response of exhibitors to Universal's letters asking for bidding. He added his amazement at charges distributors wish to drive exhibitors out of business, which would mean, he noted, nothing left but circuits which would shortly gain complete power over the distributors. He also noted that his company, contrary to charges, has increased its output of pictures; that if there is any "forcing" it is by exhibitors; that he favors arbitration as a system, but not on prices; and that his company makes adjustments after a picture has played.

NEVER A JU
PARAMOUNT LEADS IN
DEMAND FOR JUNE RELEAS

Paramount is loading June with the biggest money pictures ever to hit screens in the first month of summer from this or any other company. Here are the record-

MARTIN AND LEWIS IN HAL WALLIS' SCARED STIFF

"The best Martin and Lewis picture so far!" —*M. P. Herald*

Dean Martin and Jerry Lewis • Lizabeth Scott • Carmen Miranda in Hal Wallis' Production "SCARED STIFF" with George Dolenz • Dorothy Malone • William Ching
Directed by George Marshall • Screenplay by Herbert Baker and Walter DeLeon • Additional Dialogue by Ed Simmons and Norman Lear • Based on a play by Paul Dickey and Charles W. Goddard

SANGAREE IN 3 DIMENSION · TECHNICOLOR

First showings of the first really BIG 3-D attraction . . .

Fernando Lamas • Arlene Dahl • Patricia Medina in "SANGAREE" • In 3 Dimension with Francis L. Sullivan
Charles Korvin • Tom Drake • John Sutton • Willard Parker
Color by Technicolor • Screenplay by David Duncan • Adaptation by Frank Moss • From the novel by Frank G. Slaughter
Directed by Edward Ludwig • Produced by William H. Pine and William C. Thomas

JAMAICA RUN · TECHNICOLOR

Adventure that is starred by three big boxoffice names . . .

Ray Milland • Arlene Dahl • Wendell Corey in "JAMAICA RUN" with Patric Knowles • Laura Elliot • Color by Technicolor • Written for the screen and directed by Lewis R. Foster • From a novel by Max Murray • A Clarion Production

AND JUNE SETS PARAMOUNT'S PACE FO

NE LIKE THIS!
ANSWERING EXHIBITORS'
E OF IMPORTANT PRODUCT!

reaping Paramount attractions that will be playing in the nation's theatres in June — because Paramount has heard and heeded what you exhibitors have been asking for:

CECIL B. DeMILLE'S · TECHNICOLOR
THE GREATEST SHOW ON EARTH

Demand performances of the Academy Award "Best Picture of The Year"...

Cecil B. DeMille's "THE GREATEST SHOW ON EARTH" Starring Betty Hutton • Cornel Wilde • Charlton Heston Dorothy Lamour • Gloria Grahame with Henry Wilcoxon Lyle Bettger • Lawrence Tierney • Emmett Kelly • Cucciola Antoinette Concello and James Stewart • Produced and Directed by Cecil B. DeMille • Color by Technicolor • Produced with the cooperation of Ringling Bros.-Barnum & Bailey Circus Screenplay by Fredric M. Frank, Barré Lyndon and Theodore St. John • Story by Fredric M. Frank, Theodore St. John and Frank Cavett

GEORGE STEVENS' SHANE · TECHNICOLOR

Pre-release engagements of the sensational record-setter now at Radio City Music Hall...

Alan Ladd • Jean Arthur • Van Heflin in George Stevens' Production of "SHANE" Co-starring Brandon De Wilde with Jack Palance • Ben Johnson • Edgar Buchanan • Color by Technicolor • Produced and Directed by George Stevens Screenplay by A. B. Guthrie, Jr. • Additional Dialogue by Jack Sher • Based on the novel by Jack Schaefer

THE VANQUISHED · TECHNICOLOR

Violence in the Old South — for new action highs...

"THE VANQUISHED" • Starring John Payne • Jan Sterling Coleen Gray • Lyle Bettger with Willard Parker • Color by Technicolor • Directed by Edward Ludwig • Written for the Screen by Winston Miller, Frank L. Moss and Lewis R. Foster Based on a novel by Karl Brown • Produced by William H. Pine and William C. Thomas

R THE FUTURE: Month after month of the greatest entertainment for 3-D, for wide screens or for standard equipment!

Terry Ramsaye Says

DIMENSIONAL—Having been irked considerably by the confused mensuration of many of the contemporary outgivings in the press anent the highly assorted screen projects, it has been necessary to seek some facts. Most challenging have been the vagaries about that biggest of all indoor screens at the Radio City Music Hall in New York. Now we have some official figures from Fred L. Lynch, from which we derive:

¶ The over-all size of the regular Music Hall screen is 70 by 37 feet. It is masked to fit varying requirements.

¶ The standard orthodox picture is projected to cover an area of 34 by 25 feet. This is a ratio of 4 to 2.94 plus, or substantially 4 to 3, the old reliable for fifty years.

¶ When the Magniscope, the wide angle projection attachment long available, is used, for newsreels and special scenes, as for instance the water ballet scene in "Million Dollar Mermaid" last December, expands the picture area to 46 by 32 feet.

¶ The panoramic screen for "Shane" measures 50 by 30 feet—giving a new "aspect ratio" of 1 to 1.66 instead of the conventional 1 to 1.33.

The Music Hall screen is centered in a total stage width of 100 feet, or about 46 slim Rockettes. It was designed for super-vaudeville and appears to have capacity to contain the antics of the evolving screen come what may.

* * *

NOMENCLATURE—One of the incidental minor adventures of this day of 3-Dimensia and related manifestations is the curious eruption of the mid-word capital. So Cinemascope has become CinemaScope. Other recent flowerings of the movement bring WarnerColor and WarnerPhonic sound. We may hear from ParaMount any day now.

* * *

D.A.R. OPINION—This writer is decidedly in favor of more honors for Cecil B. DeMille, and also holds in a certain high esteem the Daughters of the American Revolution. But the judgment in deciding that "The Greatest Show on Earth" was the best film of its year for children between the ages of eight and twelve, brings one to wondering if those enthusiastic ladies have given thought to the fact that the basic drama theme of that masterpiece pertains to the pursuit of a man wanted for a mercy murder? And then also some of those sub-plots along the way! Just the stuff, one must suppose, for the juvenile mind.

One must wonder why the D.A.R. and every other tea table social debating society must have an official opinion about motion pictures?

The ladies in national convention assembled heard a report that also forecast: ". . . we shall some day get the sort of pictures that carry a true picture of America, not one distorted by an over-emphasis on gangsterism, drinking, crime and sex." Wonder if they have read any newspapers lately? The motion picture actually behaves somewhat better than the people.

* * *

LONG SOLO—Attention is being drawn to the interesting fact that Minor Watson plays a seven-minute scene entirely alone in "Face to Face," indubitably a considerable scene. That reminds one that back in '17 Charles Chaplin played entirely alone through about seventeen hundred feet, two reels, in "One A.M." It was in that Lone Star-Mutual series for which Mr. Chaplin drew that first great star salary of $670,000, under contract to make twelve comedies in a year. Incidentally the Chaplin role in "One A.M." made him depict a drunk throughout.

* * *

RESEARCH ITEM—Just in case you might think that "Boy Meets Girl" is a cliche joke title from some columnist, it is to be recorded that it was indeed the title of a picture. It was done in nine impressive reels, a major production from a stage play by Samuel and Bella Spewack, directed by Lloyd Bacon for release by Warner Brothers, Inc., May 12, 1938.

* * *

SOME EXPERTING — Remember Curtis Mitchell, who came over the film horizon in the days of the War Activities Committee, and later became advertising and publicity head of Paramount? Now comes out in the April 26 number of *The American Weekly,* syndicated Sunday newspaper magazine section, with an article promising: "as surely as the silent picture has become a museum piece, so must flat pictures vanish within one or two years." Put that one in the tickler file.

Drive-Ins, 3-D Feature Allied Meet

DETROIT: An exhibitor tour of five drive-ins in the city, a drive-in luncheon and a question and answer session conducted by a theatre architect, highlighted "Drive-In-Day" Tuesday at the Allied Theatres of Michigan convention. More than 150 exhibitors were present at the opening of the three-day meeting Monday at the Tuller Hotel here.

Pierce Parkhurst of the Lansing Drive-in, chairman of the convention committee, took charge of the meeting due to the absence of John Vlachos, president, who was unable to attend due to illness.

Monday's meeting was addressed by Leon J. Bamberger, sales promotion manager of RKO Radio, who stressed the value of cooperation between theatre owners and other businessmen in the community. In the evening, the exhibitors attended a banquet and visited the Music Hall to see "This Is Cinerama."

Drive-in construction, planning, projection, concession operation, film buying and insurance were discussed during the second day of the 34th annual convention. Wilbur Snaper, president of National Allied, spoke on unfair pricing.

Mr. Snaper also told exhibitors that "if you want to stay in business, you've got to stand solid." This, he said, referred to Allied's stand on arbitration and on the whole industry's stand on working for repeal of the 20 per cent Federal admissions tax. Elections of the unit's new officers will be held in the fall.

The final day of the meeting was devoted to speeches and a general discussion of the problems manifested in three-dimensional films. Featured speakers covered most all the facets of the current problems involved in exhibition. The convention had been moved ahead to the spring so that the exhibitors might be able to receive pertinent information on the new methods of exhibition.

Sparks, Florida Circuit Pioneer, Dies at 75

AUGUSTA, GA.: Funeral services were held here April 28 for E. J. Sparks, retired circuit operator, who died here at the age of 75. Mr. Sparks was the founder of the Sparks All-Florida circuit after having been associated with Southern Theatre Enterprises and S. A. Lynch Enterprises. His own circuit grew to include 150 theatres. In 1941, he sold his interests to Paramount.

Stewart to Make Film

James Stewart will star in a Paramount film based on the short story, "Rear Window," to be directed by Alfred Hitchcock and produced by Leland Hayward and Josh

EAST LOOKS AT CINEMASCOPE

TWENTIETH Century-Fox's CinemaScope process was unveiled for eastern exhibitors, the public and the press at New York's Roxy theatre last weekend in a series of six demonstrations which were received with even more marked enthusiasm, perhaps, than that which met the recent Hollywood showings.

On a screen 65 feet wide by 25 feet high with a horizontal curve of five feet, the company showed clips from the Biblical spectacle, "The Robe," now in production in the 2.66 to 1-aspect ratio medium, as well as scenes from the modern comedy, "How to Marry a Millionaire," a dance sequence in CinemaScope from the conventionally photographed "Gentlemen Prefer Blondes," and other shots featuring the New York skyline, Sun Valley and an airplane trip. All were in color and all made good use of the multi-speaker, stereophonic sound system, especially a sequence featuring the studio's symphony orchestra.

Exhibitors, representing the largest circuits as well as small independent theatres, were obviously happily impressed with the scope and potentialities of the medium. The lay press, too, appeared to be both cordial and excited about the process. Further demonstrations were held during the week at the Mastbaum theatre, Philadelphia, Wednesday; the Uptown, Chicago, Thursday and the Mastbaum theatre in Detroit, Friday.

Executives in Attendace

As at the New York screenings, Spyros P. Skouras, president; Al Lichtman, director of distribution, and Charles Einfeld, vice-president in charge of advertising and publicity, were on hand for each of the demonstrations. (An extensive report on the studio CinemaScope demonstrations was published in the March 28 issue of MOTION PICTURE HERALD.)

The first question that seemed to come to every exhibitor's mind on first seeing CinemaScope was "how much will it cost me?" Mr. Lichtman explained that hard and fast estimates were difficult to give, since each theatre offered different problems in relation to the actual size of screen and individual problems of acoustics which might be encountered.

He did estimate, however, the over-all cost between $10,000 and $25,000, according to the size of the house. The total, he said, would cover the three components of the process, the screen, the stereophonic sound system and the required lens for the projector. The complete CinemaScope package for a large theatre should not exceed $25,000, he said, while for a medium sized house, seating between 1,500 and 2,000, the cost should be from $15,000 to $17,000. Cost for smaller theatres was put at about $12,000, although it might run as low as $10,000, he said.

Sees Further Reduction

Mr. Lichtman held out the hope that the costs would come down even more as the manufacture of the equipment is stepped up to meet theatre demand.

The distribution chief also forecast that 1,500 theatres would be equipped with CinemaScope by the end of the year and 12,000 to 13,000 by the end of 1954. Orders were reported coming in at the rate of 100 per day, with 2,202 filed to date.

Explaining how the company plans to fill the orders, Mr. Lichtman said that following receipt of an application, a company manufacturing stereophonic sound will be notified. That company will survey the theatre for its installation needs, supplying the sound equipment, while 20th-Fox will supply the screens through its subsidiary, CinemaScope Products, Inc., and the lenses through Bausch & Lomb of Rochester, N. Y. Bausch & Lomb is making both projector and camera lenses.

Photos by the Herald

COMPLETING arrangements: Dick Dickson, Charles Skouras' representative, explains the setup to Al Lichtman, 20th-Fox vice-president.

C. F. PFISTER, Ohio Allied president, Fred Lynch, Music Hall; Mrs. Pfister; Maurice Bergman, Universal; Norman Gluck, United World.

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E. I. SPONABLE, right, below, technical director, with R. E. McCullough, projection director.

SPYROS SKOURAS, president of 20th-Fox, above left, with Martin Quigley.

AL LICHTMAN, right, welcomes Major Leslie Thompson, RKO Theatres, and Jack Cohn, center, Columbia executive vice-president.

THE BROTHERS MOSKOWITZ arrive for the showing: Harry and Charles, of Loew's, Inc., and Joseph, 20th-Fox vice-president.

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GREGG WARNS OF 3-D RUSH

But Tells British Hollywood Excitement Has Created Good Will

by PETER BURNUP

LONDON: Arrived here on what he characterizes as a survey trip, Eugene S. Gregg, head of Westrex, unburdened himself of some salutary warnings of the danger of rushing in on 3-D where even sound technicians might fear to tread.

It is Mr. Gregg's personal impression that 3-D and its spectacles might easily outstay its welcome from the customers. He spoke, however with enthusiasm of CinemaScope, and admitted, moreover, that Hollywood's flurry of excitement had provoked more goodwill interest in the business than any other circumstance since the coming of sound.

Fears Marketing Chaos

Nevertheless, the Western Electric foreign company chief foresaw marketing chaos and the total jeopardizing of something of lasting benefit to the industry if producers persisted in rushing their fences. Mr. Gregg doesn't want all those high hopes killed by a rash of half-baked schemes.

Understandingly, Mr. Gregg looks upon stereophonic sound as an essential ingredient in any wide-screen development. He claims that sterophony is a technician's headache compared with the relatively straightforward technical problems involved in either stereoscopy or wide-screen. Until standardization is achieved, not only in screen-ratio but sound, the hands of sound-technicians are tied, Gregg said. He added that the industry simply cannot afford two or three different sound reproduction methods in operation at one time.

Mr. Gregg estimates that the cost of installation of multi-channel sound will run from around £3,000 to £5,000 per theatre. He points out that equipment must be tailored to a given theatre's size and acoustic properties, which entails in turn an individual survey of every house for installation.

Sees Finances a Problem

The financial aspect of the change-over makes for "a tremendous problem" to the industry, Mr. Gregg concedes. Equipment companies couldn't be expected to shoulder the whole of the colossal burden. "We consider always the financial position of our customers," he said. "We visualize that equipment will be made available to British exhibitors on rental terms."

Mr. Gregg told reporters Hollywood producers had still to make up their minds whether to use the double or single film method. Some people, he said, favored five tracks and even a nine-track recording had been proposed. Screen illumination posed another problem, he declared. He felt the adequate illumination of a 65-foot screen called for at least 200 amps which was far in excess of the orthodox equipment of a theatre.

▽

W. J. Kupper of 20th-Fox has written a "CinemaScope clarification" letter to every exhibitor in the country. Some of the technical articles he had read since his return from the Hollywood demonstrations had impressed him, Mr. Kupper said. "Some of the comments I have heard have equally impressed me with the fact that very few people seem to know what the heck they were talking about."

Cites Eight Principles

His 2,000-word exhortation concludes, on the authority of Earl Sponable, with the enunciation of the eight key principles involved. They include such points as: "If the present lamphouses provide technically ample light on the present screen, then they will provide ample light for CinemaScope" and "The CinemaScope sound-head contemplates the pickup of three channels for Cinemascope as well as the single channel of the conventional film with one sound-head, one film, no interlocking, no additional cabin personnel, no noticeable additional cost of operation."

▽

Following the reception of the report of its Television Advisory Committee, the Government is expected to announce about May 22 the terms of operation of the body which will be set up to control commercial television here, which will be quite different from commercial TV in America. It is expected that a network competitive to the BBC will be set up, which will accept advertisements for insertion in its programmes, while the programmes themselves remain completely apart from the jurisdiction of the sponsors. This will also allow participation by small budget firms.

Calls Exhibitor the Villain

The waspish, politically minded Association of Cine & Allied Technicians was holding its annual general meeting here last weekend, debating everything from Quota and Eady to the Korean War. President Anthony Asquith once again cast the exhibitor as the villain of the piece for failing to meet Quota obligations. He also was lukewarm about 3-D and expressed a distinct dislike for sponsored TV, despite the fact that it may make for fuller employment among the brethren. Union membership in January this year stood at 5,566, a rise of 144 over last year.

Paramount Considering 3-D Shorts

Paramount will release 60 one-reel short subjects during the year beginning October 1, Oscar A. Morgan, shorts subjects and newsreel sales manager, announced. During the same period 104 semi-weekly issues of Paramount News also will be released, he disclosed.

There are 58 one-reel shorts on the current schedule, or two less than will be released in the 1953-54 year.

Mr. Morgan asserted that the department is "conscious of the developing three-dimensional and large screen markets, and will be ready with 3-D and large-screen type shorts if and when it becomes evident the market can carry them." Paramount, he said, currently is experimenting with the making of 3-D short subjects as well as shorts suitable for panoramic screens.

Mr. Morgan also reported the company is considering the possibility of producing a very limited number of multiple-reel short subjects which would be in addition to those announced for 1953-54 release.

The 1953-54 lineup includes these color cartoons: eight Popeye, six Noveltoons, six Cartoon Champions, four Herman and Katnip, and six Caspers. The subjects in black and white will be: six Headliner Champions, six Paramount Pacemakers, 12 Grantland Rice Sportslights and six Paramount Toppers.

Children Launch Cerebral Palsy Fund Campaign

New York City's children and a number of juvenile stars launched the fourth national campaign of the United Cerebral Palsy drive, to collect funds to combat the disease which strikes children, at a rally Thursday in Times Square. The theme of the rally was a pledge by the children of America to help those children with cerebral palsy. The rally was climaxed by the lighting of a 26-foot "Beacon of Hope," the symbol of the campaign to raise $7,500,000.

Texas County Theatre Interests in Merger

A number of recently culminated business transactions have led to the merger of all the theatre interests in Motley County, Texas. Bob Ham, owner of the Rogue theatre, Matador, purchased the Spring theatre, Roaring Springs, from Mr. and Mrs. Frank Gillespie. Mr. and Mrs. L. M. Dickinson then purchased a half interest in the two enterprises and the new Matador Drive-In, which is under construction.

UA Forms Music Group

United Artists has formed the United Artists Music Company to exploit the music used in its pictures.

Gun-Hot Action
and Fire-Hot Romance
is what you get when you get

THE VANQUISHED

—from Paramount

COLOR BY TECHNICOLOR

Starring

JOHN PAYNE · JAN STERLING · COLEEN GRAY · LYLE BETTGER

with **WILLARD PARKER** · Directed by EDWARD LUDWIG · Written for the Screen by WINSTON MILLER, FRANK L. MOSS and LEWIS R. FOSTER · Based on a novel by Karl Brown · Produced by William H. Pine and William C. Thomas

New Voices Raised in Tax Protest

New voices from scattered sections of the nation were raised during the past week in behalf of the 20 per cent admissions tax repeal.

In Washington, Senator Morse, Oregon independent, told the Senate that "theatres of the country are being subjected to a very discriminatory tax that is working a great hardship on them." The Senator said he felt that "we ought to get rid of theatre admission and excise taxes, if not entirely, then substantially."

The Oregonian inserted in the *Congressional Record* a long statement against the admission tax, submitted to him by Jack Matlack, spokesman for the Council of Motion Picture Organizations in Oregon. Rep. Tellefson (R., Wash.) also inserted in the *Congressional Record* an editorial from the *Seattle Post-Intelligencer* hitting the tax.

In New York the *World-Telegram and Sun* came out with an editorial urging the removal of the tax. The same paper also published prominently a letter from independent distributor Noel Meadow urging action on the tax. Mr. Meadow said: "Congress must be shown clearly that the restriction of business at the box office—through the admissions tax—is reflected in general retrenchments within the industry, and that a reduction of production activity means a very important tax loss to the Government."

He said Congress "must be brought face to face with one of the sharper facts of life, namely, that the film industry pays a great many taxes before the customer steps to the box office window to be nicked for another 20 per cent."

Rep. Philbin (D., Mass.) told the House that the industry's presentation to the Ways and Means Committee "had made out a very strong case for the elimination of the admission tax."

"I am convinced that this industry has a great future notwithstanding some current recessions, because it is already engaged in successfully adapting its methods and techniques to newer inventions and newer facilities, and with the presentation of interesting, effective pictures, it is bound to continue to grow in public favor and enjoy sustained prosperity."

Industry UJA Unit Sets May 26 Luncheon Date

The executive committee of the New York section of the amusement industry drive for the United Jewish Appeal has scheduled its annual luncheon for May 26 at the Plaza hotel. The luncheon will be a testimonial in honor of S. H. Fabian and Sam Rosen of Fabian theatres, who recently acquired control of the Stanley Warner Corp.

DAR Committee Reports Better Picture Trend

WASHINGTON: The national convention of the Daughters of the American Revolution was told last week that their state chairmen have noted a recent trend toward better motion pictures. Mrs. F. Allen Burt, head of the film committee, announced that this report was based on recent survey questionnaire sent out by her group. She also noted that musicals, historical films and westerns are the most popular films. The organization voted "Greatest Show on Earth" an award as the best film produced last year for children between eight and 12 years of age.

Brooklyn Theatre Sues Circuits and Majors

The Mindell Theatre Corporation, operating the Bell Cinema in Brooklyn, New York, has filed a $750,000 triple damage suit, charging discrimination and monopoly, against eight major companies and a group of circuits and theatres. The suit contends the distributors conspired with the circuits to monopolize exhibition through fixed admission prices and a uniform system of runs and clearances in the Washington Avenue section of Brooklyn. The plaintiff claims that when it sought to bargain with the distributors, it was met with a "fixed pattern." It is also charged that the defendant theatres overbought product to prevent the plaintiff theatre from getting pictures.

North Central Allied Set To Fight Pre-Releases

MINNEAPOLIS: Ben Berger, president of North Central Allied, has announced that his organization is prepared to fight in court the next attempt by a major film company to set a pre-release policy. Mr. Berger charged that pre-releases were "sounding the death knell of small subsequent runs." The unit's plan to take its case to the courts has been approved by Abram F. Myers, national Allied general counsel, and would be submitted for final approval to the NCA board May 4.

Minneapolis Exhibitor Files $870,000 Suit

MINNEAPOLIS: The Minnesota Amusement Company, RKO Orpheum and the major distributors have been named as defendants in a $870,000 suit filed here by the Nicollet and Eleventh Corporation, former operator of the Lyceum theatre. The action charges the defendants prevented the Lyceum from buying first-run product from 1946 to 1948 after the legitimate theatre had been converted to motion picture operation at a cost of $100,000.

Veto S. C. Tax Cut Bill

COLUMBIA, S. C.: Governor Byrnes has vetoed acts to reduce the motion picture theatre tax and exempt baseball games from the state tax. A two-thirds vote of both houses is necessary to over-ride the veto.

Group Move To Back Fox Management

Proxy letters and special messages to stockholders were bandied back and forth during the past week to highlight the proxy contest between 20th Century-Fox and the dissident Charles Green stockholders group.

In the meantime, a spontaneous movement to aid Spyros P. Skouras, president of 20th Century-Fox, in the contest was initiated in New York by leading Metropolitan theatre owners at a luncheon last weekend. Attending the luncheon, tendered by Matthew Fox, a partner in United Artists, were about 12 prominent exhibitors. Initial plans to support the management were reported to have been drawn, but an announcement was withheld pending clearance from the Securities and Exchange Commission, it was said.

In a second letter attacking the company management, Mr. Green charged Mr. Skouras with incorrectly stating that the minority group of stockholders sought control of the film company's board of directors. He also stated that reports that he would liquidate the company are "utterly ridiculous," and enumerated a number of other charges against the company.

Earlier statements by 20th-Fox cited charges made by Mr. Green and answered them forthrightly. The company, in the face of charges that the price of the common stock "has shrunk over the past three years" said that "the market price of the stock is substantially as high at the present time as it has been in the past three years." The company listed charges and answered them individually. Citing Mr. Green's criticism of salaries in excess of $100,000 per annum, it said that "he omits any reference to the salary reduction plan now in effect, by which executives have voluntarily taken a reduction of 50 per cent of their salaries in excess of $26,000 per annum. . ."

Pennsylvania Bill Would Bring Film Tax Relief

HARRISBURG, PA.: Film theatres in Pennsylvania would be removed as a subject of taxation under the local tax law by provisions of House Bill No. 1097 which has been introduced by state Representatives Wilmer W. Waterhouse, R., Erie, and Hiram G. Andrews, D., Cambria. Under the local tax law communities in Pennsylvania are permitted to place a tax on anything not taxed by the state.

Eastern Profits Drop

Eastern Theatres, Ltd., of Toronto, has reported a net profit of $48,806, equal to $1.53 per share for the year ending January 3, 1953. This compares to a profit of $56,114, equal to $1.75 per share, for the previous year.

A *Thank You* NOTE FROM . . .
Charles J. Feldman

This week marks the end of the Silver Anniversary Drive. To the thousands of our exhibitor friends who gave such enthusiastic response, U-I wants to express its very sincere appreciation. It has been one of our most gratifying experiences and the most successful Drive in U-I history. And now that the Drive is ending, we want to say, "This is only the beginning."

U-I's product for this summer and the months ahead is in the same high-powered box office pattern. What better way can we say "thank you" than to assure each and every exhibitor of the continuance of profit-producing product.

Again, a hearty thank you...to each and every one.

Sincerely,

C. J. Feldman

General Sales Manager
Universal Pictures Co., Inc.

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

THOSE scores of exhibitors who came out here to see the CinemaScope demonstrations, stayed over to inspect the assorted 3-D and big-screen systems devised by the various studios, and set out for home describing themselves as "more confused than ever" must have a reasonable inkling of the state of mind in which permanent residents like this one subsist from week to week.

Daze is the word for it. And this week it's so thick it's sticky, what with the Society of Motion Picture and Television Engineers in six-day session, with Cinerama opening a probably perpetual run on Thursday, and without taking into consideration the National Association of Radio and Television Broadcasters convention running concurrently.

In No Condition to Cope With the Wordy Whirlwind

A professional population already subjected to a steady stream of technological claims, counter-claims, contradictions and disputes, dating from the first screenings of "Bwana Devil," was in no condition to cope with the wordy whirlwind of scientific arguments and treatises loosed upon them by their distinguished visitors. Anybody who was sure of anything before, isn't now.

The general confusion might not be quite so deep if the gentlemen who champion the several systems and devices were not so completely confident and convincing. You listen to Speaker A and come away wondering why there ever was doubt about what was what. Then you listen to Speaker B and find yourself wondering what made Speaker A think he knew what he was talking about. And next thing you know Speaker C is making both of them sound silly. (This would be a veritable valhalla for a slick stock salesman, but that's another story.)

Can Hardly Be Classed as Fans in Box Office Sense

These experts, like the resident technologists who comprise the governing and activing body of the Motion Picture Research Council, and the many resident inventors and manufacturers pursuing the paths of science on their own, are learned, skilled and earnest men of unimpeachable integrity and unbounded dedication to their callings. Some of them, maybe most, are schooled to some extent, or even experienced, in show business as well as in science. Presumably all of them are motion picture theatre patrons of more or less constancy also, but they hardly can be classified as simon-pure fans in the box office sense. They know too much about the working parts for that.

It is within the possibilities, therefore, that the final answer to the question of how all the systems and devices are going to simmer down under the pressure of ultimate standardization will come from some totally non-scientific and un-expert quarter. Such as, for intimate instance, the 12-year-old niece whom I thought to thrill by taking her to the first Hollywood showing of a 3-D feature in a theatre and whose indignant verdict was, "Why did they have to go and do that? We see round people all the time in real life. Why couldn't they leave the movie people the way they were?" Now if that turned out to be the typical 12-year-old reaction——.

◆

THREE pictures were started during the week, and seven others were finished, bringing the shooting level down to 27, which wouldn't be a big number for this time of year under ordinary conditions but is gigantic in the face of circumstances that have slowed one major studio to a walk, another to a conversion, and several to a tightening of purse strings that looks to the naked eye like the most suicidal policy of all which might be undertaken.

Richard Heermance began producing "The Maze" for Allied Artists. This is that company's first venture into 3-D production and the studio, after having announced a contract with the Natural Vision Corporation for use of that company's equipment and process, is using 3-D equipment of its own devising. The Natural Vision contract is to be executed on a later picture. William Cameron Menzies is directing "The Maze," which has Richard Carlson, Veronica Hurst, Hillary Brooke and others in the cast.

Columbia began filming "Scalpel," which has Charlton Heston, Lizabeth Scott, Lydia Clarke and Marjorie Rambeau among the players. Irving Rapper is directing. William J. Fadiman is down as associate producer.

"El Paso Stampede" is a Rockey Lane Western which Rudy Ralston is producing and Harry Keller is handling the direction for Republic.

◆

A FAIRLY revealing difference of viewpoint illuminated the third Screen Producers Guild round table luncheon last week, an event overcast by the widening sweep of the wage-scythe at several studios.

One producer whose quotes are unfailingly better than his pictures contributed, "Let us hope the day is not far off when a producer will take only a supervision fee, and get a percentage of the profits. My partner and I have been operating on a basis such as this for years and we find it ideal. However, such a deal is unwise unless the producer retains his autonomy over the production features."

Another producer, whose salary had been halved by the ax-man the day before, said simply, "Half a pay check is better than none in these times."

THIS WEEK IN PRODUCTION:

STARTED (3)

ALLIED ARTISTS
The Maze (3-D)

COLUMBIA
Scalpel

REPUBLIC
El Paso Stampede

I, the Jury (Parklane Prod.—U.A. release)
Captain John Smith and Pocahontas (Wisberg-Pollexfen Prod.—Pathecolor —U.A. release)

COMPLETED (7)

COLUMBIA
Charge of the Lancers (Esskay Pic., Technicolor)
China Venture

INDEPENDENT
The Great Jesse James Raid (Robert L. Lippert, Jr., Prod.—Ansco. Color)

MGM
Saddia (Technicolor)
Easy to Love (Technicilor)

REPUBLIC
Down Laredo Way

20TH CENTURY-FOX
How to Marry a Millionaire (Technicolor-CinemaScope)

Money from Home (Hal Wallis Prod., Technicolor, 3-D)
Beat the Devil (Santana Prod.—Romulus Films, Italy)

MGM
Half a Hero
Rope's End (Technicolor)

PARAMOUNT
Those Redheads from Seattle (Pine-Thomas Prod., Technicolor, 3-D)
Elephant Walk (Technicolor)

REPUBLIC
Sea of Lost Ships

RKO RADIO
Arizona Outpost (3-D Eastman Color)

SHOOTING (24)

ALLIED ARTISTS
Murder Without Tears

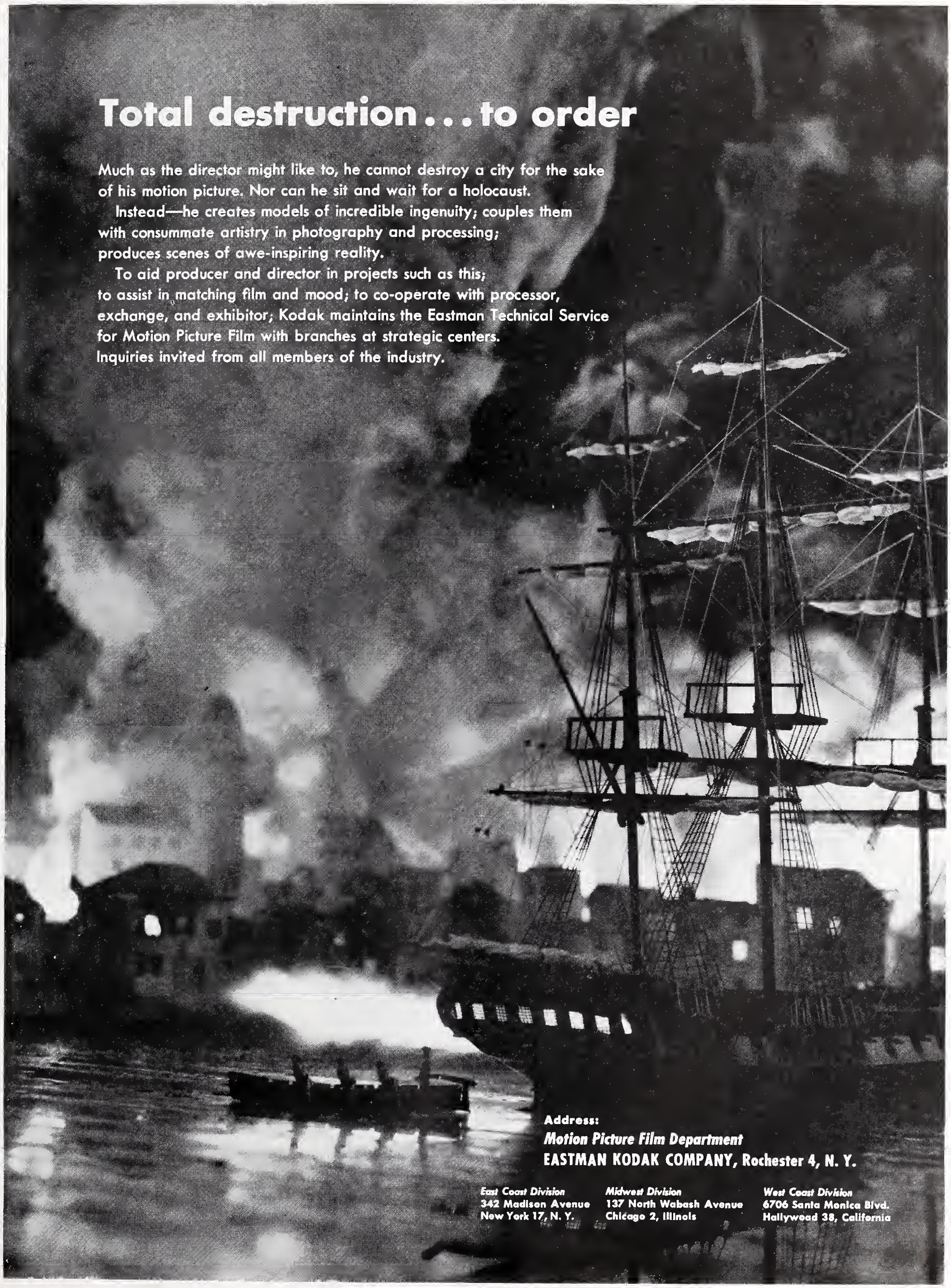
COLUMBIA
I Ride Alone (Scott-Brown Prod., 3-D, Technicolor)
Miss Sadie Thompson (Beckworth Corp., 3-D, Technicolor)
Hell Below Zero (Warwick Prod., Columbia release, Technicolor)
From Here to Eternity

INDEPENDENT
The World for Ransom (Plaza Prod.)

The Moonilghter (JB Prod., 3-D)
Second Chance (3-D Eastman Color)

20TH CENTURY FOX
Twelve Mile Reef (CinemaScope—Technicolor)
Be Prepared
The Robe (Technicolor—CinemaScope)

UNIVERSAL-INT'L
Wings of the Hawk (3-D Technicolor—Stereophonic Sound)
All-American
Ma and Pa Kettle Hit the Road Home



Total destruction . . . to order

Much as the director might like to, he cannot destroy a city for the sake of his motion picture. Nor can he sit and wait for a holocaust.

Instead—he creates models of incredible ingenuity; couples them with consummate artistry in photography and processing; produces scenes of awe-inspiring reality.

To aid producer and director in projects such as this; to assist in matching film and mood; to co-operate with processor, exchange, and exhibitor; Kodak maintains the Eastman Technical Service for Motion Picture Film with branches at strategic centers. Inquiries invited from all members of the industry.

Address:
Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

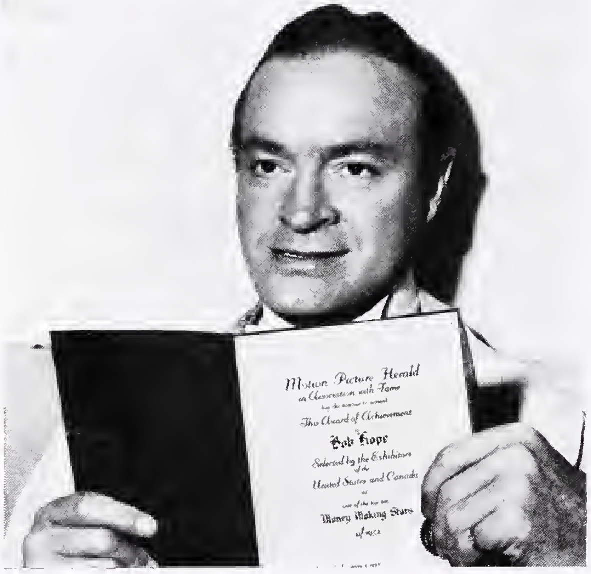
WINNERS OF 'FAME' HONORS GET ACHIEVEMENT AWARDS

ONE of the coveted trophies of filmdom, the Award of Achievement from Motion Picture Herald and *Fame*, polling showmen of the nation's theatres, and radio editors of the nation's press—has been going the rounds now to the top stars, producers, directors, writers, performers of radio and television and, of course, to those whom theatre men have said will be Stars of Tomorrow.

***JOHN WAYNE**, one of the Top Ten Stars, receives his Award of Achievement from Hugh Quigley, Hollywood representative for Quigley Publications.*

***GENE AUTRY**, right, with his Award. Mr. Autry was second among western stars.*

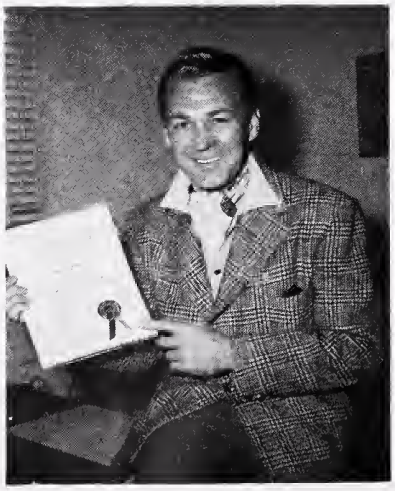
***ROY ROGERS**, right, Top Western Star.*


Motion Picture Herald
in Association with Fame
The Award of Achievement
Bob Hope
Selected by the Exhibitors of the United States and Canada
Money Making Stars

***BOB HOPE**, left, fifth in the stars rating, cherishes his Award.*

***FORREST TUCKER**, below, was chosen one of the Stars of Tomorrow.*

***BING CROSBY**, with his Award as the fourth most popular star in the Top Ten.*



***SUSAN HAYWARD** holds her prize; she was ninth among the Top Ten.*

PAT DUGGAN, producer, receives his Award and felicitations from Paramount production chief Don Hartman.

PETE SMITH, a consistent winner of Awards as an MGM short subjects producer, hangs another one.

GEORGE STEVENS, producer-director, is above.

MICHAEL CURTIZ, Champion of Champion Directors, below.

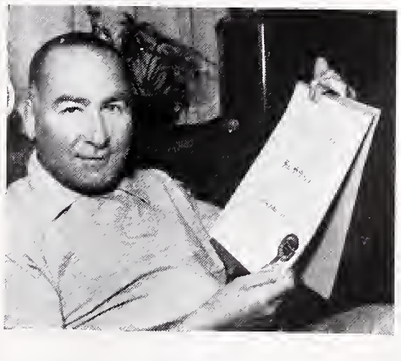
THIS IS DALE EVANS, ninth among the Ten Best Western Stars.

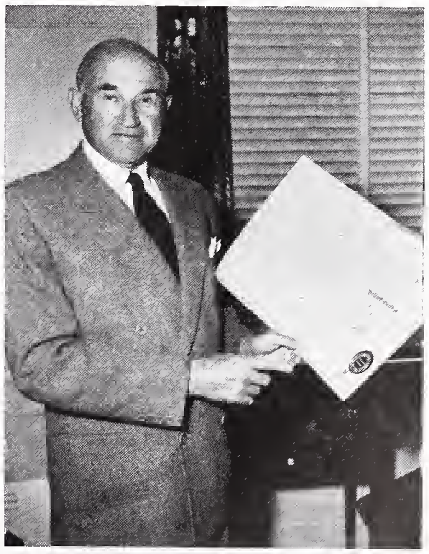
JACK BENNY, Best Comedian, and Champion of Radio Champions.

STANLEY KRAMER, above, right, was a Champion Producer.

JOSEPH PASTERNAK, left, was a Champion of Champion Producers.

HAL WALLIS, right, also a Champion Producer.





SAMUEL GOLDWYN is the number one Champion of Champion Producers, to whom the Awards are familiar.

The National Spotlight

ALBANY

Visitors to the city on business included: Martin Moskowitz, empire state division manager for 20th Century-Fox; Charles Kosco, Buffalo branch manager for 20th-Fox; Manny Brown, United Artists' Buffalo branch manager; Bernard Brooks, Fabian Theatres chief buyer and booker; Nick Kaufman, of Columbia, and Jules Chapman, of United Artists, traveling team in negotiations between the distributors and exchange employees on a new union contract. . . . Donations in the Christmas Scroll Salute to the Will Rogers Memorial Hospital at Saranac Lake amounted to approximately $1,965, more than $400 in excess of the 1951 figure, Saul J. Ullman, exhibitor chairman for the Albany exchange territory, and Leo Greenfield, distributor chairman, reported. . . . Louis W. Schine, Schine Circuit, Mrs. Schine, and Mr. and Mrs. Harold Gabrilove, of Albany, sailed from New York on the *Nieu Amsterdam* for a 39-day cruise to Europe and the Near East. Gabrilove is president of RTA Distributors and a former assistant chief barker of the Variety Club.

ATLANTA

Willis Davis, Wilby Theatres, Atlanta, is back in his office after a business trip to Washington, D. C. . . . Jimmie Gillespie, the film publicist from Dallas, was in Atlanta on business. . . . The Hillsboro drive-in, Tampa, Fla., a unit of the Florida State Theatres, has reopened with 750-cars. . . . M. H. Haymans has opened his new 295-car Candler drive-in, Metter, Ga. . . . Andy Jones has opened his new 325-car drive-in at Trenton, Tenn. . . . The Manley Popcorn Co. has opened a branch in Jacksonville, Fla., with Harry Gardner as manager. . . . E. K. Cargill, former owner of the 41 drive-in, Macon, Ga., will soon open his 350-car drive-in at Albany, Ga. . . . Kenneth Williams is the new owner of the Booker-T theatre, colored theatre in Knoxville, Tenn. . . . Robert B. Durrin, Jr. has succeeded the late Roy March as president of Tosco Motion Picture Productions in Atlanta.

BOSTON

Al Lourie, Adams theatre, Dorchester, has taken a long-term lease on the Bowdoin drive-in, Brunswick, Maine, from Sgt. Tom Foley of the Portland police. At the same time, Lourie is air conditioning the Adams for summer. . . . Tom Duane, newly-appointed general manager of Lockwood & Gordon Enterprises, has appointed Tom Dowd as managing director of the Avon theatre, Providence. Dowd resigned his post as Beacon Hill theatre's manager to take over the Avon spot May 6. . . . Louis Richmond, of Richmond Enterprises, has moved his offices from the Hotel Bradford to the 90 Beacon Street building which he purchased recently. . . . Mary Baldasari is Bill Koster's new secretary at the Variety Club of New England. . . . The Allen theatre, Lowell, closed for four years, was sold at public auction for $7300 plus back taxes of $3400 to the Five Cent Savings Bank of Lowell, holders of the first mortgage, so the theatre is up for sale again.

BUFFALO

Arthur Krolick, UPT general manager, put on a special test-preview showing of "House of Wax," 3-Dimension production in the Paramount the other evening. . . . Democratic committeemen and women of the 25th Ward have urged the County Central committee to endorse Council President Elmer F. Lux, head of Elmart Theatres circuit, for mayor in the Fall election. . . . Ben Belinson reports "The Quiet Man" doing exceptional business at his Little theatre in Rochester in its return showings. . . A testimonial cocktail party was given in honor of Marian Gueth by Tent 7, Variety club, on the occasion of the Silver anniversary of the secretary of the MPTO of N. Y., western N. Y. zone. She recently resigned to accept a position with the state. . . . Dewey Michaels, chief barker, Tent 7, plans to attend the Mexico City pow-wow of Variety Clubs International, May 18. . . . Marvin Jacobs, chairman of the theatres and amusements section, is working day and night in behalf of the present Children's Hospital Fund Drive.

WHEN AND WHERE

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 4-5: Annual convention, Allied Motion Picture Theatre Owners of Western Pennsylvania, William Penn Hotel, Pittsburgh.

May 5-6: Joint meeting, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, and Kansas-Missouri Theatre Association, Osage Beach, Lake of the Ozarks, Ark.

May-5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

May 12-13: Annual convention, Allied-Independent Theatre Owners of Iowa-Nebraska, Fort Des Moines Hotel, Des Moines, Ia.

May 13-14; Annual spring convention, Allied Independent Theatre Owners of Kansas and Missouri, Hotel Phillips, Kansas City.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

June 10-11: Annual spring convention, Allied Theatre Owners of Indiana, French Lick Springs Hotel, French Lick, Indiana.

CHICAGO

Leonard Grossman has reopened the Rena theatre, Chicago, after a hiatus of several months. . . . Lt. Bill Balaban, son of B. & K. head John Balaban, is enroute home from Korea after two years' service in the Far East. . . . "Willie" Isaacs, of the United Beverage Corporation service department, is vacationing in Florida. . . . Ben Katz, U-I publicist, served on the entertainment panel of the Chicago *Sun-Times'* annual career conference for youths of high school and college age. . . . Alfred Hitchcock was in town to see the stage play "Dial M For Murder," which he will shoot as a 3-D movie for Warner Brothers. . . . Stanley Levine, after nine years in the special service department of National Screen's home office in New York, has been transferred to the Chicago office as a salesman.

CLEVELAND

"House of Wax," without stereophonic sound, opened April 23 at the Warner Stanley Allen theatre to about the same business as the "Bwana Devil" opening day gross. . . . A third daughter was born recently to Ralph and Mrs. Bevington, owners of the Mohawk theatre, Waynesburg. . . . United Artists is not replacing salesman Lou Geiger, resigned. Instead, the territory will be divided between Jack Share and Ward Bensanson. . . . Alhambra theatre and Circle theatre, both located in the same business area, will compete for patronage next week when the Alhambra opends with "Bwana Devil" and the Circle presents Sol Lesser's "Royal Flush." This will be the first local competitive 3-D situation. . . . Nat Barach, NSS branch manager, is in receipt of a merit award from the local Society for Crippled Children in helping the sale of Easter seals. . . . Lester Dowdell has left the RKO booking department to join the Warner booking staff and RKO booker Edward Cutler resigned to sell automotive parts. . . . Frank Slavik of Middlefield has purchased the Belvedere drive-in, Painesville. . . . Phil Zeller sold his Grand theatre, West La-

(*Continued on opposite page*)

(Continued from opposite page)

Fayette, to Clayton Johnson and will devote his time to managing George Manos' Star-Lite drive-in at Newcomerstown.

CINCINNATI

This situation is definitely 3-D minded, judging by the public response to Warner's "House of Wax," current at the RKO Albee at an admission scale of 76 cents until 1 P.M., 65 cents until 5 P.M. and $1.25 evenings. . . . Michael H. Chakeres, general manager of Springfield Theatres Co., Springfield, Ohio, has announced appointment of Harry L. Long as manager of the Melody Cruise-in, near Springfield. This is Mr. Long's first theatre experience. . . . Harold Schwartz and associates of Columbus, Ohio, have purchased the James drive-in, at Eaton, Ohio, from the former owner, S. L. James. . . . Citing population density, roadway curves, inadequate sidewalks, and, above all, close proximity of churches and schools, as main contributing factors, the Knox County, Ky. circuit court has reversed the lower court's decision in granting a drive-in theatre permit to E. H. Combs, Herbert Miracle and R. M. Johnson of Barbourville, Ky., who had planned to construct an outdoor theatre in the vicinity.

COLUMBUS

John R. Rugg, former manager of the Uptown, has returned to that post after a year spent in the retail business. . . . Clarence Lanthorn has been promoted from student assistant to assistant manager of Loew's Ohio. He succeeds Dudley Lacey, who has been transferred to Loew's Dayton, Ohio. . . . Manager Jay McGee of the Gayety burlesque house announced that the theatre will reopen in late August. . . . Senate Judiciary committee of the Ohio Legislature is conducting hearings on Sen. Robert R. Shaw's proposed constitutional amendment to legalize bingo in Ohio. . . . Word has been received here of the death of Lloyd Goad, former local theatreman, of a heart attack at his home in Bakersfield, Calif. . . . Roof cornice of the Hartman is being given extensive repairs. . . . Hoy Simons has been observing the 25th anniversary of his Fayette theatre, Washington C. H., Ohio.

DENVER

Al Lawter, Denham manager, left for indefinite vacation, with possibility of going to hospital for treatment. Don Lappin is filling in for him. . . . Merrill Nygren is building a 250-car drive-in at Oshkosh, Neb., using RCA equipment. . . . Betty Mosley, recently manager's secretary at Universal, moves across the street to Paramount in a similar capacity. . . . Elmer Finch, RKO shipper, back on job after being off several weeks. . . . Local F29, film workers, negotiated a satisfactory contract with exchanges. . . . Merle Swank is building a 285-car drive-in, Stockton, Kansas. . . . Robert and Al Kehr, owner of two conventional theatres in Ohallala, Neb., will open their 350-car drive-in there about May 15, using RCA. . . . Arlie Beery, Manley district representative, and wife, went to Catalina island for vacation. . . . J. R. Francis, Melrose, N. M., newspaper owner, has bought the Rialto, Melrose, from Estell F. Stahl, who has gone to Glendale, Ariz., to live.

DES MOINES

Ralph Olson, Universal salesman here for the past 25 years, has resigned to take over the management of the theatres in Decorah. Ole will manage the Lyric, Grand and a new drive-in now under construction by Hod Engbrechteon, owner of the Decorah houses. . . . Howard Ross is the new branch manager at Allied Artists. He replaces Bill Johnson, at the helm there for the past six years. Booker Dick Shields also has left Allied Artists; he will manage the Town drive-in at Des Moines. . . . Lois Ewing, Columbia cashier, has been elected treasurer of the local union. . . . W. F. Hoffman, 55, suffered a fractured arm after being struck by an auto in downtown Davenport. Hoffman is manager of the Esquire theatre there. Fire caused $5,000 damage to the Princess theatre in Odebolt. . . . Clarence A. Neylan of Elkader has been named to succeed John Snyder as manager of the Hardacre at Tipton. . . . Chickasaw county's first drive-in will be erected east of New Hampton by the Herman Theatre Co. . . . Earl Wilson, former owner of the Pier at Pierson, has been named to manage the new community theatre at Marcus.

HARTFORD

Dick Darby, formerly a district manager for Lockwood and Gordon Theatres, has been named manager of the Post drive-in theatre, East Haven, Conn. . . . Barney Tarantul, partner in the Burnside Theatre Corp., East Hartford, is recovering from illness at Durham, N. C. . . . Matt Kennedy, veteran projectionist at the Paramount Theatre, New Haven, has resumed his duties, following a long illness. . . . Morris Keppner and Louis Lipman of Hartford have announced plans for construction of a drive-in theatre at South Coventry, Conn. . . . In a unique promotion tie-up, five drive-in theatres in metropolitan Hartford have arranged 40 spot announcements, plugging all five situations, on Radio Station WCCC. Theatres are the Blue Hills, East Windsor, Hartford, Farmington and Pike drive-ins. . . . Al Schuman of the Hartford Theatre Circuit, Hartford, and Mrs. Schuman have returned from an extended vacation trip to Daytona Beach, Fla.

JACKSONVILLE

George Krevo is now managing the Palace theatre, coming here from the Sheridan, Miami Beach. He replaced Lynn Goodyear, who has moved to the Florida theatre, Gainesville. Krevo's place at the Sheridan was taken by Robert Battin, formerly at the Paramount theatre, Palm Beach. . . . Marvin Schupert, U. S. Army dischargee, is a new booker at Columbia, replacing Gene Ascherfeld. . . . James B. Knowles is manager of the new Moncrief drive-in, Negro outdoor. Mrs. Lugenia Caldwell has taken his former job as manager of the Pix theatre. . . . Edith Jones, Warner stenographer, is vacationing in St. Louis, Mo., and Booker Earl Turbyfill of Warners is in Plant City, Fla., for a rest. . . . Florida State Theatres news: president Leon T. Netter was in Boston. Laurel Barton was in Miami on business, and Doris Patterson, booker Tom Sampson's secretary, was vacationing in south Florida. . . . Brett Mock is a new shipper at the Paramount film exchange. . . . The first Negro baseball players to secure berths on the Jacksonville Braves of the South Atlantic League were on stage at the Roosevelt theatre autographing baseballs.

KANSAS CITY

Rain and cool weather have not helped theatre attendance. . . . Kansas City has had one television station for two years, WDAF-TV of the Kansas City *Star*), VHF; a second is to begin operation in June, KCTY, on UHF. . . . The first session of the joint Kansas-Missouri (and Eastern Illinois) exhibitors' meeting May 5 and 6, Lake of the Ozarks, will be devoted to new methods of production and projection. . . . Fox Midwest circuit's annual managers' meeting will be June 2 and 3, at the Hotel President. . . . Confirmed for the annual meeting of the Kansas-Missouri Theatre association, is the date: October 6 and 7, and the place: Hotel President. . . . Landon Laird, drama critic and columnist of the Kansas City *Star*, widely acquainted in film circles, was honored at an art festival in Manhattan, Kan., of the Kansas State College.

LOS ANGELES

Fred, Jr., and Mrs. Fred Siegel, son and wife of Fred Siegel, Oceanside exhibitor, sailed for England to attend the Coronation, and plan to tour the European Continent for several weeks. . . . Lloyd (Stony) Goad, who was formerly associated with Lippert Pictures here, and more recently the managing director of the Kern County Fair, died suddenly at his home in Bakersfield. . . . Fred Greenberg, Warner Bros. branch manager, returned from a three-day vacation in Las Vegas. . . . Morris Borgos, of the *Times* and *Mirror* Theatre Guide, returned to his desk after a bout with the "flu.". . . Mr. and Mrs. Ned Calvi returned from vacationing in Phoenix. . . . Jess and Ben Levin, with their wives, flew in from San Francisco, where they operate a number of theatres, to attend the confirmation of Mickey Berman, son of Jack Y. Berman, of Berman Theatres. . . . Betty Goldwater, former booker with National Screen, has joined the Favorite Film Office in a similar capacity. . . . The West Coast, San Bernardino, has closed for a face-lifting job.

MEMPHIS

Memphis first runs and neighborhoods are beating the 3-D drums these days. "House of Wax" was trade shown for more than 100 exhibitors recently. . . . Neighborhood leaders are negotiating with Local 144, IATSE, the operators union, which is asking that two men be in the booth for handling 3-D operations. . . . Mesa drive-in, a new 500-car installation at Camden, Ark., opened formally April 29. This new drive-in was built for this year's operation by Richards-Lightman Theatres Corporation. . . . New theatre, Calico Rock, Ark., built to replace the theatre that burned there some time ago, will open this month, G. D. Davenport and Mrs. James Peel, owners, said this week. . . . Jack Beresin, Philadelphia, international chief barker of Variety, and Col. Bill McCraw, Dallas, were scheduled to attend this week's Variety Club annual party to welcome new members. . . . J. C. Noble, owner, has re-opened the Harlem theatre at Leland, Miss., which has been rebuilt after the fire six months ago.

(Continued on following page)

MIAMI

Lensman Stanley Cortez is on location in Naples, Fla., for the Rawlins Productions' filming of "Shark River" with Carole Mathews. . . . Howard Pine and Earl Hedrick, of Paramount-Pine-Thomas Productions, were in the Tampa area eyeing locales for the shooting of "Lost Treasure of the Amazon". . . Getting a different angle on show business is "Cap" Elliott, now assistant to Harry Margoleskey at the Gables, after being 'on stage' in the band at the Olympia for six years. . . . Earl Rowlands, manager of the Boulevard, has LeRoy Strickel as assistant. . . . To reduce the occupational hazards of movie reviewing, George Hoover of Florida State Theatres, lower east coast div., sent amusement columnist Herb Rau a custom-made pair of polaroids with plastic frames, for better 3-D viewing.

MILWAUKEE

On May 15 the board of directors of Wisconsin Allied Theatre Owners Association will meet. . . . The La Belle theatre, Oconomowoc, had been taken over by Unity Theatres from William Ainsworth, and has been completely rebuilt. Unity Theatres also took over the Strand in Oconomowoc from H. Huebner. . . . Larry Lawrence, editor of the Milwaukee Journal Green Sheet, has been chosen by the Variety Club International to receive a trip to the club's international convention in Mexico city—May 18 to 21, where he will be honored. . . . It was announced in the local press that the new Highway No. 15 drive-in, owned by M. Chesnick and Mr. Rischman, was to open April 29. . . . The Milwaukee Association of Commerce will protest to Congressional representatives against the repeal of the tax on admissions. Ray A. Niemitz, manager of the association's retail division, said the bill would give selective relief to one segment of business out of many burdened by taxes.

MINNEAPOLIS

Leo Peterson and Bert Johnson hope to open their new 820-seat State at Pierre, S. D., this month or early in May. House replaces one destroyed by fire. . . . Stanley Smith, operator of the conventional Sisseton at Sisseton, S. D., is building a 300-car drive-in on the edge of the town. . . . Howard Clemens is new assistant manager of the loop Gopher replacing Alfred Chance, resigned. . . . Ben Berger sold the 1,700-seat Palace, erected in 1915 at a cost of $1,000,000, to Jack Beugen, who will tear down the house and use the property for a parking lot. . . . KCJB-TV has begun operating at Minot, N. D. It is the first television station in the territory outside of the Twin Cities area. . . . Abe Kaplan and Charles Rubenstein plan to reopen the neighborhood Granada as an art house. . . . H. Barnett, SMPTE president, will lead a discussion on 3-D at the annual convention of North Central Allied at Nicollet hotel May 4-5.

NEW ORLEANS

The management is holding over "Anna" for an indefinite engagement at the Globe. . . . Despite the advanced admission prices "Salome" in its second week at the Orpheum is pulling capacity crowds. . . . Allied Theatre Owners of Gulf States president, Abe Berenson, will give a report on his trip to Washington and New York at the forthcoming board meeting May 5, at the Jung Hotel. . . . Kim drive-in, Sterlington, La., resumed operations after two weeks shutdown to repair screen tower which was damaged by wind. . . . Fox drive-in, Bunkie, La., reopened April 24. . . . Glo drive-in, Wiggins, Miss., held its initial opening April 20. . . . Park drive-in, Covington, La., reopened after almost 8 months closing. . . . Mrs. Lillian Lutzer, Dallas, Texas, was here for the week in the interest of her Barksdale drive-in, Bossier City, La. . . . Joe Sacco is the new head cashier at Warners.

OKLAHOMA CITY

"Salome" now playing at the Center theatre, has been held over for a second week. . . . Jim Brewer is the new manager at the Knob Hill theatre. He assumed his position a week ago. . . . New and lower admission prices went into effect at the Capitol theatre this week. . . . Mr. and Mrs. Bob Barton, and Mr. and Mrs. Harold Combs spent a few days in Mexico for their Easter vacation. Mr. Combs has charge of all the concessions for the Barton Theatres. . . . Mr. Hadley, manager of the Agnew theatre, is in Wesley Hospital, but will be home in a few days. . . . The Safeway stores, in cooperation with the Uptown theatre, gave children when accompanied by parents, a free ticket at the check stand for the Saturday afternoon carnival at the Uptown theatre April 18. In Edmond, Okla., Safeway tickets were honored at both the Gem or Bronco Theatres.

OMAHA

R. D. Goldberg, head of the Goldberg Theatre Corp., is on a motor trip in the south. . . . Bill Barker of the Co-Op Theatre Service left for a two-week bowling trip that will include the ABC tournament in Chicago and several other meets. . . . Hoadley Dean, manager of the Black Hills and Badlands Association, South Dakota, said a 3-D movie about Sitting Bull will be produced by W. R. Frank Productions this summer. . . . Columbia biller Kathryn Rybensky is recovering from an operation. . . . Pending the closing of the RKO Sioux Falls, S.D., branch, auditor Bill Burke was in Omaha working on the switch of some of the accounts. . . . Dick Johnson, Red Oak, Ia., exhibitor astonished film row with his beard grown to promote his town centennial celebration. . . . John Adams of the Boyd at Spencer, Neb., is hospitalized at Grand Island Veterans Hospital.

PHILADELPHIA

A 10 per cent levy on amusements was listed by Governor John S. Fine's tax study committee among possible sources of revenue for the 1935-55 budget. While the Governor did not specifically recommend the amusement admissions tax, he listed it among possibilities. . . . Florence Weiner, Allied Artists booker, back at her desk after a sick spell. . . . Charles Collins opens his 600-car Pike drive-in at Montgomery, Pa., this week. At the same time, Stanley Rothermel opened his Millerstown drive-in, Millerstown, Pa., with Allied Motion Picture Theatre Service here handling the buying and booking. . . . Martin B. Ellis, vice-president of the A. M. Ellis theatre chain, and his wife left for a two-month trip to Europe and Israel. . . . The Variety Club's dinner for international chief barker Jack Beresin last week drew 840 guests at $50 per head, with all the proceeds to the club's Heart Fund. . . . The 1953 March of Dimes here raised a record total of $426,565.23, the largest amount ever collected in the 19-year history of the campaign. . . . Herman Rubin, Paramount salesman, is in the Albert Einstein Medical Center and Variety Club members were asked to help provide blood donors.

PITTSBURGH

Si Fabian, head of the Stanley Warner Corporation, speaking here at a luncheon in the William Penn Hotel, received good play in the local newspapers. . . . Al Weiblinger will replace Harold Lund as one of Tent No. 1's delegates to the Variety Club convention at Mexico City. Lund will be busy attending a meeting in Hollywood. . . . Al Golin is MGM's new exploitation man here. He replaces Herb Reed. . . . Bernard H. Buchheit, who served as an executive with the Manos organization for 18 years, is building his own drive-in near suburban Greensburg. . . . Perry Nathan, the National Screen Service boss, will soon be domiciled in a brand new home. . . . "Moulin Rouge" gave Loew's Penn two excellent weeks before it was moved to the Ritz.

PORTLAND

Portland's 7th raised admission price picture this month is due in at the J. J. Parker Broadway theatre next week. . . . Lots of field men stopped off here this week: Walter Hoffman, Paramount; Allan Wieder, MGM; Sammy Siegel, Columbia; Alex Volchock, NW Distributing Corp.; and Earl Keate, UA. . . . Mayfair manager Herb Royster and UA salesman Jack O'Bryan getting an okay to produce the annual Shrine Show of Shows. . . . J. H. McIntyre, western district manager for RKO, was a weekend visitor. . . . Robert Cooley is out of the army and back on the job as assistant manager of the Orpheum theatre. . . . Max Bercut, WB field man, was in town when his wife gave birth to a bouncing 7 lb. 4 oz. baby boy in San Francisco. This is the first for the Bercuts. . . . Oregon Theatre Exhibitors held an open forum here April 22. Guest speakers included top TOA executives.

PROVIDENCE

For the first time in a long while, several attractions held for a third week. Al Siner held "Salome" at the Strand. . . . Capacity business caused "Tonight We Sing" to be held a third week at the Avon Cinema. . . . Silvana Mangano in "Anna" held a second week at the Carlton. . . . In conjunction with the presentation of "The Clown" at the Boro drive-in, "Professor the Guesser," a clown attraction, made a Saturday night appearance. . . . Route 44 drive-in presented a special engagement of "The Prince of Peace." . . . The Community theatre has made arrangements to present newsreel films of local origin. . . . The Metropolitan skipped the usual screen fare for a Sun-

(Continued on opposite page)

(Continued from opposite page)

day showing of Benny Goodman, Louis Armstrong, Gene Krupa and other famous artists in a "Jazz Concert." . . . The rainiest April in local weather bureau records, combined with unseasonably cold weather has, according to reliable sources, hampered drive-in theatre business.

SAN FRANCISCO

Max Bercutt, Warner Brothers' field man, is the father of his first child, a son (David), born April 17. . . . Hal Madison, RCA manager in the San Francisco Exchange Area, has been promoted to a larger district in Los Angeles and will take over these new duties May 1. George Benjamin, formerly of Los Angeles, comes to San Francisco as Northern California manager. . . . Harry Colburn, New York representative, is making his semi-annual visit to Columbia Exchange. . . . Inez Brodie, secretary to Columbia manager L. E. Tillman, was called to Indianola, Iowa, because of the death, there, of her father, J. R. Bledsoe. . . . James Voss, 73, treasurer, AFL Musicians' Union, died April 19 at Kaiser Foundation Hospital after a short illness. . . . Actor's agent Sam Rosey has been at Polyclinic Hospital for surgery. . . . William Greenbaum took over operation of Film Booking Agency of Northern California, formerly operated by the late S. D. Weisbaum. . . . James Ambrose moved from the Orpheum to assistant at the United Artists and Tom Merry was promoted from United Artists' doorman to floor manager.

ST. LOUIS

Wide interest being shown in joint meeting of MPTO of St. Louis, Eastern Missouri and So. Illinois and Kansas-Missouri Theatre Assoc. scheduled for May 5 and 6 at Osage Beach, Lake of the Ozarks. . . . John E. (Scotty) Jordan, veteran member of St. Louis Theatrical Brotherhood Local No. 6, died last week after an illness of several months. He has worked in most of the theatres in town. . . . The famed 12-story American theatre and hotel building will be torn down immediately to make way for a $1,500,000 garage. . . . Mat Schulter, retired former chief booker for Fanchon and Marco, St. Louis Amusement Co., ill in St. Anthony's hospital here. . . . Jack Bernhoster of St. Charles Missouri has been named to manage the St. Charles drive-in theatre.

TORONTO

Top place in the National Theatre Services' drive in honor of Ralph Dale went to Bert Steinhoff, Roxy theatre, Chesley. Following behind him as Bob Jack, Roxy, Carleton Place. In third spot was A. Knapp, manager in Winchester, while Bob Yeoman, Centre, Owen Sound, picked up fourth spot. . . . Morris Berlin, veteran Ottawa exhibitor, was in the city for a meeting of the board of directors of the Motion Picture Theatres Association of Ontario, on his way back from Florida. . . . Arthur Lee-White, RKO manager in Saint John, N. B., for the past three years, resigned. Plans to enter electrical appliance business. Arthur and his wife just became the parents of a baby girl. . . . Prominent Maritime exhibitor, F. Gordon Spencer, was reelected president of the Saint John Tuberculosis Association at its annual meeting.

VANCOUVER

If the present British Columbia Government is returned to power at the election June 9 they have promised show business a reduction in the B. C. amusement tax which is at present 25 per cent, the highest in Canada. . . . Russian films are again on B. C. screens after a long absence, playing at the Odeon-Hastings. . . . Johnny Schulberg, 79, Canada's oldest exhibitor and a charter member of Canadian Picture Pioneers, is in the North Vancouver General hospital very ill. . . . Jenny Delbuch, Famous Player district office secretary, was married to Leslie Gilly of Victoria. She has been replaced by Ann Kozak, formerly with Empire Universal. . . . Opal Skilling, Circle theatre cashier, hospitalized for surgery. . . . Jack Donnelly, of the Dominion staff, in military hospital with an old war wound. . . . George Baldy, veteran booth worker at the International-Cinema, will retire from show business in May. He is 76.

WASHINGTON

Victor J. Orsinger, Variety Club Tent No. 11 chief barker, and Jake Flax, international representative, attended the testimonial dinner for Jack Beresin, international chief barker, in Philadelphia April 20. . . . Mrs. Sara S. Young, 20th Century-Fox booker, is a grandmother again. Her son, Richard, and his wife, Julia, are the parents of a son. . . . Sam Galanty, Columbia Pictures mideast division manager, visited the Cincinnati office and also attended an executive meeting at the home office in New York this past week. . . . Mr. and Mrs. Eric Johnston entertained at a buffet supper and screening of "Julius Caesar" April 23 for the Governor of the State of Rio in Brazil and Mme. do Amaral Piexoto.

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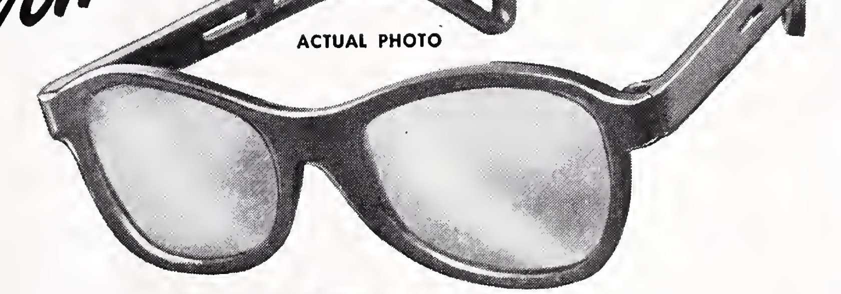

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EUROPEAN FILM POOL WEIGHED

by HENRI KAHN

in Paris

France, Italy, Belgium and Germany are making plans for discussion of resolutions for the setting up of a European film pool, it was revealed here recently by Jean Lecanuet, member of Parliament who has been one of the original backers of the European film pool idea.

Mon. Lecanuet said he had heard that deputies in other countries were intending to launch the film pool idea at government level and that he was moving at once for France to take the lead. He explained that his resolution would have to be discussed by the National Assembly committees of the press, films and radio, as well as by the Foreign Affairs Committee.

Up by End of Year

"As a member of these committees," said Mon. Lecanuet, "I hope that my resolution will not have to wait too long."

It is likely that it will come up for discussion around the end of the year and, at that time, its whole future will depend on the successful passage of the European Army plan. Mon. Lecanuet explained that if the Army agreement is ratified by the French Parliament, there should follow a wave of "European-mindedness" on which a film pool bill could be passed.

The Ministry of Commerce is said to be drawing up reports on the possibility and advisability of setting up the pool. The Ministry of Foreign Affairs, however, is reported not to be too enthusiastic about the whole idea. Cooperation of the French producers in any pool also is considered problematical.

In discussing the pool plan, Mon. Lecanuet said quite frankly that one of its most important objectives would be to "enable Europe to talk to Hollywood."

Franco-Spanish Deal

A Franco-Spanish film agreement, calling for the co-production of nine films, was signed in March by Joaquin Armaga Silla, director of the Spanish Cinema and Theatre organization, and Mon. Flaud, director of the French National Film Centre.

Under its terms, films must be co-produced alternately in France and Spain; that is, if the first one is produced in France, the second will be produced in Spain. In co-produced films made in France, Spain will have to invest a minimum of 30 per cent of the costs, with the like minimum holding true of France for films made in Spain.

All co-produced films will be considered as national productions by both countries and receipts will be divided according to financial participation.

Another, but less important film agreement, has been signed between France and Argentina. It covers a period of six months and provides for Argentine import and dubbing permits for 18 French features and 18 documentaries. France, in return, will send Argentina 2,200,000 metres of 35mm film stock. This agreement is considered the basis on which another and more encompassing agreement might be reached before the end of the six-month period.

MEXICO

by LUIS BECERRA CELIS

in Mexico City

A strike against local film studios in June is regarded as practically a certainty by the trade.

This conclusion is based on the facts that two of the most important groups of studio workers, the technicians and the manual employees, all members of the powerful National Cinematographic Industry Workers Union (STIC), intend to demand a 50 per cent salary increase when their collective labor contracts are revised in June. The producers, however, pleading poor business, desire to reduce the union members' wages by 50 per cent.

Several top producers are reported to be conferring currently with Senatorial and Congressional cinematographic committees in an effort to obtain a special law that will freeze film labor salary scales at today's levels for a minimum of at least five years.

The producers, supported by the exhibitors, claim that the industry's union members are the highest paid employees in Mexico.

▽

Three-dimensional motion pictures may play here at a ceiling admission price of 46 cents, with exhibitors allowed to charge each patron 17 cents for the polarizing viewers, according to a ruling by the Department of Municipal Amusements Supervision. Exhibitors had asked that they be allowed to charge 69 cents with free spectacles for the 3-D showings.

ITALY

by DR. ARGEO SANTUCCI

in Rome

For the first time, ANICA (the Italian Association of Producers and Distributors) has just revealed the salaries of some of the top Italian actors and actresses, designed, it seems, to put an end to speculation about allegedly fantastic payments to stars.

Leading the list with the biggest salary per picture is Anna Magnani, who draws approximately $60,000. She is followed by Gina Lollobrigida ($45,000); Toto ($45,000); and Aldo Fabrizi ($19,000).

Release of the ANICA statement follows the recent establishment of the Association of Italian Professional Actors, formed to guard against the increasing use of non-professional actors in neo-realistic films, and the importations of foreign actors to play in 100 per cent Italian films as well as co-productions.

▽

Luigi Cristiani, an engineer in Florence, recently demonstrated for a group of American and Italian producers, a new process for colored three-dimensional motion pictures. The system is called Colorama and makes use of only one camera.

▽

The first ads for television sets in Italy have appeared in the leading daily newspaper of Milan. The set offered costs approximately $400.

▽

During the first quarter of the year, 29 Italian films went into production. Of this number, seven are Italian-French co-productions, one is Italian-British and one Italian-American. Four are in Gevacolor and two in Ferraniacolor.

AUSTRALIA

by FRANK O'CONNELL

in Sydney

A new system of three-dimensional motion pictures, known as Utravision, is being demonstrated here by its inventor, E. G. Beard. The new system does not require the use of optical aids, such as polarizing viewers. However, in a normal size theatre, a patron would be allowed only a predetermined movement of the head, thought to be only about 10 inches, but this will probably vary.

Utravision is said to depend upon arrangement of mirrors behind the projector and a special type of screen, the latter seeming to be the dominating factor of the new system. It consists of a polished sheet of reflecting material engraved with a series of grooves in the forms of arcs.

In a demonstration in his own home, Mr. Beard showed a 16mm test film on a "conventional" 3-D screen, requiring the use of polarizing viewers, and afterwards the same film on his new Utravision screen. In both cases the 3-D effects were good, although in the Utravision method movement of the head was restricted in order to get the 3-D effect.

Mr. Beard, an employee of Philips Electrical Industries, has demonstrated his system in England and the Continent. He calls his system a "compromise between economy and demand" since it makes viewers unnecessary, although at the same time restricting head movement.

Incidentally, the opening of United Artists' "Bwana Devil," originally scheduled for early April at the Sydney Plaza, has been postponed owing to lack of availability of a sufficient number of the necessary polarizing viewers.

▽

The Royal Commission into the television situation continues with testimony from cultural organizations, technical groups, religious orders, education agencies and commercial interests.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ALL ASHORE: Mickey Rooney, Dick Haymes—Amusing musical. Played Sunday, Monday, April 5, 6.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

CALIFORNIA CONQUEST: Cornel Wilde, Teresa Wright—I know where one exhibitor reports on the picture as a "small town and rural patronage" and he says the third night was a flop. Well, if he really has a small town, I don't see how he can play pictures like this three days. I lost on it the second night. Business was only fair the first night. Played Sunday, Monday, March 8, 9.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

HAPPY TIME, THE: Charles Boyer.—Almost reached a new low on this one. There is no doubt that it is a good picture judged from a critic's standards. However, it should never have been allocated as a Sunday, Monday feature, as it is more for the art houses of the city. Incidentally, we were playing it day and date with one of the principal art houses in Kansas City. Played Sunday, Monday, April 12, 13.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

LAST OF THE COMANCHES: Barbara Hale, Broderick Crawford—Good cavalry and Indian opus. Played Friday, Saturday, April 10, 11.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

MY SIX CONVICTS: Gilbert Roland, Marshall Thompson.—A Stanley Kramer Production which did not have a wide appeal. Business very poor. Played three days starting March 9.—W. R. Shepherd, Regent Theatre, South Shields, England.

ON TOP OF OLD SMOKY: Gene Autry—Doubled with Red Snow and Stooges Comedy. Did a nice Friday, Saturday business, for a change. Sort of took the sting out of "The Happy Time" which played the following two days. Played Friday, Saturday, April 10, 11.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

Metro-Goldwyn-Mayer

HOLIDAY FOR SINNERS: Keenan Wynn, Gig Young—Except for the acting of Keenan Wynn in a serious role, this feature would rate as supporting fare. As it stands, it has only Wynn's name for your marquee, and its length of seventy-two minutes, plus an uncompleted script do not lift it above the lower half of a double bill. Played with "Washington Story" (MGM) to poor business. Played Monday, Tuesday, April 13, 14.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

IVANHOE: Robert Taylor, Elizabeth Taylor—This British prestige picture did slightly above average business. Played six days starting February 23.—W. R. Shepherd, Regent Theatre, South Shields, England.

WASHINGTON STORY: Van Johnson, Patricia Neal—Personally, I enjoyed this feature, which centers around politics and the U. S. capitol, but our Canadian patrons evidently did not. Our business was poor to terrible and comments just polite. Played Monday, Tuesday, April 13, 14.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Monogram

LET'S GO NAVY: Bowery Boys—We have played four of the Bowery Boys series, but this is really the first one to go over big. The same thing happened with the Kettle and Abbott and Costello series. It takes about three pictures to bring them in. Box office good. Weather good. Played Friday, Saturday, April 10, 11.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

LONGHORN, THE: Bill Elliott—All my patrons like "Wild Bill" as they call him. I believe if the Western stars realized how much they meant to the small town for the Friday and Saturday pictures, they would always make westerns for the small town. Small town and rural patronage. Played Friday, Saturday, March 6, 7.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

Paramount

GREATEST SHOW ON EARTH, THE: Cornel Wilde, Betty Hutton, Charlton Heston—This was truly the greatest show. Although it had played everywhere around me, lots of my patrons came back to see it a second time. I played it five days and would have been better off, I believe, if I had played it three days. It was a grand picture and there were many comments. If you haven't played it, don't be afraid of it. Lots of them will come back and you have some who haven't seen it. Played Sunday to Thursday, March 22 to 26.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

JUST FOR YOU: Bing Crosby, Jane Wyman—Small town and rural patronage. This was a grand picture but it failed to do the business I expected from it. It is a good show. Played Sunday, Monday, March 29, 30.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

SON OF PALEFACE: Bob Hope, Roy Rogers, Jane Russell—Played it late, but it is a natural for the small town exhibitor. Business was good. Had many patrons that I had not seen in a long time. Played Sunday, Monday, March 15, 16.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

SON OF PALEFACE: Bob Hope, Jane Russell—Below the standard of "Paleface." Business was also below standard. Quite a lot of Hope's wisecracks relating to Yale and Harvard were lost on our audiences. Played six days starting March 16.—W. R. Shepherd, Regent Theatre, South Shields, England.

TURNING POINT, THE: William Holden, Edmond O'Brien—Not bad as a double feature attraction. Played Sunday, Monday, April 5, 6.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

RKO Radio

THING, THE: Kenneth Tobey—Disappointing business. Entirely convincing in effect and most people enjoyed it. Played six days starting March 2.—W. R. Shepherd, Regent Theatre, South Shields, England.

Realart

FRONTIER GAL: Yvonne De Carlo, Rod Cameron—Good repeat but no business. Played Saturday, April 4.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Republic

WOMAN OF THE NORTH COUNTRY: Rod Cameron, Ruth Hussey—Trucolor definitely improved since "Transcontinent Express." Not many saw it but most of them enjoyed it. Below average. Played three days starting March 30.—W. R. Shepherd, Regent Theatre, South Shields, England.

Twentieth Century-Fox

O. HENRY'S FULL HOUSE: All-star cast—This was a picture that was well received and liked by all who came to see it. If you haven't played it, I wouldn't skip it because of the difference it has. You will find your crowd increase the second night. Played Wednesday, Thursday, March 11, 12.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

PRESIDENT'S LADY, THE: Susan Hayward, Charlton Heston—If more of the distributors would give the small towns a break like 20th Century-Fox did with this picture, it would give us more courage and prestige. I played this early and got the advantage of the neighboring cities' advertisement. My patrons thought it was wonderful that we played it so early. This was a grand picture. It is educational and good acting and I did above average on it. When everyone in your house comes out with a smile and a comment, "That was a good show" you realize in your heart that money does not mean everything to you as an exhibitor. Many thanks to Twentieth Century-Fox. Played April 5, 6.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

RED SKIES OF MONTANA: Richard Widmark—Excellent and unusual feature of "smoke jumpers" of the Forestry Branch of fire fighters. Color is good and there is some tension built up in the action scenes. We played late, and third run, so double billed it with "No Room for the Groom" (Universal) to average business. Played Friday, Saturday, April 10, 11.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

RUBY GENTRY: Jennifer Jones, Charlton Heston—Here is a story that really packed them in. Very good acting by both Miss Jones and Charlton Heston. Advertise this one. Recommended for adults (over eighteen years old). Played Sunday, Monday, Tuesday, March 15 to 17.—Jesse R. Hebert, Lincoln Theatre, Baton Rouge, La.

Universal

BECAUSE OF YOU: Loretta Young, Jeff Chandler—Pleasing drama. Played Sunday, Monday, April 13, 14.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

HORIZONS WEST: Robert Ryan, Julie Adams—Some said this was too rough but most of them liked it. Box office above average. Weather good. Played Wednesday, Thursday, April 8, 9.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

MISSISSIPPI GAMBLER: Tyrone Power, Piper Laurie—Very good. Better than average gross. Played Tuesday, Wednesday, Thursday, April 14, 15, 16.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

MISSISSIPPI GAMBLER: Tyrone Power, Piper Laurie—Super duper picture with local setting. A great cast. Everyone went for it. Very good title. Not one dull moment in the entire show. Played Sunday through Thursday, March 29 to April 2.—Jesse R. Hebert, Lincoln Theatre, Baton Rouge, La.

NO ROOM FOR THE GROOM: Tony Curtis, Piper Laurie—Amusing romantic comedy with popular team of Curtis and Laurie, but not strong enough for single billing. We played it with "Red Skies of Montana" (Fox) to average business. Played Friday, Saturday, April 10, 11.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

People in The News

Eric A. Johnston, president of the Motion Picture Association of America, is scheduled to testify before the House Ways and Means Committee next month to support an extension of the present reciprocal trade agreements. On Monday, Mr. Johnston reported to President Eisenhower on his recent tour of the Middle East.

J. R. Grainger, president of RKO, was the principal speaker at the annual convention of Rowley United Theatres Corporation held Tuesday at the Adolphus Hotel, Dallas. Robert J. O'Donnell, Interstate circuit vice-president, also addressed the group.

Ben Bache has been named branch manager of the Warner exchange in Washington, D. C. Dave Cooper succeeds him as city salesman for the company in Philadelphia.

Milton Pollack has been retained by 20th Century-Fox as a special trial counsel in the suit brought against the company by Charles Green, stockholder currently engaged in a proxy contest with the company. Mr. Pollack represented a group of National Theatres' stockholders in an action against the company a few years ago.

Russell Holman, Paramount's eastern production manager, is in Hollywood conferring with company studio executives.

Albert Brown has been appointed sales manager of General Theatre Supply Co., Ltd., Canada, a subsidiary of Famous Players Canadian Corporation.

Ralph Carmichael has been appointed Los Angeles branch manager of Favorite Films of California, Inc., by N. P. Jacobs, president. Prior to joining Favorite, Mr. Carmichael had been associated with Paramount and Republic.

Major Marshall Wortman, U. S. Army, will join Samuel Goldwyn Productions as an assistant to James Mulvey, president, following his discharge May 18.

Harry F. Shaw, a division manager of Loew's Poli-New England Theatres, and Eric A. Johnston, president of the Motion Picture Association of America, have been named to a committee in charge of a testimonial dinner honoring Francis S. Murphy, retiring editor and publisher of the *Hartford Times*. The dinner will be held at the Hartford Club, Hartford, Conn., May 4. William H. Mortensen, managing director of the Bushnell Memorial theatre, is chairman of the committee.

Ernani Do Amaral Peixoto, governor of Rio de Janeiro, and Mrs. Peixoto are touring New York, Washington and Hollywood on a two-week visit as guests of the Motion Picture Association of America. Mrs. Peixoto is the daughter of Getulio Vargas, president of Brazil.

Floyd B. Peek, manager of the Garland theatre, Oak Forest, Ark., has been elected president of the Oak Forest Lion's Club.

U.S. Gross $11,029,073 In Japan

TOKYO: The Finance Ministry of the Japanese Government has announced that American motion pictures grossed $11,029,073 in Japan for the nine month period from April to December, 1952. Of this figure, MGM grossed $1,342,069; Paramount, $1,530,495; 20th-Fox, $1,247,324; Warner Brothers $1,259,502; RKO Radio, $972,835; Universal, $868,800; Columbia, $798,175; Republic, $742,731; United Artists, $505,980; Allied Artists, $333,972; and independents, $1,427,190.

The ministry also announced that a total of 146 American feature films will be licensed for import during the fiscal year of April, 1953 to March, 1954. MGM heads the list with 17 imports. The others are Paramount, 16; 20th-Fox, 15; Warner Brothers, 14; RKO, 12; Universal, 12; Columbia, 11; Republic, 10; United Artists, 8; and Allied Artists, 6. Daiei, which handles Goldwyn and Disney films, with seven films, leads the group of independent distributors who were granted 25 licenses.

A total of 84 short subjects will also be licensed for import during the fiscal year. MPEA members will have 25, Daiei, 24, and other independents, eight.

The new policy limits dollar remittance to 30 per cent of gross earnings from both features and shorts. The balance of the earnings will be blocked by the Government. Blocked funds may be used by the companies to pay for expenses arising from normal operations in Japan; film production and location in Japan; purchase of foreign rights to Japanese films; contributions and loans to Japanese charities; and aid to the Japanese film industry.

United Nations Delegates Attend "Gandhi" Premiere

The world premiere of United Artists' "Mahatma Gandhi — Twentieth Century Prophet," held Tuesday at the Guild theatre in New York, was crowded with diplomatic dignitaries. Among those who attended the opening night were United Nations delegates Andrei Vishinsky of the Soviet Union and Sir Gladwyn Jebb of Britain and their wives. The host for the evening was Gaganvihari L. Mehta, India's Ambassador to the United States.

Bendheim Assails Richmond Support of Public Theatre

Re-examination of the policy of the Richmond Council, now studying renovation of the public fair grounds, is asked by circuit owner and exhibitor leader Sam Bendheim, Jr., in a letter recently to the *Richmond News Leader*. Mr. Bendheim concedes the grounds may need refurbishing, the city may need a new garage; but he also points out more pressing needs for the funds which would be devoted, under the city manager's three-year plan. Such needs are for more school space, more streets, and sewers, more child recreation space. Mr. Bendheim assails rental by the city of the Mosque theatre, to promoters who take little risk competing against the city's theatre men, and he suggests sale of the fair grounds for industrial purposes, thus improving the city and bringing in tax revenue.

Pioneers Preview "Trouble"

The Winnipeg section of the Canadian Motion Picture Pioneers will preview Warner Brothers' "Trouble Along The Way," May 17, at the Capitol theatre. Proceeds from the showing will go to the benevolent fund of the parent organization.

Georgia Drive-In Opens

The Sky-Vu Drive-In theatre, Springfield, Ga., owned and operated by Pat Ingram and Rufus Wilson, held its formal opening April 22.

Stanley Adams Named President of ASCAP

The board of directors of the American Society of Composers, Authors and Publishers has elected Stanley Adams to succeed Otto A. Harbach as president of the organization. Other officers elected at the New York meeting last week were Louis Bernstein and Fred Ahlert, vice-president; John Tasker Howard, secretary; Saul H. Bourne, treasurer; George W. Meyer, assistant secretary, and Frank Connor, assistant treasurer.

"Joe Louis Story" to Get United Artists Release

"The Joe Louis Story" has been acquired for release by United Artists. Currently before the cameras on location in New York, the film is being produced by Stirling Silliphant. Coley Wallace, seventh ranking heavyweight contender, portrays the title role, with a supporting cast headed by Paul Stewart and Hilda Simms.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

"It Happens Every Thursday" in 5,000 Towns!

UNIVERSAL - INTERNATIONAL is coming up with a picture that we can applaud in advance, because we like the idea that inspired it, and the source from which it has been derived as a new film, "It Happens Every Thursday" is the story of a country weekly, the hometown newspaper, published every Thursday in thousands of towns across America. It represents the big backlog of the deep grass roots, west of the Hudson.

We had our early training on a country newspaper—the Canton, Pa., *Sentinel,* where we learned to set type and lost a finger in the grippers. We learned about printing and public relations, at first hand, for nobody knows public relations better than the editor of a country newspaper. Our industry needs public relations; and now, perhaps, we may get acquainted with a basic source of community relations, where we may build from fundamentals.

The author of "It Happens Every Thursday" is Mrs. Jane S. McIllvaine, and the McIllvaines own and publish the weekly *Archive,* in Downingtown, Pa., which is just a few miles from another of our old hometowns, Coatesville, where we once managed the Auditorium theatre. Mrs. McIllvaine knows the America that we know, the small towns, and she speaks for them in her weekly paper—and in this new film. Mrs. McIllvaine was one of the country editors recently invited to Moscow, and her reports from inside Russia have made front page news recently.

The motion picture "It Happens Every Thursday" is to have its preview at the Second Annual Country Editors' Conference in Renfro Valley, Kentucky, on May 9th. We salute this gathering with all our respect, humility and appreciation of their important place in community relations, on every Main Street, in the forty-eight States. They taught us much, over the years, from our first knowledge of "type lice"—and printer's rules and measures—to our understanding of how to deal with the public, which is basic in the life of a theatre manager.

WE NEED THIS HELP

The *Motion Picture Daily* reports that the National Association of Real Estate Boards has been cooperative, in Washington, in the film industry's fight to reduce or repeal the admissions tax. It's about time, in our belief, to have the cooperation of a recognized *lobby,* as the term is understood, in our battle to eliminate this unjust tax.

Apparently, nothing of import is ever done in the halls of Congress, without the benefit of a "lobby"—but if we have one, it isn't apparent. Probably, because of the Government's suit vs. Paramount et al.—the film industry hasn't been willing to admit to a "lobby" as such. *For us,* it would be illegal.

But in other industries and for other interests, it's commonplace to buy legislation, if not with cash on the line, then with professional blandishments. It takes something beyond the capacity of an ordinary, run-of-the-mine citizen, to accomplish anything with the lawmakers. The Real Estate Boards may give us just the right help, at the right moment, for it is apparent to them, at least, that real estate suffers when theatres close. They know the value of the marquee lights, downtown, at night. And local merchants, along your own Main Street, will substantiate the need for tax reduction.

We have always said, from early training, that there were at least three business institutions in every town that should be locally owned and operated, for the benefit of the community. The newspaper, the theatre and the hotel, where a town must show at its best. From this contact with country newspapers, we hope our industry may learn more of America at the source, as it really is, at the grass roots. We need that close touch with people who are the bulwark of our nation.

¶ Fred Souttar, division manager for Fox Midwest Theatres in Kansas, is reported in the circuit's house organ, *Contact,* with an interesting sidelight on management and operation tactics. He says "a number of years ago, we used to have a week in which managers exchanged towns and theatres. That week's move gave them a chance to try something new and to study the operations of a fellow manager on his home grounds. Then, the following week, they returned to their regular posts with the opportunity to see how someone else's ideas would work. The plan had a lot of real value."

Without reporting chapter and verse of what follows in *Contact,* which is not necessarily for publication here, we like the notion of such a shake-up, at periodical intervals, for circuits of sufficient size so everybody might get a new viewpoint with a brief experience. It wouldn't break any bones, and it might break down some resistance, to get numerous and sundry managers out of a rut—of their own making. They would have to *think differently.*

⁂

¶ Another nice touch, from Fox Midwest Theatres, is the lobby board displayed by B. M. Montee, city manager at Jacksonville, Ill., who posts photographs of his staff on a permanent board, to get them acquainted with their patrons, and vice versa. We know that Mr. Rhoden has long been in favor of a box-office plaque, in the manner of the airlines, telling who is in charge of the flight, and it is something the public appreciates. After all, when you patronize a theatre you expect the same sort of protection from the management that you do from the airlines, who safeguard your comfort and security in their line of duty. When you attend a theatre, you have a right to know who is the manager, and to command his attention, if you need him. Similarly, loyal patrons like to know the names and faces of loyal staff people who serve them, and they will show that appreciation in continued patronage. —*Walter Brooks*

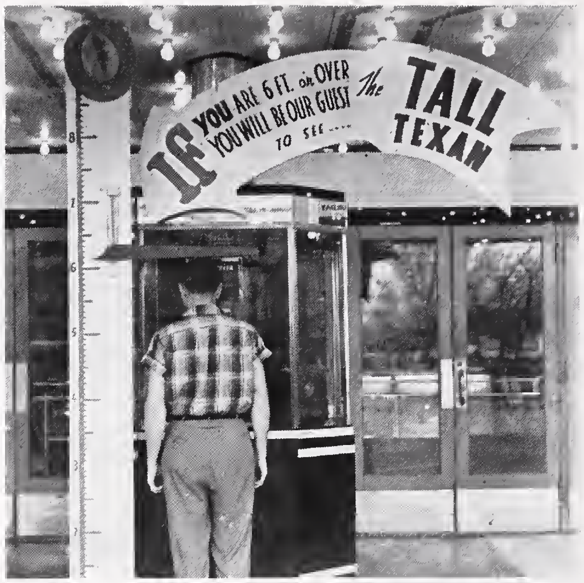
Get It On The Line

Murray Spector, manager of Skouras theatre, Teaneck, N. J., arranged a "Be Kind to Animals" stage show as promotion for "My Pal Gus"—and one of the customers came up with a camel!

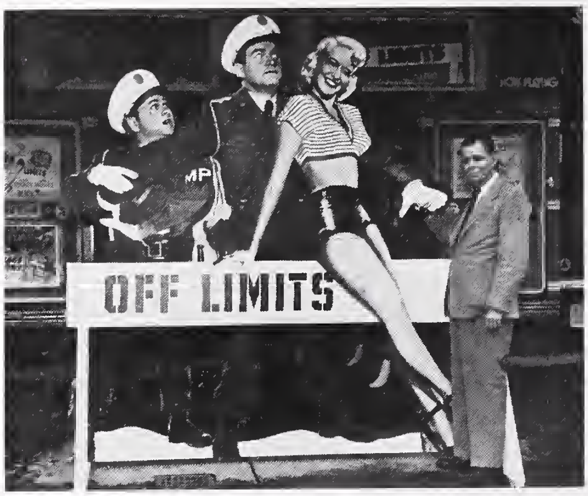
The first 100 girls at Loew's State theatre, on Broadway, for the opening of "I Love Melvin"—had their pictures taken for this "Look" cover.

There will be plenty of laughs when
RED SKELTON
COMES TO TOWN in
"THE CLOWN"
Starts WED.
CLOWN

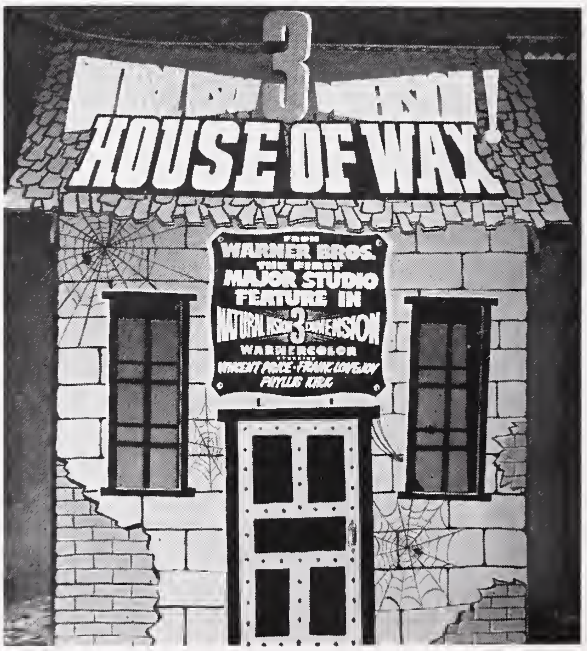
Larry Levy, manager of Loew's theatre, Reading, Pa., costumed his complete staff in convincing clown make-up.


IF YOU ARE 6 FT. or OVER YOU WILL BE OUR GUEST TO SEE....
The TALL TEXAN

J. P. Harrison, showman, of Denton, Texas, posted this board on the box office line at the Campus theatre, and admitted all "Tall Texans."


MP
OFF LIMITS

George Pugh, manager of Schine's Rialto theatre, Glens Falls, N. Y., combined 24-sheet poster cutouts with an actual "Off Limits" barrier.


3
HOUSE OF WAX!
FROM WARNER BROS.
THE FIRST MAJOR STUDIO FEATURE IN
NATURAL VISION 3 DIMENSION
WARNERCOLOR
VINCENT PRICE · FRANK LOVEJOY
PHYLLIS KIRK

Bob Helm, manager of the United Artists theatre, San Jose, Calif., built this practical "House of Wax."

Allen Widem Tells About Film's P. R.

Allen Widem, motion picture editor of the *Hartford Times,* has this to say about public relations in Hollywood, as he recently viewed the situation at first hand: "The film industry has long had a rough time of it in the matter of public relations—with too many people saying too little in the way of concrete, objective statements in reference to the industry's relationship to the American way of life.

"But there's an encouraging sign on the not-too-distant horizon: More and more people in the higher echelons of industry command are beginning to pay more attention to what they say—and to whom—and the entire effort in bettering relations, press, and radio is packing up speed.

"Out in Los Angeles, during Academy Awards Week, we had occasion to chat informally with such knowing personalities as Art Arthur, Motion Picture Industry Council; Dore Schary, George Murphy, Howard Strickling and Eddie Lawrence of MGM; Teet Carle and Rufus Blair, Paramount; Dave Lipton, Al Horwits, Sam Israel and Joe Lawler, U-I; Norman Siegel, CBS-TV, formerly studio publicity chief at Paramount; and Mort Blumenstock and Alex Evelove, Warner Bros.

Hollywood's Mistake

"These men readily admit that the Hollywood production community has made mistakes public relations-wise, but these same men are big enough in their own league to realize that while the community is in the midst of its right hand not always knowing what the left hand is doing, it's making concrete progress. I recall a statement some months ago in Boston by Tyrone Power, then tub-thumping in the interests of UI's 'Mississippi Gambler.' 'Hollywood's public relations salvation,' he told us, 'lies in refusal to talk for talk sake.'

"Giant steps, forward-looking, have been made by such personalities as George Murphy, touring high schools, etc.; Ronald Reagan, addressing civic units, as well as stars on premiere engagements, discussing at length the matter of understanding Hollywood and Hollywood understanding the American people.

"Here's more of what Power so admirably explains: 'Hollywood public relations admittedly aren't what they should be in the full sense, but the film industry has made definite progress along an always-stormy path. Syndicated columnists naturally must write a required number of words daily, and every now and then mediocre writing will creep into their dispatches. With mediocre writing comes stale news, old news, poor news, fabricated news.'

"There's a good future ahead, public relations-wise. Let's have responsible people take it from here."

SHOWMEN IN ACTION

T. L. Pike, manager of the Georgia theatre, Columbus, Ga., used a simple variation of street ballyhoo for several films in succession, with increasing interest from passers-by.

▼

Fred J. Weppler, manager of the Colonial theatre, Colfax, Ill., swung a swift campaign for "Ivanhoe" in his small situation, with everything from his personal endorsement to school support for the picture.

▼

J. P. Harrison, manager of the Campus theatre, Denton, Texas, had a distortion mirror as a lobby trick for "The Tall Texan"—and free admission for anyone who really measured up to a mark on the box office wall. The tallest was 6 feet 9½ inches; and the local paper published the names of several hundred who qualified!

▼

Carl J. Ferrazza, manager of Keith's theatre, Cincinnati, found no heralds available at National Screen for "Tonight We Sing"—so he printed his own, using mats.

▼

Boyd Sparrow, manager of Loew's Warfield theatre, San Francisco, followed the Loewdown on "I Love Melvin" with an amateur photographers contest and window displays in camera stores.

▼

W. S. Samuels, manager of the Lamar theatre, Beaumont, Texas, offering his usual line-up of big and little heralds, in color offset, with one example carrying a back-page advertisement of Landers, Frary and Clark "Universal" vacuum cleaners, which is national advertising, in connection with a theatre giveaway.

▼

Joe Real, manager of the Midwest theatre, Oklahoma City, sends in a very nice picture of Tyrone Power and the Governor of Oklahoma, exchanging greetings, during the star's recent personal appearance there, which made a local news picture.

▼

Edw. Richardson, manager of Loew's Granada theatre, Cleveland, keeps the ball rolling with those classified contests in the *Lakewood Post,* a cooperative neighborhood newspaper.

▼

Howard Rutherford, manager of Loew's theatre Indianapolis, had a cute girl to do the can-can as publicity for "Moulin Rouge" which made front page newspictures in the *Indianapolis Times* and lots of promotion tieups besides.

▼

Earl Arnold, manager of Fabian's theatre, Allentown, Pa., packed the house with "Peter Pan" through Holy Week and then had a line two blocks long waiting on Easter Monday.

▼

Everett Callow promoted free chocolate Easter Eggs for his special "Bugs Bunny" show in Stanley-Warner theatres in Philadelphia, with special advertising to match.

Al Aguiar, manager of the Empire theatre, Placerville, Calif., had the "Hangtown Band" as street and lobby ballyhoo for "Stars and Stripes Forever"—and reports that theatre and concessions did a grand business.

▼

P. E. McCoy sends a newspaper photo of members of the Cub Scout Pack No. 10 at the Miller theatre, in Augusta, Ga., with two McCoys—father and son. Pierce is the Cubmaster.

▼

Bill Trambukis, manager of Loew's Regent theatre, Harrisburg, sends a photograph of his exciting display for "Moulin Rouge" which he says is the most colorful and eye-catching he has ever had. Just missed this week's picture page!

▼

Arthur J. Keenan, manager of the Strand theatre, Lowell, Mass., playing "Thunderbirds" with the cooperation of the National Guard, says "Republic initiated this promotion on a national basis, and deserves credit for the manner in which it worked down to the local level."

▼

Joe Gatrell, manager of the Empire theatre, Daytona Beach, Fla., thought MGM's "The Girl Who Had Everything" had possibilities beyond the pressbook ads, so he rolled his own, to good advantage, with the best opening day in several weeks.

▼

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, accomplished something new and different for "Moulin Rouge" by putting his display copy in a 4-inch circle on a one-sheet board. Most people stopped to investigate it.

▼

John R. Patno, manager of the Empress theatre, South Norwalk, Conn., used his ushers as pickets, carrying placards to say that "The Stooge" was unfair to sourpusses and grouches, generally.

▼

Herbert Royster, manager of the Mayfair theatre, Portland, Ore., proves that he can can-can, too, with pictures of pretty dancers as front display for "Moulin Rouge."

▼

Joe Boyle, manager of Loew's Poli, Norwich, Conn., reports success with those big Admiral advertising tieups which were arranged on a national basis for "Peter Pan."

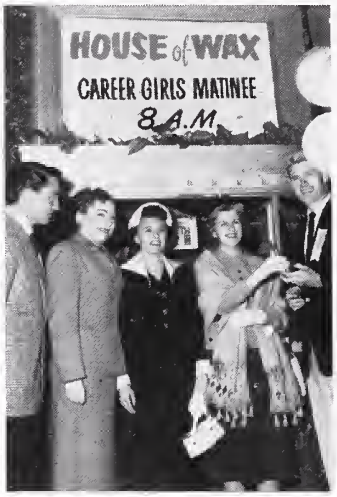
▼

Nick Lavidor, manager of the Center theatre, Boston, gets effective results with poster cut-outs mounted directly on the marquee sign, using pictures to illustrate "Niagara" with Marilyn Monroe, and Tyrone Power in "Mississippi Gambler."

▼

Mrs. Pearl Bryant, manager of Schine's Federal theatre, Federalsburg, Md., broke all records with her Easter kiddie show, and the local paper gave her a two-column, front-page story.

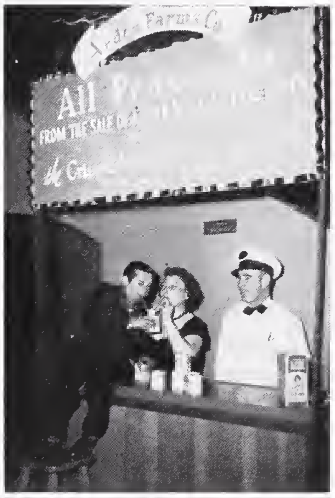
AROUND THE CLOCK "WAX" PREMIERE



HOUSE of WAX
HOUSEWIVES JAMBOREE
PREMIERE · 10 A.M.

PIG N WHISTL

HOUSE of WAX
SWING SHIFT
AIRCRAFT WORKERS
PREMIERE · 2 A.M.



Warner Brothers launched the Los Angeles premiere of "House of Wax" with a novelty in premiere practice—an "around-the-clock," twenty-four hour schedule which included just about everything and everybody. The press and promotional campaign ran the gamut, if you understand what we mean, of things that can be done, or might be done, here or elsewhere.

Lets start at midnight, in the series of pictures above. In the upper left hand corner, was the Midnight Spook Matinee, with celebrities and citizenry present to be thrilled with the pre-view of "House of Wax" just hours ahead of the premiere date. You can see 'em crowding and cringing, with the impact of horrors, pending. Then, at 8 a.m. the following morning, came the "Career Girls" matince, for working women, in the stenographic and secretarily brackets, who saw the picture before work.

At 10 a.m. when the first crowd was disposed of, came the "Housewives Jamboree"—which is self-explanatory. They had to leave their breakfast dishes in the sink, in order to get to the theatre. And, after the regular matinee hours, there was a "Shopgirl's Matinee" at 6 p.m., ahead of the evening prices, for girls who worked in stores and could make that deadline. It's not necessary to say that the regular evening schedule, with all the prerequisites of the premiere was in evidence.

And, to continue in a partial recounting of the program. At 2 a.m. there was a "Swing Shift" premiere for aircraft workers, and at 4 a.m., a "Night Owl's" premiere, for such inveterate milk drinkers as you see in the lower right hand corner opposite. The sponsored booth for the benefit of the Crippled Childrens Society did a terrific business, around the clock. We've left a lot out, of the press release copy on the premiere, to match the photos used, and leave the rest to your imagination. You can stay up all night, too, in your town, and it makes news when it's something new in showmanship.

"Pleasure Island" Has Nice Girls

With Paramount's "The Girls of Pleasure Island" already booked in 325 key cities, the young starlets of the picture have approached the half-way point of their countrywide promotion tour. Audrey Dalton, Joan Elan and Dorothy Bromley were in Philadelphia and Pittsburgh this week; they will continue their tour westward, stopping at Cleveland, Fort Wayne, Indianapolis, Louisville, Memphis, Chicago, Dallas, Oklahoma City and Little Rock.

(And as we say, in *Selling Approach* in this issue, Paramount's pressbook makers have jazzed this up in the prepared advertising to make it more sexy. Don't be deceived—these are nice girls, 16, 18 and 20 years old, playing their roles as the unkissed daughters of an English planter on a tropical island, suddenly invaded by 1500 United States Marines! Don't sell it short!)

Turns Door Panels Into Street Ballyhoo

Russell Schmidt, city manager for John Hamrick's theatres in Tacoma, Washington, ordered four door panels on "The Clown" from National Screen, put them together to form a square, installed a man inside, and had a walking street ballyhoo, at small expense, visible in four directions. He also used a 6-sheet cut-out of Red Skelton as support for nearby street lamps and pillars, getting full display in prominent locations. Credit is given for both ideas to Ralph Ingals, assistant manager at the Music Box.

Record 24-Sheet Posting

Ansel Winston, manager of the RKO Grand theatre, Chicago, sends photographs of the spectacular front display for "Salome"—which topped an all-out campaign, in lights. He had the use of *one hundred and seventy-five* 24-sheet boards, which is a record in this department.

For Drive-in Re-Openings

Robert Retzer, district manager for Suisan-Fairfield Theatres, operating drive-ins, acknowledges his current membership card as an old Round Table member, and tells us of his handling of the re-opening of the Salano. He writes, "I contacted Metropolitan Mat Service, knowing they had no such material, and made a few suggestions—which, to my amazement, they were grateful to develop." Now, a re-opening newspaper layout is available to all west coast drive-ins at reasonable cost. Bob is pretty well known in his territory, as a winner in various showmanship contests.

In addition to special mats, he promoted imprinted balloons, and imprinted lollypops, as giveaways. The nearby Travis Air Base sent their Clown Club to entertain the youngsters. The pony ride concession did such a business the ponies had to take the next day off. A local furniture store sponsored a giveaway for adults in return for program advertising. There were so many customers that they averaged 56c per patron in concession sales for every dollar at the box office.

Assistant Manager Gets Good Window Display

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, asks that due credit be given to Charles Gaudino, assistant manager, for the very effective window display which he worked up for "City Beneath the Sea"—involving a full deep-sea diver's regalia, treasure chest, stills from the picture and copies of the book, "I Dive for Treasure," by Lt. H. E. Rieseberg. Store was vacant, and the use of the window was promoted entirely from scratch.

Marty Wucher, manager of the Town theatre, Miami, Fla., sends a picture of the suspended rocket ship which gave his lobby that stratosphere look for "Abbot & Costello Go to Mars."

Selling Approach

MEET ME AT THE FAIR—Universal-International. In color by Technicolor. Let yourself go, back to those happy times when Romance rode in a horse-and-buggy, and Adventure waited around every curve! Dan Dailey, Diana Lynn and Chet Allen, the boy with the unforgettable voice. Songs that you'll remember and that you'll like to hear. 24-sheet and other posters have good character scenes of players and the Fair. Herald keys the campaign, and "Color-Glo" stills sell color with color. Newspaper ad mats in sufficient styling to sell the idea of the picture, including the bargain, composite mat for 35c which has everything for small situations. Right this way for old Doctor Tillbee's amazing box office wonder tonic! Use the carnival and medicine show approach to sell the nostalgic fairground.

THE GIRLS OF PLEASURE ISLAND—Paramount. In color by Technicolor. Get set for the happiest date of the year. Nothing like "Operation Sarong" ever happened to the United States Marines before! And don't jump at conclusions, for no nicer, more pleasant picture was ever made for the family trade. The Marines landed, 1500 strong, on a lonely tropical isle, where Edmund Gwenn lived with his three motherless daughters, who had never seen an eligible young man before. They know how to handle the situation, and you'll find out. 24-sheet and all advertising stresses the sarong angle and makes this delightful comedy more sexy than it is, so be warned against overselling in the wrong direction. Posters will make presentable and usable cut-outs; the newspaper ad mats are all right, but, really, this is a family picture, and has had excellent reviews in the magazines. The complete campaign mat at 35c is a little sketchy this time, but it's still a good value, so we suggest you buy another mat or two. The picture deserves better advertising than it gets in the pressbook. The three girls were especially selected to play original roles and you will like them as much as your audience does.

PONY EXPRESS—Paramount. In color by Technicolor. When America's future rode in the saddlebags of the famous cross country pony express. The adventure that Abraham Lincoln hailed, "A grateful people acknowledge with pride its debt to the riders whose achievement can only be equalled, never excelled!" Charlton Heston, Rhonda Fleming, Jan Sterling and Forrest Tucker, in a super-western, king-size for your theatre screen. Racing across 1500 miles of danger-filled wilderness, they forged an immortal American epic. 24-sheet and all posters are especially designed for cutouts and will make fine marquee and lobby display. Newspaper ad mats are the best in weeks, as something new and different for your amusement page, to sell a top-bracket western picture to the new movie-going audience of today. A sock series of advance teasers is the newest novelty in this line for our money, and will stand out. Complete campaign mat lets down to nothing much beyond slugs, which is too bad, for the larger display ads with the maps and the action, really sell the picture. There are so many we like that we can't recommend any in particular. Jumbo herald in color keys the campaign in most situations, and has a cartoon-style story panel. Herald is made to be imprinted on opposite side with advertising for a cooperative merchant who will pay the whole bill, plus the distribution. A set of Color-Glo stills will sell the color with color in lobby display. The larger display newspaper ads are really inspired.

HOUSE OF WAX—Warner Brothers. Color by WarnerColor. The first three-dimensional film, in natural vision, sound and color. A typical "horror" picture in a turn-of-the-century setting, but acceptable and desirable entertainment. You'll like the way in which it has been presented, and it will satisfy, beyond any recent film requiring poloroid glasses. It's an exploitation picture, and abounds in display possibilities, because of its three-dimensional quality. 24-sheet and other posters have the "leaping" figures, out of three-dimensions, which you can re-create for lobby and marquee. Many have done this with great effectiveness. There's a special 7-foot display piece, direct from Warners, and a special herald which carries the punch. Pressbook tells you how to use this special material to your best advantage. Newspaper ad mats are strong, in the style of the posters, and in sufficient size and shape to suit all situations. The combination ad and publicity mat at 35c has everything needed for small theatres. We liked the "Fli-Back" ballyhoo paddle, which is used IN the picture, and which you can have your sidewalk ballyhoo man use in front of your theatre, in keeping with the action. Teaser ads in good assortment.

BY THE LIGHT OF THE SILVERY MOON—Warner Brothers. In color by Technicolor. The most warm-hearted musical under the sun. Those grand days, those grand ways. They're singing, they're dancing, and wooing and doing all the things the boys and girls love to do "By the Light of the Silvery Moon." The Radio City Music Hall's Easter attraction, which identifies it as a fine, family picture. "How they croon, how they spoon, by the light of the moon." 24-sheet and posters have portrait heads of Doris Day and Gordon MacRea for marquee and lobby display. Newspaper ad mats are nostalgic and amusing, to delight the folks who will be singing this music. Plenty of ads to choose from, plus the excellent campaign mat with enough advertising and publicity mats for all small situations, for 35c—the biggest bargain at National Screen. Buy this mat and get a whole assortment for the price of one mat. Music tieups are a natural and there's a Capitol record album and sheet music, with poster covers of Doris Day to catch the eye.

GET THAT
EXTRA TOUCH of Showmanship
Get all your SPECIAL TRAILERS 'GOOD and FAST' From
1327 S. WABASH AV. CHICAGO
630 NINTH AVE. NEW YORK
FILMACK

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

DRIVE-IN EQUIPMENT

SUPER SIMPLEX DRIVE-IN OUTFIT FOR 500 cars, $3,495. others as low as $1,595. (Send for lists.) In-car speakers with 4-inch cones, $15.90 pair with junction box; underground cable $65 M. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

HIGH VALUES—LOW PRICES AT STAR' Pair DeVry XDC projectors, heavy bases, Strong intermediate lamphouses, rectifiers, Altec speaker system, all practically new, $1750; Century (Westrex) sound system. used one month, $925; Forest 60 amp. 3-phase rectifiers, $235 pair; pair Magnarc lamphouses, rebuilt, $500; E-7 Mechanisms, rebuilt, $775 pair. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SUPER SIMPLEX MECHANISMS EXCELLENT condition, $225.; Strong Mogul, Brenkert Enarc Lamphouses, excellent $475. Available on time. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

THEATRES

OREGON DRIVE-IN THEATRE CORP.—ONE OF the better locations, third successful season. 450 speakers, 13-acre site. Owners say 1952 income $66,000. Expenses $48,000 which includes $9250 in salaries paid to stockholders, 51%, 24½% or all of stock offered for sale. Opportunities like this are rare, so phone, wire or write for details now! Other drive-in theatres with down payments, $12,000, $15,000 and $30,000. Also ½ interest—$9250 down. Let us help you get started in this profitable new business. THEATRE EXCHANGE Co., 5724 SE Monroe, Portland 22, Oregon. Phone EV 1-7100.

BUSINESS BOOSTERS

COMIC BOOKS, BALLOONS, TOYS. WRITE FOR catalogue. HECHT, 3074 Park Ave., New York 51.

HELP WANTED

THEATRE MANAGERS—EXPERIENCED New England area in Connecticut and Massachusetts. Write J. TOTMAN, Stanley-Warner Management Corp., 70 College St., New Haven, Conn.

MANAGER FOR THEATRE IN SMALL TOWN in Ohio State experience and age. Must be bondable—base salary—$75 weekly with percentage of concession and a yearly bonus on box-office earnings. JACK O'CONNELL THEATRE ENTERPRISES, Loop Theatre Bldg., Toledo, Ohio.

SEATING

SOS—SAVE ON SEATS. REBUILT PANELBACK spring cushion chairs $4.95; many other bargains, send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

CAN'T LICK 'EM? THEN JOIN 'EM. SHOOT local newsreels, TV commercials. Make advertising tie-ups with local merchants. Film Product Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS. photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

PHOTO BLOWUPS, 40x60, $7.50; 30x40, $5. UNmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS: 4″—35c; 8″—50c, 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50; any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

QUALITY TOPS—PRICES LOW! 15 AMP. RECTIfier Bulbs, $4.59. Reflectors, glass, 20% off; metal 15%. Plastic Screen @ 39½c sq. ft. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS — THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1952-53 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Legion of Decency Passes Nine of 10 Reviewed

The National Legion of Decency this week reviewed 10 new films, putting four in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "Jalopy," "The Marshal's Daughter," "Pack Train" and "Phantom from Space." In Section II are "The Assassin," "Fast Company," "Law and Order," "Powder River" and "Shane." In Class B is "The System" because "it reflects the acceptability of divorce" and "tends to create undue sympathy for criminals."

John Bowen Dies; Was MGM Film Salesman

Services were held Wednesday for John J. Bowen, 61, veteran member of the MGM sales staff in New York, who died April 25 in New York. Mr. Bowen had been in ill health for the past three years. He joined the Goldwyn Company in 1919 as a booker and was promoted to salesman in 1923. In 1928 he was appointed MGM sales manager for New York and in 1941 district manager in charge of the New York-New Jersey territory. Since 1951 he has been on a special sales assignment for MGM in the Metropolitan New York area.

Nationwide TV, Radio Campaign for "Beast"

Warner Brothers has set a coast-to-coast television and radio campaign to blanket all the distribution areas of the nation in its exploitation of "The Beast from 20,000 Fathoms," scheduled for a 500-city multiple premiere beginning June 1. Mort Blumenstock, vice-president in charge of advertising and publicity, has pointed out that this intensive radio and TV coverage does not supersede the usual newspaper campaign in local situations. The company will continue to tie in on such advertising wherever it has done so in the past.

Brotherhood Collections Increase to $108,486

The amusement division of Brotherhood Week, sponsored by the National Conference of Christians and Jews, collected $108,486 during the recent drive, Sol A. Schwartz, division chairman, announced. Last year's figure was $81,198. The gain was attributed, Mr. Schwartz said, to the efforts of theatre men throughout the country.

Operators' Union Delays Opening of 3-D Theatre

SAN FRANCISCO: A dispute with Operators' Local No. 162 has delayed the reopening of the Coliseum theatre with an exclusive 3-D policy, it was announced by Irving Levin, divisional director of San Francisco Theatres, Inc. The union, in this exchange area, requires, during 3-D showings, an extra man in booths employing but one man under ordinary circumstances, in addition to one hour extra service to be paid at an overtime rate. Mr. Levin said that his company could not become reconciled to the latter ruling. Theatres regularly employing two men must only pay the extra service charge.

U. S. Charges Cinecolor Violated OPA Ruling

LOS ANGELES: The Federal Government has filed suit for treble damages against the Cinecolor Corporation because of an alleged raise of rates without permission of the Office of Price Administration. The violation was charged to have been committed after April 15, 1952. Assistant U. S. Attorney Alden F. Houck will prosecute the case even though OPA control is now non-existent.

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 129 attractions, 6,112 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
†Abbott & Costello Go to Mars (Univ.)	–	1	3	–	1
Abbott & Costello Meet Captain Kidd (WB)	2	10	39	18	11
Above and Beyond (MGM)	13	57	25	1	1
Against All Flags (Univ.)	–	5	28	26	20
All Ashore (Col.)	1	2	6	4	–
Androcles and the Lion (RKO)	1	1	8	7	2
Angel Face (RKO)	–	1	15	11	2
†Anna (I.F.E.)	2	–	2	1	–
April in Paris (WB)	4	18	28	27	10
Assignment—Paris (Col.)	–	–	11	19	3
Bad and the Beautiful, The (MGM)	2	25	25	38	3
Battle Circus (MGM)	–	6	20	6	8
Battle Zone (AA)	1	11	14	5	1
Because of You (Univ.)	8	40	39	12	2
Because You're Mine (MGM)	–	12	27	35	8
Black Castle, The (Univ.)	–	1	7	9	3
Blackbeard, the Pirate (RKO)	–	8	28	15	10
Blazing Forest (Para.)	–	2	20	38	3
Bloodhounds of Broadway (20th-Fox)	2	9	34	27	4
Breaking the Sound Barrier (UA)	3	3	3	5	3
Bwana Devil (UA)	15	10	1	–	–
Call Me Madam (20th-Fox)	1	6	9	2	–
Cattle Town (WB)	–	3	12	16	12
City Beneath the Sea (Univ.)	–	1	9	5	5
Cleopatra (Para.)	–	–	1	4	9
Clown, The (MGM)	4	35	40	18	–
Come Back, Little Sheba (Para.)	7	14	6	1	–
Confidentially Connie (MGM)	–	1	9	3	1
Destination Gobi (20th-Fox)	–	2	5	5	1
Desert Legion (Univ.)	–	4	6	–	–
Desperate Search, The (MGM)	–	–	18	2	3
†Down Among the Sheltering Palms (20th-Fox)	–	1	2	2	–
Eight Iron Men (Col.)	1	1	12	16	3
Everything I Have Is Yours (MGM)	1	18	59	24	4
Face to Face (RKO)	–	–	–	3	1
Flat Top (AA)	4	20	42	4	–
Four Poster, The (Col.)	4	2	1	3	1
Girls in the Night (Univ.)	–	3	8	–	–
*Golden Hawk, The (Col.)	–	10	22	16	4
Gunsmoke (Univ.)	1	15	12	6	–
Hangman's Knot (Col.)	2	30	38	5	3
Hans Christian Andersen (RKO)	10	8	2	–	1
Happy Time, The (Col.)	4	1	5	14	16
Hiawatha (AA)	–	3	11	8	–
*Horizons West (Univ.)	1	6	28	17	8
Hour of 13, The (MGM)	–	7	1	3	3
*Hurricane Smith (Para.)	–	6	38	25	4
I Confess (WB)	–	1	3	14	2
I Don't Care Girl, The (20th-Fox)	–	6	31	22	3
I Love Melvin (MGM)	–	3	11	4	–
Invasion U.S.A. (Col.)	1	4	6	4	8
Iron Mistress, The (WB)	6	29	63	12	2
It Grows on Trees (Univ.)	–	1	12	35	11
Ivanhoe (MGM)	21	33	23	11	2
Jazz Singer, The (WB)	–	–	19	17	33
Jeopardy (MGM)	9	13	11	8	1
Jungle Girl (AA)	–	1	5	4	–
Kansas City Confidential (UA)	–	4	9	5	5
†Kansas Pacific (AA)	–	–	1	1	4
Last of the Comanches (Col.)	–	1	7	17	2
Lawless Breed (Univ.)	2	15	36	7	1
Limelight (UA)	–	2	–	–	4
Lusty Men (RKO)	3	18	64	9	1
Ma and Pa Kettle on Vacation (Univ.)	16	11	9	1	–
Man Behind the Gun (WB)	2	9	20	5	1
Meet Me at the Fair (Univ.)	–	9	28	23	11
Member of the Wedding (Col.)	3	–	2	1	1
Million Dollar Mermaid (MGM)	20	71	30	–	–
Miracle of Fatima, The (WB)	4	8	13	20	6
Mississippi Gambler (Univ.)	20	47	15	2	–
Montana Belle (RKO)	–	11	35	16	1
My Cousin Rachel (20th-Fox)	–	3	14	20	7
My Pal Gus (20th-Fox)	3	22	38	24	3
My Wife's Best Friend (20th-Fox)	–	1	12	29	14
Naked Spur, The (MGM)	6	34	34	3	–
Never Wave at a Wac (RKO)	3	25	20	1	–
Niagara (20th-Fox)	5	33	20	6	–
Night Without Sleep (20th-Fox)	–	–	1	9	9
No Holds Barred (AA)	–	4	16	1	1
Off Limits (Para.)	2	5	1	1	–
Operation Secret (WB)	–	3	22	21	15
Outpost in Malaya (UA)	–	1	11	6	8
Pathfinder, The (Col.)	–	1	10	11	2
Peter Pan (RKO)	8	3	–	–	–
Plymouth Adventure (MGM)	7	18	46	48	8
Pony Soldier (20th-Fox)	–	16	50	31	2
President's Lady, The (20th-Fox)	10	18	16	4	–
Prisoner of Zenda (MGM)	–	12	43	45	4
Promoter, The (Univ.)	2	2	1	–	–
Quiet Man, The (Rep.)	32	49	16	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	2	16	28	4
Redhead from Wyoming (Univ.)	–	1	31	12	2
Ride the Man Down (Rep.)	1	8	10	14	–
Road to Bali (Para.)	37	62	17	3	–
Rogue's March (MGM)	–	–	9	8	2
Ruby Gentry (20th-Fox)	10	32	17	20	5
Savage, The (Para.)	7	10	36	16	2
Seminole (Univ.)	–	13	13	1	–
She's Back on Broadway (WB)	1	7	23	19	3
Silver Whip (20th-Fox)	–	–	12	10	2
Sky Full of Moon (MGM)	–	3	2	23	7
Snows of Kilimanjaro (20th-Fox)	25	47	9	3	–
Sombrero (MGM)	1	3	1	4	–
*Somebody Loves Me (Para.)	2	3	46	12	6
*Something for the Birds (20th-Fox)	–	1	2	17	19
Springfield Rifle (WB)	5	26	61	11	6
Star, The (20th-Fox)	–	–	–	9	7
Stars and Stripes Forever (20th-Fox)	22	64	34	9	1
Stars Are Singing, The (Para.)	–	2	15	13	4
Steel Trap (20th-Fox)	–	5	9	31	17
Stooge, The (Para.)	29	32	24	3	–
Stop, You're Killing Me (WB)	–	–	8	27	17
Strange Fascination (Col.)	–	–	1	–	5
Taxi (20th-Fox)	–	4	5	8	5
Thief, The (UA)	1	3	10	14	12
Thief of Venice (20th-Fox)	–	2	7	5	8
Thunder in the East (Para.)	–	8	23	20	4
Thunderbirds (Rep.)	1	7	40	6	–
Torpedo Alley (AA)	–	2	4	5	1
Toughest Man in Arizona (Rep.)	–	8	14	10	2
Treasure of Golden Condor (20th-Fox)	–	4	19	18	1
Tropic Zone (Para.)	–	6	13	14	6
†Trouble Along the Way (WB)	–	1	2	4	1
Turning Point, The (Para.)	–	–	32	25	15
Voodoo-Tiger (Col.)	–	1	6	2	–
Wac from Walla Walla (Rep.)	2	13	18	9	3
*Willie and Joe Back at the Front (Univ.)	–	10	33	20	7
Yankee Buccaneer (Univ.)	–	10	16	13	5

COLUMBIA'S 3-DIMENSIONAL NERVE-SHATTERER "MAN IN THE DARK" SHATTERS HOUSE RECORDS COAST-TO-COAST

BELLINGHAM, WASH., MT. BAKER ● TOLEDO, OHIO, RIVOLI
● MANSFI[illegible] OHIO, STAR
SPRINGFIE[illegible]N, [illegible]., STRAND
● SACRAMENTO, CALIF., ESQUIRE-TOWER-DEL PASO ●
LANS[illegible]RD, [illegible] PENN
SAN [illegible]GO, [illegible] FOX ●
LOS ANGELES, CALIF., UNITED ARTISTS-HAWAII ● ERIE, PA., PLAZA
S[illegible] LIF. [illegible] K, [illegible]E
● [illegible] D
HORNELL, N. Y., HORNELL ● OKLAHOMA CITY, OKLA., STATE
GALESBU[illegible] ESQUIRE ●
ROCHESTE[illegible] WALKER
SANDUSKY, OHIO, STATE ● PORTLAND ORE., PARAMOUNT
● EL CENTRO, [illegible] ISC., TOWNE ●
● NEWPORT [illegible] PA., STATE ●
PHOENIX, ARIZ., PARAMOUNT ● ABERDEEN, S. D., ORPHEUM
PAR[illegible] PIRE
SC[illegible] TO ●
TULSA, OKLA., MAJESTIC ● PHILADELPHIA, PA., RANDO[illegible]H
● [illegible] CE
D[illegible] ●
● OAKLAND, CALIF., T & D ● TUCSON, ARIZ., PARAMOUNT

MAY [illegible] 1953

MOTION PICTURE HERALD

MGM and Warners Gear Studios to 3-D & All Wide Screens

REVIEWS *(In Product Digest)*: THUNDER BAY, STALAG 17, AMBUSH AT TOMAHAWK GAP, THE VANQUISHED, THE SUN SHINES BRIGHT, A SLIGHT CASE OF LARCENY, RING AROUND THE CLOCK, WHAT PRICE INNOCENCE

Better Theatres for MAY

THE SPRING BUYERS NUMBER
containing The Buyers Index
●
Purposes of the Big Picture

Entered as second-class matter January 17, 1931, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

In Two Sections, Section One

JEAN SIMMONS
The fiery Princess "Young Bess"

STEWART GRANGER
Tom Seymour loved two women

"'YOUNG BESS'–YES!"

THE LOVE STORY OF A PRINCESS IS

> "A SPECTACLE IN 'QUO VADIS' CLASS!" —*BOXOFFICE MAGAZINE*

"Strong box-office prospects. Remarkably engrossing." —*VARIETY*

"Certain to please all audiences and to be a money-maker."
—*SHOWMEN'S TRADE REVIEW*

"Distinguished, absorbing picture, superbly directed, acted and produced. Granger a warm, dashing figure. Taut love story that holds the viewer throughout."
—*HOLLYWOOD REPORTER*

"Brilliantly composed and impressively produced drama. Will occupy a notable niche and secure vast interest." —*FILM DAILY*

DEBORAH KERR
Sweetheart of one, wife of another

CHARLES LAUGHTON
Henry VIII had many wives

SAYS TRADE PRESS!

M-G-M's NEW TECHNICOLOR TRIUMPH!

"Rich pageantry...extraordinary performances by Jean Simmons, Stewart Granger, Deborah Kerr and Charles Laughton."

—*MOTION PICTURE HERALD*

"Romantic drama that takes perfectly to the lavish quality of its Technicolor presentation. Strong for cast and box-office attention. Stewart Granger standout."

—*DAILY VARIETY*

"Timely as a coronation and likely to play to coronation-type business!" —*MOTION PICTURE DAILY*

"Strong star values. Dramatic sequences that hold any audience."

—*EXHIBITOR MAGAZINE*

*

M-G-M presents In Color by Technicolor "YOUNG BESS" starring JEAN SIMMONS • STEWART GRANGER DEBORAH KERR • CHARLES LAUGHTON • with Kay Walsh • Guy Rolfe • Kathleen Byron • Cecil Kellaway • Leo G. Carroll • Screen Play by Jan Lustig and Arthur Wimperis Based on the novel by Margaret Irwin • Directed by George Sidney Produced by Sidney Franklin

"HOUSE OF WAX"

IS PLAYING IN EVERY TERRITORY IN THIS COUNTRY AND HAS BEGUN ITS FOREIGN ENGAGEMENTS. THE PUBLIC RESPONSE HAS DEFINITELY PROVED IT THE BIGGEST ATTRACTION IN WARNER BROS. HISTORY. IT IS THE BEGINNING OF A WONDERFUL NEW ERA IN OUR INDUSTRY!

"HOUSE OF WAX" NATURAL VISION **3-DIMENSION** COLOR BY **WARNERCOLOR** **WARNERPHONIC SOUND**

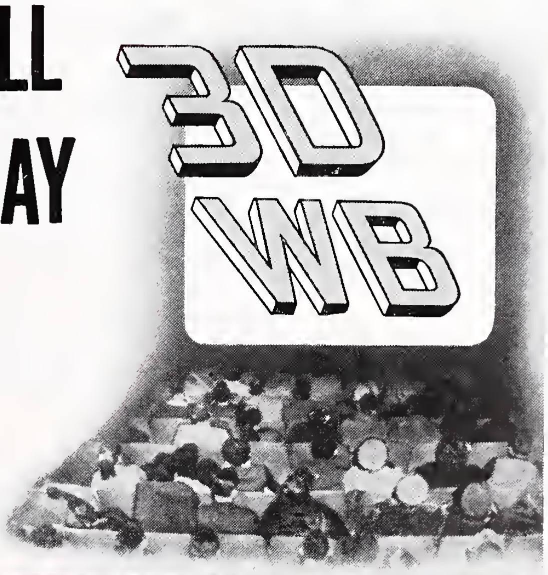
STARRING VINCENT PRICE · FRANK LOVEJOY · PHYLLIS KIRK · CAROLYN JONES · PAUL PICERNI · SCREEN PLAY BY CRANE WILBUR · PRODUCED BY BRYAN FOY · DIRECTED BY ANDRE deTOTH

HOUSE OF WARNER!

THE NEXT WARNER BROS. PICTURE IN 3 DIMENSION, WARNERPHONIC SOUND AND WARNERCOLOR IS THE HISTORIC ADVENTURE

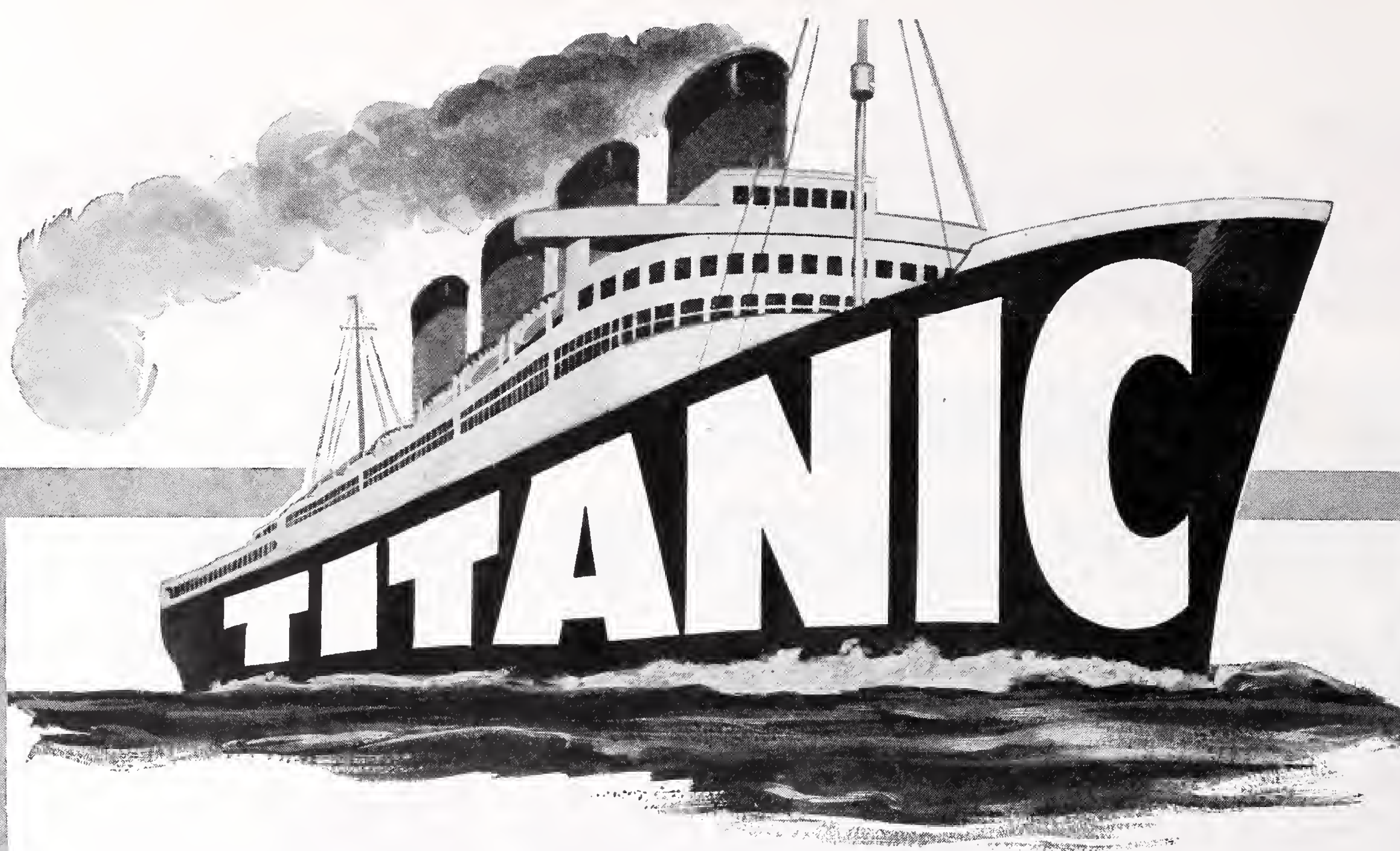
"THE CHARGE AT FEATHER RIVER"

THE POWERFUL MANNER IN WHICH IT WAS PRODUCED AND IN WHICH IT WILL BE PROMOTED WILL IN EVERY WAY MATCH THE HISTORY-MAKING STANDARD OF 'HOUSE OF WAX'!



"THE CHARGE AT FEATHER RIVER" NATURAL VISION **3-DIMENSION** COLOR BY **WARNERCOLOR** **WARNERPHONIC SOUND**

STARRING
GUY MADISON · FRANK LOVEJOY WITH · HELEN WESTCOTT · VERA MILES · DICK WESSON · ONSLOW STEVENS · STEVE BRODIE
WRITTEN BY JAMES R. WEBB • Music by Max Steiner • PRODUCED BY DAVID WEISBART • DIRECTED BY GORDON DOUGLAS



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MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 191, No. 6

May 9, 1953

Arbitrate or Legislate

THE Senate Small Business sub-committee investigating motion picture trade practices now has heard spokesmen from exhibition and distribution. Only Government officials concerned—notably from the Department of Justice—are still to testify. Then the committee headed by Senator Andrew F. Schoeppel, Republican of Kansas, will make its recommendations.

While the Senator and his colleagues have been careful to maintain a quasi-judicial impartiality and have attempted generally to keep their own views private until the hearings are over, it is clear that the major alternatives are either to urge the industry to arbitrate trade practice problems or to recommend that the Congress legislate new laws to attempt to solve them.

Fortunately for the industry in all its branches, the whole climate of Washington is now oriented towards the philosophy that industries — and peoples — should handle their own problems to the extent possible and that the Government should intervene only when imperative.

Irrespective of the rights and wrongs of film trade practices and where the blame may lie or how it should be justly apportioned, it is certain that laws of themselves can not enhance the welfare of the industry. No Government bureaucrat can be expected to be more wise and experienced about motion picture trade matters than many individuals within the business who have given their whole lives to careers in exhibition and distribution.

The present indications are that the Senate committee will recommend arbitration. Such a result may be a disappointment to some exhibitors who may think that the hearings have boomeranged on them to a certain degree. The reasons for Allied's rejection of arbitration last November (and refusal to resume negotiations on the subject) are sufficiently obscure to be unclear even to many within the industry. It is to be expected that a few members of the Senate committee will find them an enigma. Allied's stated reason that nothing should be done about arbitration until film rentals are adjusted downward has been outlined a number of times in the past six months by officers of that organization.

ON THE other hand the exhibitor arbitration negotiators knew that arbitration of film rentals never would be accepted by distributors or even by all exhibitors. Mr. Abram F. Myers, Allied board chairman and general counsel, and a participator in the negotiations, pointed out (in his arbitration report to the the Allied convention after the board had rejected the arbitration plan) that if all rentals were subject to arbitration the industry would quickly grind to a halt. Neither the seller—the distributor—nor the buyer—the exhibitor—would know where he was financially if every deal could be subsequently arbitrated.

Arbitration is no panacea. Yet it is very much worth trying in the motion picture industry. There is no doubt that it could be a means of quickly settling some disputes and ameliorating others.

An over-all settlement of the major points that cause unnecessary conflict should not be beyond the capacity and patience of men within the industry. One difficulty up to now is that no group is addressing itself to the trade problems of the business as a whole. Naturally and understandably the exhibitor organizations are seeking to improve the well-being of their members. That is good and is as it should be. Distributors are seeking to improve the sales of their films. That also is good and as it should be. COMPO had enough trouble getting organized even though it was limited by charter from any consideration of trade practices.

There is urgent need for the formation of an industry committee—the British have an apt expression "A Working Party"—to tackle trade practices from an all-industry viewpoint. Such a committee should be small. It requires no special financing or quarters. Its membership should include a few exhibitors and distributors of national repute, long experience and broad vision. Such a group should seek ways and means of improving the peaceful and prosperous living together of exhibition and distribution.

Let us put the brains and good will within the industry to work on over-all trade problems. In this way it can be demonstrated that there is a third way to better trade practices. Arbitration and legislation can never themselves solve all problems.

The motion picture industry will be better for all concerned when its internal problems are equitably adjusted by its own experts rather than left to neutral arbitrators or Government officials and judges. The Government, the Courts and outside businessmen have enough problems without being continually saddled with those of the motion picture industry.

■ ■ ■

¶ Exhibitors in many parts of the world will be shocked to learn that the Argentine Government by decree April 27 has ordered sharp reductions in all theatre admission prices. The basic reduction is thirty percent for adults and fifty percent for children on weekdays. In addition, on three days of the week there must be an additional twenty percent discount from the scales prevailing up to April 26. The action was taken by the Government as part of a campaign to reduce prices of "articles of prime necessity."

—*Martin Quigley, Jr.*

Letters to the Herald

Tax Protest

To the Editor:

I propose that in order to focus direct attention on the crisis now obtaining in the motion picture industry regarding the pernicious and devastating theatre admission tax a motion be made and a poll taken of all theatre exhibitors—from both indoor and outdoor theatres—throughout the entire United States as to their willingness to discuss the possibility of every theatre in the United States closing its doors for one whole week at such time as agreed upon by them in the poll taken within a sixty-day time limit from this date.

Publicity would have to be given in advance of these intentions. For the salvation of the industry all must act in good faith and in concert even if such direct action means a small loss temporarily to each exhibitor individually. Direct boycott is the only way to spotlight the crisis now confronting thousands of small exhibitors. Six theatres in this area have now closed due solely to baneful effects of both Federal and city admission taxes. Exhibitors must stand together at last or they must realize that destruction lies ahead in the face of this national problem.

If the motion picture industry is not worth this effort it had better not survive.—*J. DORSEY CONKLIN, Southwest Amusement Enterprises, Radford, Virginia.*

Religious Pictures

To the Editor:

We recently played "The Miracle of Fatima." This didn't draw as it should, but through no fault of the picture. The trailer was mainly at fault. However, this is beside the point.

The people who did come to see it were people who seldom frequent a movie. And, too, we still had a lot of farmers, etc. What I'm getting at is this: religious pictures appeal to all types of people. Everybody praised this picture, and really seemed to enjoy it deeply.

The whole world is looking for something, seeking solace, and Hollywood has the solution at its fingertips. Even if it wouldn't prove lucrative (which it would), still Hollywood should produce more good, down to earth, plain, simple, religious pictures. I've noticed that everyone of these we play—and they are few and far between—people eat them up. Why not give them what they want and what they need? I do not mean they should all be of the type mentioned above, but a good story about a minister and his trials and tribulations with humor, or a priest or rabbi. Make them human and humble and endearing. How can Hollywood close its eyes to this great opportunity to benefit mankind? — *MARCELLA SMITH, Vinton Theatre, McArthur, Ohio.*

Hollywood vs. Foreign

To the Editor:

We seem to be hearing more and more about "these delightful foreign films" (you will note the word "movies" is seldom used), which are so "infinitely superior" to the Hollywood variety. I have looked over the *New York Times* amusement page and, as far as filling New York's screens is concerned, look what we have! Nine films to rank certainly with the best of any country and the foreign selection is most impressive too, perhaps the best in many a moon. But still, Hollywood ranks pretty well, what with "Call Me Madam," "Come Back, Little Sheba," "High Noon," "Hans Christian Andersen," and others which are notable as high quality entertainment.

I'm not even mentioning Cinerama. What a crusher to those who say we've neglected art for dollars *et al.*

Not bad for one country, from one community (Hollywood) that's always on the pan by our "aficianados" of the cinema!—*ROBERT M. FINEHOUT, Director of Advertising and Promotion, Association Films, New York.*

Trailer Needs

To the Editor:

I think it's time that the film companies pay more attention to trailers. I can't understand why all film companies don't make their own trailers.

Trailers are more important than most companies realize in a small town. Some pictures could easily have two trailers. For instance, the 20th-Fox film, "Bloodhounds of Broadway"—this was a typical small town show, but what did the trailer show? All music. Now any exhibitor could have made a better trailer than the one shown. It could have shown the "Cindy" number, the feudin' Georgia boys, more of the bloodhounds, a small town girl's trip to New York, etc.

I say more emphasis should be put on trailers as I believe it would help business. You just can't sell a picture without some help. If a trailer is good then that goes a long way.

Let's hear from some of you exhibitors on this subject. — *J. C. BALKCOM, Gray, Georgia.*

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GENERAL admission tax collections in March, reflecting February business, amounted to $21,031,715, compared with $19,863,940 a year earlier, the Bureau of Internal Revenue reported this week. This was the first time in six months that a current year figure exceeded the figure for the previous year. The March collections were also up from the February collections of $20,636,600.

▶ Leaders of the industry's tax relief fight are taking a long look ahead and worrying about what might happen to the Mason bill in the Senate. While the House would probably consider the bill under a procedure barring any changes, in the Senate the bill would be open to any tax amendment — affecting liquor taxes, corporate rates or anything. Loading the bill down with amendments would obviously kill its chances, so the COMPO people are asking Senators to fight any amendments, if and when the bill reaches the floor.

▶ At 9 o'clock one night last month, the Greek Government announced its decision to change the value of the drachma from 15,000 to the dollar to 30,000 to the dollar. One immediate result of the move would be to cut by one-half the dollar value of the "blocked drachmas" of American distribution companies held by the Bank of Greece. Awaited with anticipation is a new law which will clearly define the new procedure regarding dollar remittances.

▶ Montague Salmon, managing director of the Rivoli theatre on Manhattan's Broadway, is a man with showmanly respect for mothers. As an annual Mother's Day treat, the Rivoli will admit free all mothers brought to the theatre on May 10 by one of their children purchasing a regular admission to see "Salome." In addition every mother will get a free gardenia.

▶ Howard Hughes' adventures with RKO, including the recent abortive sale and subsequent recovery of his stock, are the subject of a feature article, "It's Only Money" in the current issue of Fortune.

ON THE HORIZON

▶ A question of decree: The Argentine Government, worried by rising prices, has resorted to what outwardly appears to be a simple expedient. On April 27 it issued a Government decree wacking off 30 per cent on general admissions charged previously and 50 per cent off children's admissions. As a sort of break for the public, the decree also requires exhibitors to give patrons an additional 20 per cent discount three days a week, excluding Saturdays, Sundays and holidays. The film industry, fearful of long-run results, now is holding conferences with Government officials with a view to an annulment.

▶ Zenith Radio Corporation has by no means given up on its plans for Phonevision, the pay-as-you-see television system. Last week Eric Isgrig, director of advertising for the company, in a speech at Columbus, Ohio, argued at length that subscription television, as offered by his company, is the only way educational groups can finance and activate the educational TV stations authorized by the FCC.

▶ Television will hit Japan soon. RCA is equipping three Tokyo stations, which will reach 12,000,000 persons. Also planned are networks to reach the remainder of the Japanese. The Japanese broadcasters are using American standards; and their producers and technicians are training at RCA and the National Broadcasting Company, New York. The broadcasters are NHK Broadcasting Corporation, headed by Tetsuro Furuksaki; Nippon Television Company, headed by Matsutaro Shoriki; and Radio Tokyo, directed by Tadashi Adachi.

▶ Killed with kindness? Word comes from Detroit that the American Legion members who were picketing Sol Krim's Krim theatre, during the showing of Charlie Chaplin's "Limelight," have given up the ghost. The picture is now in its fifth week at the house. Mr. Krim, it will be remembered, was cited in these pages just four weeks ago April 11 for having kindly serviced his pickets with coffee and doughnuts during their perambulatory chores in front of the house.

▶ One thing is sure not to come out of the current Senate Small Business Committee hearings on industry trade practices: any new legislation. Not only would industry and congressional leaders be likely to resist any such bill, but under the rules of the Senate, the Small Business committee has no power to report out any legislation—it can only suggest that some other committee consider legislation.

▶ Let it be far off on the horizon, or better beyond—the day when the art-film producers in those far countries begin showing the world their idea of how to get the most out of the extra-dimensional motion picture processes.

In BETTER THEATRES

Noting a tendency to consider 3-D and "wide-screen" as offering a choice between two methods of making the screen image "third-dimensional," the editor of *Better Theatres,* in "The Big Picture," sets forth the purposes for which bigger pictures were urged before "Bwana Devil" turned the industry to stereoscopy, and finds them to be what is primarily realized in socalled "wide-screen."

Another developing phase of current technical changes is dealt with by Gio Gagliardi in "Looking Toward Adoption of Stereophonic Sound."

In the third article of his series, "Motion Picture Theatre Management," Curtis Mees discusses the responsibility of the manager for the performance.

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This week in pictures

AT THE FIRST two-day regional meeting of the Shea Circuit, in Zanesville, Ohio. Seated are Richard A. Harper, assistant to the president; Gerald Shea, president; Ray E. Smith, chief buyer and booker; Harold Snyder, New Philadelphia manager; Dale McCoy, Cambridge; and Jack Baumgardt, Lancaster. Standing: Robert Limbaugh, Conneaut; Frank V. King, field representative; Paul LeMaster, Zanesville; Clayton Gillam, Dover; William Gillam, Newark; Ray McNealy, Geneva; Jack Hynes, Youngstown; Robert Rhodes, Akron; Edward Mason, Mckees Rocks, Pa.; Durward Duty, Marietta; and Dale Tysinger, Ashtabula.

Memorable Performance Award
Phyllis Kirk
For Outstanding Acting In
"HOUSE OF WAX"

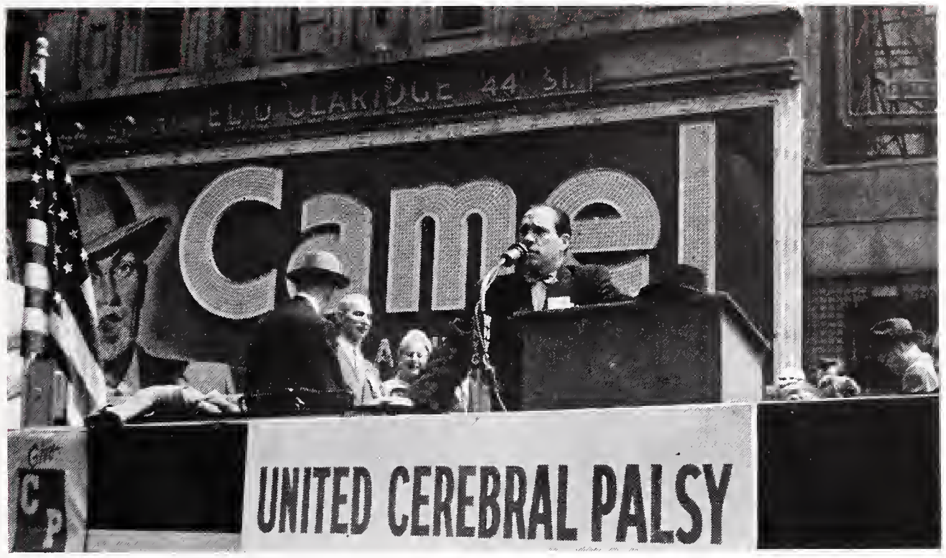
AWARD for "A distinct contribution to the American Screen" to Phyllis Kirk, of Warners' "House of Wax," from William Keegan, editor of Theatre-Screen Time.

AS Allied of Michigan met in Detroit the other day: in array are Pearce Parkhurst, convention chairman; Ivan Clavette, National Screen Service; Leon J. Bamberger, RKO Radio sales promotion manager; Harland Rankin, Motion Picture Association of Canada; Harold Hedler, Newaygo and Fremont, Mich.; and Emmit Goodrich and Walter Fisher, of Grand Rapids, Mich.

by the Herald

IN NEW YORK, Arthur Mayer, left, and Edward Kingsley, distributors, flank visitor Leslie Baker, Associated British Film Distributors, as they told of new product distribution plans. See page 36.

VISITORS TO HOLLYWOOD. Linda Darnell, Robert Mitchum, and Jack Palance were hosts on the set of RKO Radio's "Second Chance". Their guests were from the Delft circuit, Wisconsin and Michigan; and they are, left, George Sattler; John Schuyler, president and general manager; Mrs. Sattler, and A. C. Schuyler, right, Mr. Schuyler's brother, associated with National Screen Service.



by the Herald

A RALLY IN TIMES SQUARE, New York, opened the 1953 National Campaign of the United Cerebral Palsy organization. It featured child and adult performers and appeals by prominent personalities, including, above, Leonard Goldenson, UCP president. At the right, Herman Robbins, president of National Screen Service, who is chairman of the campaign's distribution committee, and whose firm is handling the appeal trailer.

MURRAY LENEKOFF, left, succeeds Sam Pearlman as manager of the Loew's State, New York, Loew circuit flagship. He was manager of the Victoria there.

by the Herald

by the Herald

ELECTIONS, at the Associated Motion Picture Advertisers, New York. The men are Albert Floersheimer, Jr., vice-president; William Boley, treasurer; Lige Brien, president; and Vivian Moses, new trustee. Also elected was Edgar Goth, secretary.

by the Herald

INTERVIEW, at the Museum of Modern Art, New York, preceding showing of "Ring Around the Clock", Italian feature. In order are Sonio Coletti, producer; Bernard Kreisler, distributor; Martin Starr, interviewer; and Hal Boyle, Overseas Press Club, for which the screening was arranged.

ACTING MAYOR of Buffalo Elmer F. Lux, left, throws out the first ball at the opening of the city's baseball season. Mr. Lux also is head of the Elmart Theatres circuit.

WARNERS SET ALL-MEDIA PRODUCTION SCHEDULE

Announce 44 Films in New WarnerScope System, and Other Devices

HOLLYWOOD: An all-media production program covering a period of 18 months and designed to take advantage of all "revolutionary developments" including a heretofore unannounced WarnerScope process was announced Wednesday by Jack L. Warner, vice-president of Warner Brothers.

Without specifying what processes would be used for each of the 44 pictures listed on the program, Mr. Warner emphasized that the studio would make full use of the new WarnerScope system as well as the 3-D photography already in trial use, WarnerPhonic sound and WarnerColor.

Details of New WarnerScope System Not Announced

Presumably designed to allow projection of pictures on screens wider than the standard 1.33 to 1 ratio, details of the WarnerScope system were not announced. It was described as a newly perfected process "which has been in development by the studio through many years of research and experimentation. It was brought to usable form last fall," the statement said, "and since has been refined and perfected."

Specifications are to be announced at an early date at a demonstration for the press and exhibitors. Mr. Warner said that the process ranks in importance with WarnerPhonic sound, WarnerColor and three-dimensional photography.

The 44 top bracket pictures announced for the period between now and September, 1954, include the productions completed, shooting and to be made by the company within the 18-month period.

Announced Product Listed by Studio

The list of pictures follows:

The Desert Song, The Beast from 20,000 Fathoms, Dial M for Murder, East of Eden, South Sea Woman, Mister Roberts, Mississippi Woman, The High and the Mighty, The Charge at Feather River, Diamond Queen, So This Is Love, Island in the Sky, Thunder Over the Plains, Blowing Wild.

The City Is Dark, The Moonlighter, A Lion Is in the Streets, Beggar's Opera, The Eddie Cantor Story, Hondo, Master of Ballantrae, Plunder of the Sun, So Big, Calamity Jane, The Phantom Ape, His Majesty O'Keefe, The Boy from Oklahoma, Three Sailors and a Girl, Riding Shotgun, Lucky Me, Them.

A Star Is Born, Mademoiselle Modiste, Rear Guard, Man o' War, Gown of Glory, Helen of Troy, Black Ivory, Quietly My Captain Waits, Last Train West, Snow Covered Wagon, Bluebeard and His Seven Wives, Under the Big Top and The Knights of the Crusades.

> ***"If ever there was a time in the history of our industry, with the confused tumult and shouting, to speak current progress and future plans in terms of common sense, that time is now. . . . By maintaining flexibility we can assure superior results impossible with a hard and fast adherence to a single process or a fixed combination of processes. Our research is continuing. As other advances are perfected they will find their proper place on this program. How these processes are used, singly or in combination, will be announced as productions near actual shooting time.***
> *—JACK L. WARNER.*

"Wax" Breaks More Records In Detroit and Chicago

"House of Wax," Warner Brothers' Natural Vision feature in WarnerColor and WarnerPhonic sound, continued to break records this week. Last Sunday at the Michigan theatre in Detroit, the picture took in $20,000, breaking the previous Sunday high and headed for a week's total of $60,000. In Chicago, the film grossed more than $45,000 on the weekend, with the first week's total estimated at approximately $80,000.

Flynn Sets Six Films

Errol Flynn has announced that he will produce six films, in which he will star, for Viva Films. Mr. Flynn will work in conjunction with producer J. Barrett Mahon on the production schedule. His latest release is Warners' "Master of Ballantrae."

Disney Expands Studio

Walt Disney Productions has started construction on a new sound stage at the Burbank Studio, California, bringing the total square footage to 70,000 on the 53-acre lot belonging to Disney.

Fabian Sells Old Theatre

The Fabian Theatre Corporation has sold the Park theatre building, Richmond, Va., to an outside corporation, which will not use it as a motion picture theatre, according to reports.

Urges World Market View On Standard

LOS ANGELES: The 73rd semi-annual meeting of the Society of Motion Picture and Television Engineers came to a close at the Hotel Statler here last Saturday with Herbert Barnett, president, describing the convention as "one of the most important in the history of the SMPTE." Attending were a record-breaking number of 1,300 registrants, most of whom seemed primarily concerned with the question of new screen processes.

One of the prominent observers at the meeting was Dr. Leslie Knopp, president of the British Kinematograph Society of London, the British equivalent to the SMPTE, who, in an interview here, warned that American producers stand in danger of losing world markets for the new processes unless they begin to think in standards applicable to the world's theatres.

In urging caution on plans for large-screen presentations, Dr. Knopp said that many theatres throughout the world are physically unable to accommodate the large screens required, or, as in England, are unable by law to spend the amounts of money necessary to convert to new techniques.

Producers must not overlook a fact with which they are most familiar, he said, and that is that films are international currency in which they have a vital interest.

With a view to setting up some sort of international standards, the British film man said that the society he heads already has begun circulating questionnaires to determine the size of screens which British and continental exhibitors can accommodate. It is understood the SMPTE is planning distribution of a similar questionnaire in the United States.

The information amassed in England will be turned over to the SMPTE for coordination with domestic findings, and then made available to American studios to guide them in future plans.

Among other 3-D news at the convention was the announcement by John A. Norling, of Loucks and Norling Studios of New York, that his company would put on the market within eight weeks the first single body stereoscopic cameras. It was understood that initially two cameras would be available, which, with others to follow, will be licensed for use by the studios.

The autumn convention will be held at the Statler Hotel in New York the first week of October.

METRO PRODUCT FOR 3-D AND ALL WIDE SCREENS

To Be Made to Allow for Masking Apertures in Desired Proportions

HOLLYWOOD: In its first major policy statement since the beginning of the 3-D and wide-screen furore, MGM announced here Monday that in the next 18 months it will produce a program of 34 features, most of them adaptable to the company's own wide-screen process allowing for projection in aspect ratios ranging from the standard 1.33 to 1 up to 2 to 1.

This, it is understood, will be accomplished by photographing critical action in such a way as to allow for masking of the aperture plate in the desired proportions. Thus, says the MGM announcement, the company's product will be available in dimensions that "will suit the screens of our 37,000 or more customers throughout the world."

Stereophonic Sound Set For All Productions

The policy statement came at the conclusion of a three-day meeting of Loew's MGM eastern and studio representatives with Dore Schary, studio head. In addition to the wide-screen process, all productions will be scored in stereophonic sound.

Included in the schedule of 34 productions are two which will be shot in CinemaScope, the wide-screen process having an aspect ratio of 2.66 to 1 which 20th Century-Fox plans to use exclusively. The two are "Knights of the Round Table" and "Rose Marie," and, it was added in the announcement, both will also be available in the MGM wide-screen process.

Details of the MGM product announcement covering 34 features are reported on page 22.

"Before starting actual production of every film," said the MGM report, "we will gauge public interest and exhibitor demand, and if the subject material and exhibitor interest warrants, we will make additional films in CinemaScope."

To Use True 3-D on "Kate," Cole Porter Musical

Scheduled for shooting in true 3-D, as well as in the company's wide-screen process, is "Kiss Me, Kate," an adaptation of the Cole Porter Broadway musical. This decision was reportedly reached after company executives viewed "Arena," MGM's initial venture into the 3-D field.

The announcement continued: "The MGM policy, in addition to giving us a balanced program in story content and star attraction, will provide our customers with a balanced product of imagery and device.

PLAN CINEMASCOPE PICTURE FOR BRITAIN

***LONDON:* Associated British Pictures will make the first picture here in CinemaScope, the 20th Century-Fox wide-screen system, if arrangements can be made by next November when shooting at Elstree of "Queen Esther" is scheduled to start. The Biblical epic, starring Hedy Lamarr, also is scheduled to be shot in the conventional manner. Miss Lamarr is due here this week to formalize plans for her appearance in the film.**

"While we have been absorbed and will continue to be absorbed in all and every new photographic and recording device, we have not lost sight of the fact that the heart of the motion picture business still remains the story—the attractive packaging of human interest and personality."

The executives reviewed the following films which are ready for release and will be available for wide-screen presentation in addition to standard size, and recorded in stereophonic sound: "Julius Caesar," "Young Bess," "All the Brothers Were Valiant," "Mogambo" and "Take the High Ground."

U-I Engineers Prepare "Bay" Presentation in New York

Fred Tuch, Sr., Fred Tuch, Jr. and William F. Coffin, three engineers from the Universal-International studios in Hollywood, arrived in New York this week to supervise the installation at Loew's State theatre of the new full-stage screen and directional sound equipment which will be used for the premiere engagement there of U-I's "Thunder Bay," beginning May 19. Reaching from proscenium to proscenium, the new screen comprises 1,000 square feet compared to the standard Loew's State screen of 352 square feet.

Denies Paramount Drops Production of 3-D Films

Paramount has not abandoned regular 3-D production and "has no intention of doing so," Y. Frank Freeman, vice-president in charge of studio operations, said in Hollywood this week in denying a published report that the company would drop all 3-D production in favor of its wide-screen process. Mr. Freeman said the company would continue to shoot in 3-D when the story and subject matter were appropriate. He pointed out that Paramount has awaiting release the Pine-Thomas 3-D productions of "Sangaree" and "Those Sisters from Seattle" and is preparing "Lost Treasure of the Amazon" in the same process.

"Secrets" Revealed by Gunzburg

HOLLYWOOD: Asserting that because of misinformation, the time has arrived to reveal some "trade secrets" behind the Natural Vision 3-D process, M. L. Gunzburg, president of the Natural Vision Corp., in a speech before the Motion Picture Industry Council, outlined many details of the principles behind Natural Vision, including the reliance upon "convergence" rather than the "variable inter-ocular" method used in other 3-D systems.

"'Normally," he stated, "the eye doesn't stare straight ahead—as do the cameras in the variable inter-ocular method of shooting. In normal vision, the eyes converge on the subject that a person is looking at—and the area of vision is more or less concentrated. The cameras used in the Natural Vision method of shooting are set up so that they provide a natural convergence on the subject of greatest interest—just as the eye has a natural convergence. To our knowledge, our is the only 3-D system which has developed and emphasized 'convergence' and all the accompanying physiological and psychological factors."

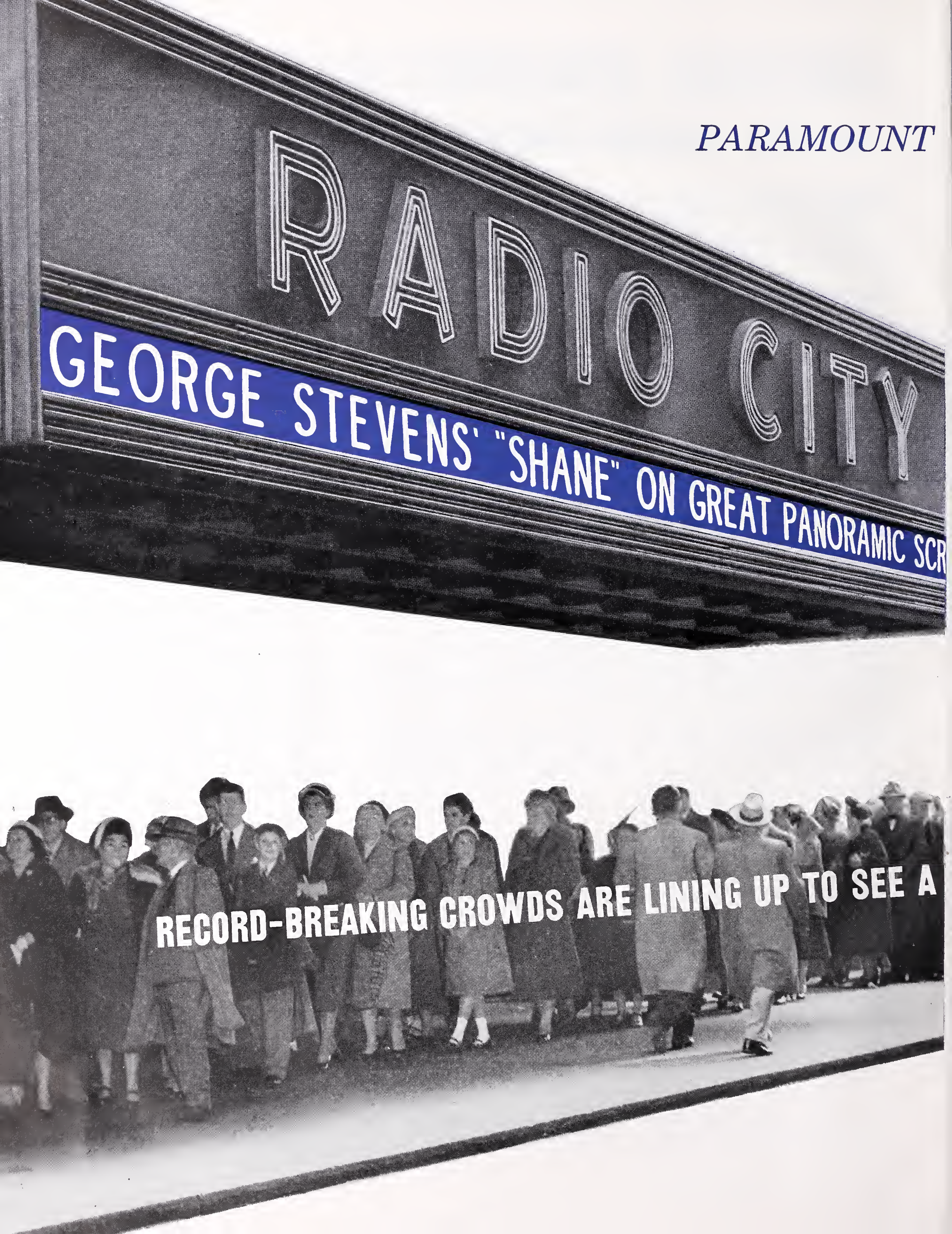
He recognized that there had been some complaints of eye strain in connection with films utilizing the Natural Vision process but contended they stemmed from inadequacies in projection or in unrecognized eye defects. On the whole, he declared, viewing properly photographed and projected 3-D films is excellent therapy for the eyes and adds to the general audience enjoyment of a motion picture.

As to cries for "standardization," he pointed out that all 3-D films are projected on the same types of projectors, with reels of identical size—that complete standardization virtually exists as to films using the "stereo" method.

Senator Lauds "Shane"

United States Senator Lester C. Hunt of Wyoming has lauded the Paramount production "Shane" in the *Congressional Record* in an "appropriate tribute" to an "epic motion picture."

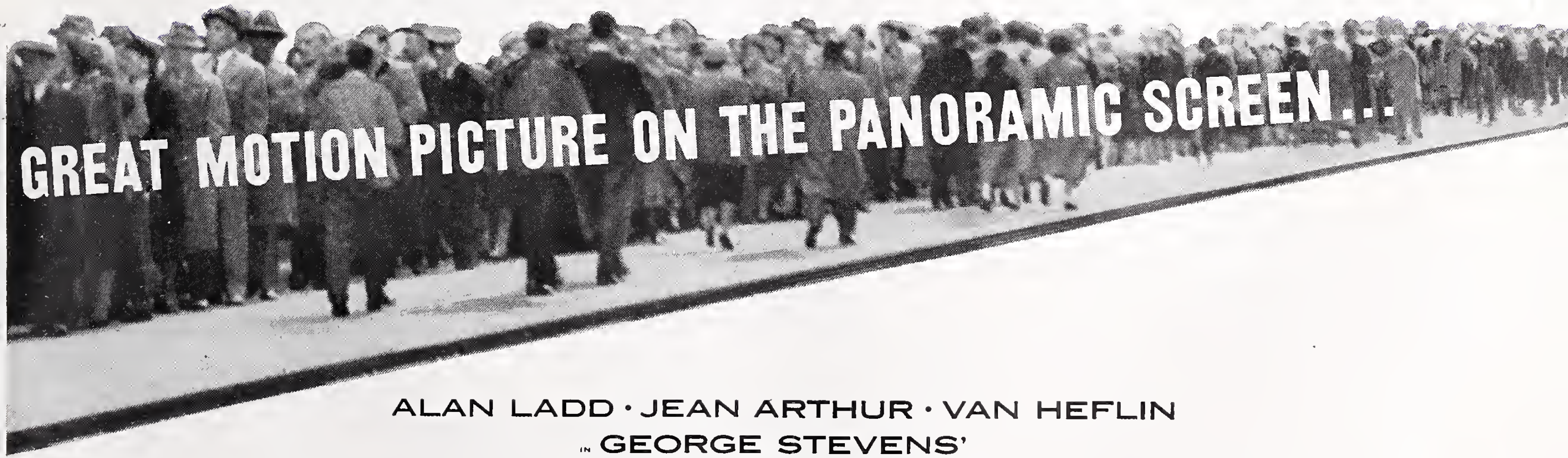
PARAMOUNT


RADIO CITY
GEORGE STEVENS' "SHANE" ON GREAT PANORAMIC SCR
RECORD-BREAKING CROWDS ARE LINING UP TO SEE A

CONGRATULATES

Radio City Music Hall

Paramount congratulates the management and staff of Radio City Music Hall for the speed and efficiency with which, in a brief twenty-three days, they adopted the great panoramic screen as a new means of film presentation. The overwhelming response of public and press confirms that George Stevens' SHANE, with its dramatic sweep and pictorial grandeur, was an ideal choice for inaugurating this first step in a new era of exhibition. As the Music Hall moves forward with its future plans, Paramount is accelerating its own efforts toward enabling all exhibitors to profit by this and other attendance-stimulating techniques.


GREAT MOTION PICTURE ON THE PANORAMIC SCREEN...

ALAN LADD · JEAN ARTHUR · VAN HEFLIN
IN GEORGE STEVENS'
PRODUCTION OF
"SHANE"
COLOR BY TECHNICOLOR
CO-STARRING BRANDON DE WILDE WITH JACK PALANCE
BEN JOHNSON · EDGAR BUCHANAN · PRODUCED AND DIRECTED BY GEORGE STEVENS
SCREENPLAY BY A. B. GUTHRIE, JR. · ADDITIONAL DIALOGUE BY JACK SHER
BASED ON THE NOVEL BY JACK SCHAEFER

ARBITRATION'S REFUSAL HIT

Keough Tells Senate Unit Allied Refusal of Plan Was "Astounding"

WASHINGTON: In the final session of the Senate Small Business Committee hearings on industry trade practices last Thursday, Austin C. Keough, Paramount vice-president and general counsel, lashed out at Allied States Association for what he called "an astounding performance" in turning down the industry arbitration draft proposed last fall.

Mr. Keough said that Allied had known from the start of the arbitration negotiations last spring that the distributors would not arbitrate film rentals.

"It came as a shock, therefore," Mr. Keough said, when Allied used the exclusion of film rentals to "summarily reject" the proposed arbitration draft.

"Technically, to use Mr. Myers' word," Mr. Keough went on, "Allied was within its rights to reject arbitration on this or any other ground. But having known the distributors' position on arbitration of film rentals from the very beginning, having worked through their representatives with the representatives of other organizations in the industry, so long and so hard, to achieve a program of arbitration, for Allied to have rejected it summarily and completely was an astounding performance."

The sub-committee is expected to reopen hearings within two weeks with testimony by the Federal Trade Commission and the Trust Division of the Justice Department.

Chairman Schoeppel requested Mr. Keough's presence during the Justice Department's testimony and he said he would be glad to appear. Abram F. Myers, Allied general counsel, who testified previously, told the committee that it would "be incumbent upon me, in view of Mr. Keough's testimony, to make a supplementary statement."

Outlined Draft Provisions

Mr. Keough outlined for the committee all the provisions of the final draft of the arbitration system submitted to Allied and other industry groups last fall. Under the the proposed system he said there would have been provided "a local, inexpensive and quick-acting forum" for the adjustment of trade disputes.

"Such arbitration," he maintained, "might be preferred by practical, honest business men to the welter of litigation from which the industry has suffered so grievously. If it produced the result of materially lessening this litigation, everybody in the industry, as well as the public, would be gainers."

It could have been tried out for an experimental period of 18 months, Mr. Keough explained. Then if it didn't work, or if its faults couldn't be corrected by changes and amendments, it could have been dropped, he added.

Mr. Keough said it had always been clear that no exhibitor organization and no distributor had ever obligated itself to enter into any specific plan of arbitration. "It was believed by the distributors and apparently by the exhibitor organizations," he said, "that subject to any changes in detail which might result from further consideration of the drafts submitted, exhibitors and distributors had arrived at substantial agreement about the subjects and machinery for arbitration with full knowledge that film rentals were not to be arbitrated."

Details Arbitration Status

The greater portion of Mr. Keough's testimony was devoted to a painstakingly detailed story of the industry's contacts with arbitration, starting from the system evolving from the 1940 consent decree, going through all the negotiations resulting in the draft of last October and ending with Allied's rejection of the draft.

In brief references to other trade problems, Mr. Keough declared that Paramount had released only two pre-release pictures last year and that both had been quite expensive to make. Paramount had never attempted to fix admission prices, he said, but had found that exhibitors were willing to set an admission price on the basis of "what the picture was worth to their own patrons."

Mr. Keough contended that the situation of the independent exhibitor, whether large or small, was "vastly improved" since the consent decrees.

Mr. Keough attacked "innuendos of exhibitor witnesses" that there had been only a "technical divorcement" between Paramount Pictures and United Paramount Theatres.

Reports on Nine Companies

Mr. Keough gave the sub-committee gross and net profit figures showing that nine major producer-distributor companies netted only $19,000,000 on their operations last year compared with $64,000,000 in 1946. The figures excluded domestic theatre operations. The nine companies were not identified, but of the 10 national producing-distributing companies, only United Artists, privately owned, does not issue earnings reports.

Mr. Keough explained that a previous witness had put into the record a trade magazine article purporting to show that the producer-distributors "were waxing fat." This conclusion was based on figures showing gross income and was extremely misleading.

The complete transcript of the hearings has gone to the Justice Department.

Starr Urges Arbitration In Industry

RICHMOND: Speaking at the annual convention of the Virginia Theatre Owners Association, Thursday, the final day of the three-day meeting, Alfred Starr, president of the Theatre Owners of America, told exhibitors he favored "an industry system of arbitration, supplemented by a firm and aggressive Department of Justice policy" to alleviate distributor sales policies. The convention was held at the Hotel Chamberlin, Old Point Comfort, Va.

Mr. Starr commented on his views as a witness and an observer at the recent hearings of the U. S. Senate Small Business Committee in which testimony was given by exhibitors and distributors on alleged unfair practices. He said that as a witness he attacked competitive bidding, "exorbitant" film rentals and pre-release policies as "unfair, unjust and economically unsound."

The initial day of the meeting, planned by Syd Gates and Leonard Gordon, co-chairmen of the convention, was devoted to registration, exhibit demonstrations, a board of directors meeting and a president's reception. Wednesday's session commenced with reports by Sidney L. Bowden, president, and the committee chairmen.

Ralph Pries, sales manager for Berlo Vending Company, and Jack Braunagel, general manager of drive-ins for Commonwealth Theatres, were the featured speakers at the second day's meeting, which ended with film clinics.

An open forum, a closed drive-in clinic and a speech on three-dimensional films by E. O. Wilschke, of Altec Service Company, were among the highlights Thursday.

Lack of Arbitration Lamented by Levy

OSAGE BEACH, MO.: It is unfortunate that we do not have within our industry the mechanics for solving our disputes, Herman M. Levy, Theatre Owners of America general counsel, declared Tuesday at the joint meeting of Kansas-Missouri Theatre Association and Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois.

Speaking of the recent Senate sub-committee probe on trade practices, Mr. Levy said an industry system of arbitration "would probably have made this Senate investigation unnecessary."

Being without such a system, he continued, "the continued and unwarranted use of competitive bidding, where it is neither necessary nor desired; the exaction of exorbitant film rental, which eventually must lead to compelling exhibitors to advance their admission prices, and the increased usage of the so-called pre-release system of licensing pictures; all of these either frustrate exhibitors, or drive them to the courts or to the Government for aid."

DuMont Lab Expects 3-D TV Soon

Three-D television in color is promised by the Allen B. DuMont Laboratories. Dr. DuMont told stockholders at the annual meeting Monday in Clifton, New Jersey, that he might demonstrate the system before the year's end.

He added the system would be "compatible." It would be possible to receive it in black and white, or color, or 3-D color, or 3-D black and white. Receivers with a 17-inch screen would cost between $600 and $700, he estimated.

Dr. DuMont is not convinced, he told the stockholders, that the color system approved for the public is satisfactory. He feels a good system is a long time away. He was reelected his company's president. Other officers reelected are Stanley F. Patten, vice-president; Paul Raibourn, treasurer; Bernard Goodwin, secretary; Irving Singer, assistant treasurer.

Sales during 1953 will be over $100,000,000, a record, he predicted.

Rogers and Unger Acquire J. Arthur Rank Reissues

Twenty selected films from J. Arthur Rank have been acquired for reissue by Rogers and Unger Associates, New York. They shortly will announce arrangements with state rights distributors. Three are in color by Technicolor. The first two for immediate release are "Caravan" and "Hungry Hill." The pictures formerly were released by such companies as Universal, Eagle Lion, United Artists, and 20th-Fox.

Club Praises "Tightrope"

Mrs. Dean Gray Edwards, chairman of the motion picture division of the General Federation of Women's Clubs, has sent a letter of commendation to the group's 17,000 chapters praising 20th Century-Fox's "Man on a Tightrope."

Spencer Buys Town Hall

The F. G. Spencer Company, St. John, N. B., a subsidiary of the Famous Players Canadian circuit, has purchased the town hall of Middleton, N. S. The town hall contains the Capitol theatre, part of the Spencer circuit.

Powell Signs Contract

Howard Hughes has signed Dick Powell to an RKO contract as a producer for the studio. Mr. Powell made his debut as a director in RKO's "Split Second."

Purchase Ohio Theatre

Julian D. Hardoefer and Louis E. Eigher, Jr., of Milford, Ohio, have purchased the Family theatre in Milford from Ray Hautz.

SEE SKOURAS MANAGEMENT WINNING FOX PROXY FIGHT

The first big battle between Spyros Skouras, president of 20th Fox, and dissident stockholders, led by Charles Green, opened Tuesday in Wilmington, Del. As the smoke cleared, it appeared Mr. Skouras, representing the management which has steered the company along brave new paths, may be winning. The meeting was for the elimination from the by-laws of cumulative voting; and, although the meeting was recessed for the counting of proxies, a process which was to take several days, there were indications in the manner in which company counsel treated certain technicalities attendant to the voting, that they considered they had the majority of stockholder votes.

In fact, unverified reports Tuesday evening in Wilmington were that the company had between 1,700,000 and 1,800,000 votes. It needs 1,385,000 votes to win the battle.

Company counsel did not contest proposals by Mr. Green or his counsel. As an instance, Herbert Einhorn, Mr. Green's attorney, wanted to file his proxies alphabetically. This was agreed to, and the time element noted, so that no ballots dated after May 6 were to be counted.

Stockholders were asked to vote on two questions: cumulative voting; and lists of directors submitted by management and by Mr. Green.

The judges this week were counting only the by-law change votes. The voting on directors was sealed. It will be valid along with further voting, at the May 19 general stockholders' meeting in the New York home office of 20th-Fox.

The judges are Edward Steele and David Anderson, Wilmington lawyers. Chairman of the Tuesday meeting was Aaron Finger, also a local lawyer.

The personal and embittered approach, evident in previous debates, on Tuesday was kept subdued by diplomacy.

Supporting management were such industry personalities as Harry Brandt, New York circuit owner and exhibitor leader; Max A. Cohen, also from that city, a circuit owner and exhibitor figure; Morton Thalheimer, Richmond, Va., exhibitor; and John Ferris, representing Texas stockholders.

Mr. Thalheimer pointed out that 20th-Fox was, like other film companies, going through an "industry revolution"; and that when it was over, the public would throng theatres. He declared that to change management now would be disastrous to stockholders.

Mr. Skouras was present, and so were Charles Einfeld, Donald Henderson, Otto Koegel, W. C. Michel, L. Sherman Adams, Norman Steinberg, from the company and its interests.

Counting of ballots was to begin Wednesday morning, and there was doubt whether it would be completed by Friday. More than 23,000 documents were to be examined.

Zenith to Produce Films For Theatres and TV

Zenith Pictures, Inc., a newly formed producer of filmed programs for theatre exhibition and television, has opened studios in New York. Harry Donahue is president of the firm and Edward Lewis will serve as vice-president. Mr. Donahue announced that during periods when Zenith is not in production, studio space will be made available to other producers.

Osborne Asks for TV Station in Steubenville

Application for a television station to serve Steubenville, Ohio, was made to the Federal Communications Commission recently by John R. Osborne, associated with Nikitas D. Dipson, of Batavia, N. Y., theatre circuit owner, and himself president of the Pike-Mayfair Theatres and an officer of West Virginia Theatrical Enterprises. Mr. Dipson, speaking for Mr. Osborne and himself in a dispute with others who want the channel, said their application was logical

Los Angeles Paper Cites Influence of U. S. Films

The *Los Angeles Herald & Express* is currently running a series by Jack Moffitt which cites Hollywood films as the United States' best ambassador. Mr. Moffitt, who has just returned from a tour of Europe, points out that American films have been building European friendships for this country.

Start Building Drive-In

Excavation and construction has commenced on the new drive-in theatre in Baxter Springs, Kan. The theatre is being built and will be operated by Stein Theatres, Inc., headed by Louis Stein.

Buys New York Theatre

The Fifth Avenue Playhouse in New York has been acquired by Pathe Cinema, operators of the Paris theatre. Pathe Cinema is a subsidiary of Societe Nouvelle Pathe Cinema of France which owns 35 theatres in Paris as well as other theatres in Belgium and France.

From Paramount
In May

SANGAREE

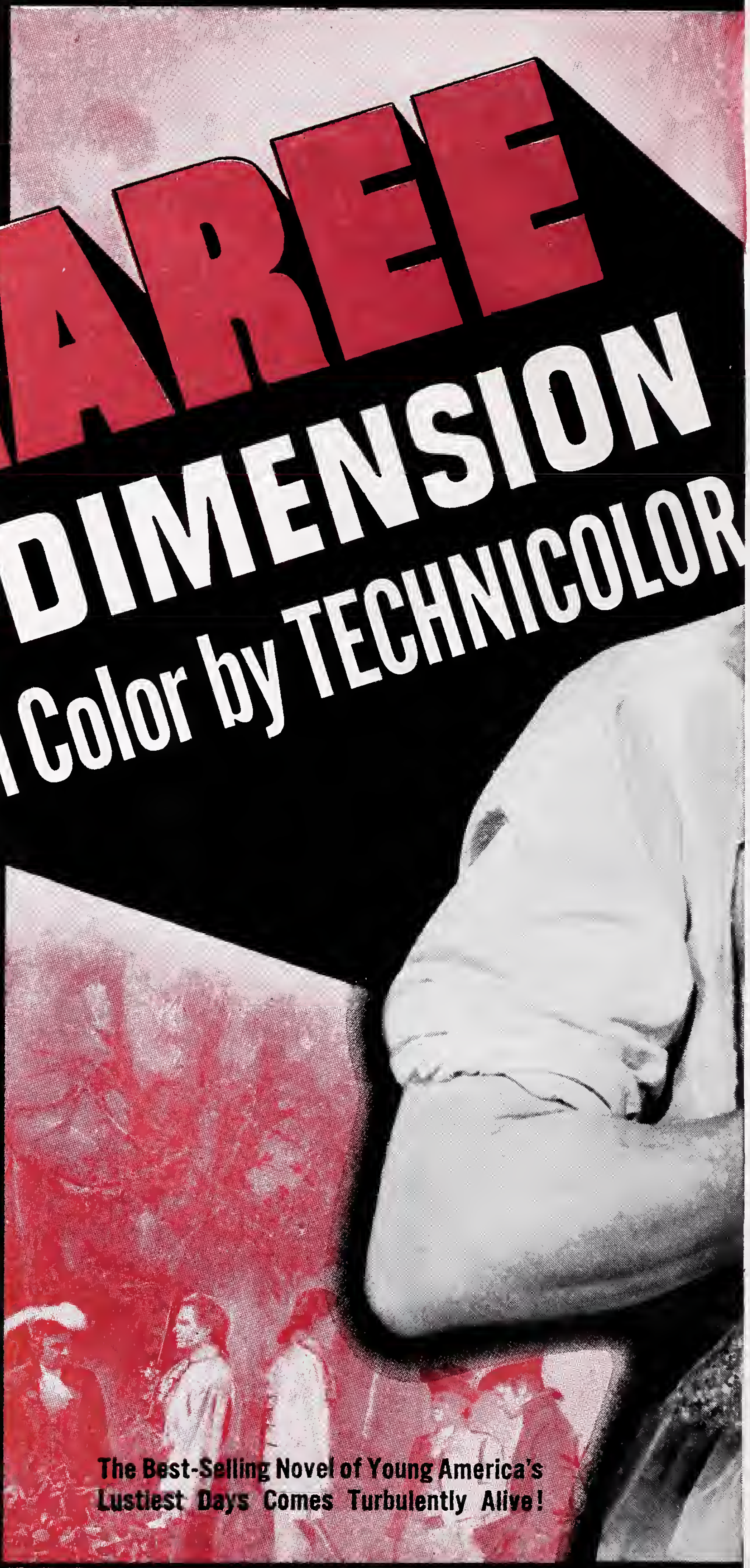
IN 3 DIMENSION

In Color by TECHNICOLOR

Stars That Are Big
Action That Thrills
Adventure That Excites
Sex That Allures
Sets And Exteriors That Amaze
Technicolor That Beautifies It All

AND IT'S ALL IN
3 DIMENSION
TO GIVE A NEW DIMENSION
TO BOXOFFICE PROFITS!

This is the 3-D picture that was worth waiting for! Not speed but bigness was Paramount's goal in assembling the great selling elements that make this an important attraction for every screen!



The Best-Selling Novel of Young America's Lustiest Days Comes Turbulently Alive!

STARRING
FERNANDO LAMAS
with FRANCIS L. SULLIVAN · CHARL

SCREENPLAY BY
DAVID DUNCAN · FRANK

ADAPTAT

· ARLENE **DAHL** · PATRICIA **MEDINA**

ES KORVIN · TOM DRAKE · JOHN SUTTON · WILLARD PARKER

ION BY
MOSS · FROM THE NOVEL BY
FRANK G. SLAUGHTER · DIRECTED BY
EDWARD LUDWIG · PRODUCED BY
WILLIAM H. PINE AND
WILLIAM C. THOMAS

Terry Ramsaye Says

THOSE AUDIENCES—The motion picture as an amusement institution is far, far indeed from being alone in facing profound problems of popular appeal, shifts in the interest of the multitudes a-hunger for excitements and places-to-go. A recent examination into one sector of spectator amusements finds that horse-racing has moved into high position over baseball, long sacred as the national pastime. It finds, too, that in 1951 forty collegiate institutions dropped football and that in 1952 nine others followed. They found they could not operate their great show plants in solvency, because the crowds were coming no longer.

Out of a welter of figures these emerge, rounding numbers, total attendance to see the horses run, major running tracks and trotters, about 46,000,000, but for major and minor league baseball about 41,000,000.

Gambling appears an important factor. Baseball gambling is unlawful and for the unitiated difficult of access. Horse-track gambling is legalized. It is the estimate that in 1952 the total of track betting amounted to $2,000,000,000. The betting in a three-hour recent session at the Yonkers Raceway, trotters, totaled $1,550,832.

There are many analytical reasons advanced, including charges of deterioration in baseball, growing complexity and confusions in football, and the superior allure of the multiple thrills of a racing card.

This aloof observer suspects that there is additionally the beguiling possibility of winnings that just might be forgotten on the income tax returns.

* * *

BROADWAY'S DREAM OF MIRACLE—In a nostalgic remembering, Ward Morehouse, dramatic critic, is out with a book, "Just the Other Day," that has a refrain unhappily reminiscent of conditions much closer than the affairs of the decaying stage which he views with a poignant sympathy.

Mr. Morehouse sees Broadway of today as "brazen, braying, midwayish." And he sprinkles such words as "small town center . . . of gossip . . . the area of hollow greeting, the phony handshake . . . unlistening ears . . . of legends and myths. . . . But is still the drama's sanctuary, the region in which the theatre holds its ground as it waits for the great upheaval, for the emotional rediscovery of the legitimate theatre, which will again send the stock company and the touring company to all corners of the land."

Those words come with curious impact in this day when the motion picture, which took over the function of the stock company and the touring company so long ago, is now so concerned about "holding it ground" in "all corners of the land." It is the same problem, created by kindred causes. And the motion picture, too, is striving for a "great upheaval" and "emotional rediscovery."

We are yet to see.

* * *

REAL INFLATION—What with taxes, 3-D and politics you just might have missed the biggest news on this or any earth. It comes from the researchers at the Mount Wilson and Mount Palomar Observatories in California. The big 200-inch telescope on Palomar is now said to have revealed that the universe is twice as old and eight times as big as previously calculated. That gives it 4,000,000,000 years, and puts its farthest reaches 2,000,000,000 light years away. A light year is, mind you, the distance that light travels in a year doing 186,000 miles a second. Without the aid of a telescope this observer has always considered the universe as old as forever and as big as infinity, and there's not enough arithmetic to measure endless time or space. There's always more.

* * *

A THIN PARAGRAPH the other day recorded the passing of E. J. Sparks down in Georgia at the age of 75, long retired major Florida circuit exhibitor. It is appropriate for a friend to add to the record that Ed Sparks was through his active years one of those several southerners who have functioned in the upbuilding of the theatre institution. He was a power in Jacksonville, at the head of 150 theatres, sold to Paramount a dozen years ago. He was a generous host, a diligent citizen, an enthusiastic fisherman, a good gardener, and a competent judge of bourbon.

* * *

SMART INDIAN—The best quote of the week comes up from reminiscences of Sitting Bull, much in the news just now. He is recorded as having said that he would have had more confidence in the White Father in Washington "if there were not so many thieves working for him." Any comments on that, remember, are all yours.

Motiograph Announces Stereophonic Equipment

CHICAGO: Two models of stereophonic sound systems have been developed by Motiograph, Inc. one for theatres of 1600 seats or more, one for theatres or less than 1600 seats, it was announced here. The equipment includes a magnetic reproducer capable of reproducing three magnetic sound tracks through three separate loud speaker systems and a number of auditorium speakers. The speaker equipment consists of three Altec-Lansing "Voice of the Theatre" loud-speaker systems and from 10 to 15 high quality auditorium speakers. The two systems for larger and smaller theatres differ only in the amount of power output of the three power amplifiers and the size of the loud speaker systems. Thor Matthews, Motiograph president, estimated that the price of the installation would run from $5,000 for a small theatre to $11,000 for a large theatre. Motiograph dealers now are accepting orders, with first deliveries to be made in late June.

Herbert Griffin, Projection Engineer, Dies on Coast

Herbert Griffin, prominent figure in projection engineering, died May 6 in Los Angeles, where he had lived in recent years. He was a vice-president and director of International Projector Corporation. He was born in England and came to this country early in 1900. A graduate electrical engineer, he worked on the Pennsylvania Railroad tunnel under the Hudson River. Later he took up motion picture projection and became a charter member of Projectionists' Local 306. In 1913 he joined the Nicholas Power Company of New York, projector manufacturers. In 1918 on leave from this company he went to Russia to take charge of motion picture equipment for the YMCA. In 1919 he became sales manager of Power and in 1926 upon consolidation of that company with the Simplex Projector Company to form the International Projector Company, he was named vice-president. He was a founder of the Society of Motion Picture and Television Engineers, and its president in 1943-44.

Altman Wins Heart Fund Award of Toronto Club

George Altman, president of Mavety Film Delivery Service Ltd., has been awarded the Heart Award of Tent 28, Variety Clubs International, Toronto, for his work in collecting $7,103 for the Heart Fund.

Spencer Plans Drive-In

The F. G. Spencer Company of Saint John, N.B., will build its first drive-in near Charlettetown, Prince Edward Island.

Drive-In for Canada

National Theatre Services Ltd. of Toronto has commenced construction on the Oakville Drive-In theatre in Trafalgar Township, Canada.

Berger Hits Policies on Roadshows

MINNEAPOLIS: Admonishing distributors for their roadshow policies, Benjamin Berger, president of North Central Allied, called upon the 300 members present at the opening of the organization's annual convention at the Hotel Nicollet, Monday, to resist contracts in which advanced admission prices were a prerequisite.

Hit Pre-Release Policy

Among the other speakers who addressed the two-day meeting were Leon J. Bamberger, sales promotion manager for RKO Pictures; Herbert Barnett, president of the Society of Motion Picture and Television Engineers, and Abram F. Myers, National Allied States general counsel.

Firing away at the pre-release policy in his annual report, Mr. Berger's speech was the most explosive of the convention. He called acceptance of such terms to be "illegal and criminal" for exhibitors as well as distributors. Demands such as these, he said, were part of a campaign by the majors to limit the showing of top films to a few important houses and eventually eliminate suburban and rural theatres.

Mr. Berger's proposed solution to the problem was for Congress to place film companies in a public utilities category with distribution methods handled for the good of the entire industry. He also endorsed an all-inclusive arbitration plan, which he said should be given an 18-month trial, and expressed optimism over the possible passage of a bill to end Federal admission taxes.

Stanley Kane, executive secretary of the organization, informed the members that the NCA board was preparing to take court action against a major film company because of its pre-release policy. Mr. Kane said he believed this policy violated the terms of the consent decree setting up "reasonable clearance" for films.

Berger Is Reelected

Mr. Berger was reelected president. Also reelected was Earl Peaslee of Stillwater as first vice-president and Reno Risch of Appleton, Wis., as second vice-president. Al Lee, Minneapolis, was elected secretary, succeeding Jack Wright of Red Wing Minn., and Sam Heller of Grand Rapids, Minn., was named treasurer, succeeding James Zien of Grand Rapids. New directors include William Clark of Mitchell, S. D.; Mr. Heller, Frank Mantzke, Charles Rubenstein, Minneapolis; and Clarence Quincer, of Wadena, Minn.

Resolutions adopted include one authorizing Mr. Kane to take legal steps in cooperation with National Allied to combat the pre-release and advanced admission policies.

Wilbur Snaper, president of Allied States, and Henderson M. Richey, exhibitor relations director for MGM, had to cancel their scheduled speeches because of illness.

Box Office Champions For April, 1953

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

CALL ME MADAM

(20th-Fox)

Produced by Sol C. Siegel. Directed by Walter Lang. Written by Arthur Sheekman. Technicolor. Cast: Ethel Merman, Donald O'Connor, Vera-Ellen, George Sanders, Billy De Wolfe, Helmut Dantine, Walter Slezak.

HANS CHRISTIAN ANDERSEN

(RKO-Goldwyn)

Produced by Samuel Goldwyn. Directed by Charles Vidor. Written by Moss Hart. Technicolor. Cast: Danny Kaye, Farley Granger, Jeanmaire, Joey Walsh. (*Champion for third month.*)

MOULIN ROUGE

(U. A.-Romulus)

Produced by Romulus Films, Ltd. Directed by John Huston. Written by Anthony Veiller and John Huston. Technicolor. Cast: Jose Ferrer, Colette Marchand, Suzanne Flon, Zsa Zsa Gabor.

OFF LIMITS

(Paramount)

Produced by Harry Tugent. Directed by George Marshall. Written by Hal Kanter and Jack Sher. Cast: Bob Hope, Mickey Rooney, Marilyn Maxwell, Eddie Mayehoff, Stanley Clements.

PETER PAN

(RKO-Disney)

Produced by Walt Disney. Directed by Hamilton Luske, Clyde Geronimi, Wilfred Jackson. Adaptation of the play by Sir James M. Barrie. Technicolor. Cast (Voices): Bobby Driscoll, Kathryn Beaumont, Hans Conried, Bill Thompson, Heather Angel, Tom Conway. (*Champion for second month.*)

SALOME

(Columbia)

Produced by Buddy Adler. Directed by William Dieterle. Written by Harry Kleiner. Technicolor. Cast: Rita Hayworth, Stewart Granger, Charles Laughton, Judith Anderson, Sir Cedric Hardwicke.

Jersey Theatre Sues for $3,000,000 Trust Damage

Charging conspiracy, the Mayfair Entertainment Co., operating the Mayfair theatre in West New York, N. J., this week filed an anti-trust suit in New York Federal Court against nine distributors and four theatre companies, asking $3,000,000 triple damages. It is alleged in the action that the defendants have conspired to refuse product on any run to the Mayfair and have prevented it from "competing on the open market." The action claims that there has been a pattern of fixed runs and clearances in favor of competing houses. The plaintiff company operated the Mayfair in 1939 and 1940 and then leased it to another company until 1949 when the plaintiff again took over. Besides the distributors defendants are the North Bergen Amusement Co., Union Hill Corp., Doves, Inc., and Skouras Theatres.

Court Allows Extended Chicago Run of "Shane"

CHICAGO: "Shane," soon to be released here by Paramount, was granted extended first-run playing time here by Federal Judge Michael L. Igoe of the U. S. District Court, who ruled that it may run for eight weeks any time following the termination of the extended runs of "Moulin Rouge" and "Salome," now being shown at the State Lake and RKO Grand, respectively.

Appearing as witnesses on behalf of Paramount were George Stevens, director of "Shane," and J. Harold Stevens, Paramount's Chicago branch manager. Judge Igoe earlier had declined an offer by attorney Sam Block, representing Paramount, to screen the picture for him, apparently preferring to base his decision on arguments presented in the court rather than on his own personal opinion of the Paramount production.

Under the Jackson Park decree, defendants in the Jackson Park case are enjoined from running pictures more than two weeks in a Loop house without special permission of the court.

Universal Sets Dividends

The board of directors of Universal Pictures Company, Inc., has declared a quarterly dividend of $1.0625 per share on the 4¼ per cent cumulative preferred stock, payable June 1 to stockholders of record May 15, 1953. They have also declared a semi-annual dividend of 50 cents per share of common stock, payable June 25 to stockholders of record June 15.

Bowman Has First Novel

"Isle of Demons," a first novel by John Clarke Bowman, grandson of Will Van Benthuysen, who was editor-in-chief of all Pulitzer publications, has been published by Dial Press. Bowman, who for ten years was a member of the MGM production department, is currently business representative of the Publicists Guild.

METRO PLANS 34 IN 18 MONTHS

At Least 25 Finished in Current Fiscal Year, Ending August 31

HOLLYWOOD: Assuring exhibitors an immediate and future supply of product from the Culver City studios, Dore Schary, production vice-president, announced at the conclusion of the east-west executive meetings this week that the company will have at least 25 pictures completed in the current fiscal year, ending August 31, in addition to 34 productions announced in preparation for production during the next 18 months. This future program will feature MGM's wide screen process and stereophonic sound.

Currently before the cameras are three pictures, "Fort Bravo," directed by John Surtees, produced by Nicholas Nayfack, and starring William Holden and Eleanor Parker; "Half a Hero," produced by Matthew Rapf, starring Red Skelton and Jean Hagen; "Torch Song," directed by Charles Walters, produced by Henry Berman and starring Joan Crawford, Michael Wilding and Gig Young.

12 Completed Now

In the final stages of editing or awaiting release are "Julius Caesar," "Young Bess," "Mogambo," "All the Brothers Were Valiant," "Take the High Ground," "The Bandwagon," "Father and the Actress," "Easy to Love," "Latin Lovers," "Dangerous When Wet," "Dream Wife," and "Saadia."

Scheduled for future production, within a year and a half period, are:

Kiss Me, Kate, which starts immediately with Kathryn Grayson, Howard Keel and Ann Miller starring, being produced by Jack Cummings, directed by George Sidney;

Crest of the Wave, now being filmed in England, starring Gene Kelly and being produced, written and directed by John and Roy Boulting;

Rhapsody, starring Elizabeth Taylor and Vittorio Gassman, to be produced by Lawrence Weingarten and directed by Charles Vidor;

Knights of Round Table, also being produced at the company's Herts Studios in England, starring Robert Taylor and Ava Gardner, produced by Pandro S. Berman, with Richard Thorpe directing;

One Planned for Italy

The Flame and the Flesh, to be started shortly in Italy starring Lana Turner, with Joe Pasternak producing and Richard Brooks directing.

The Long, Long Trailer, starring Lucille Ball and Desi Arnaz, produced by Pandro S. Berman, directed by Vincente Minnelli;

Miss Baker's Dozen, starring Greer Garson, produced by John Houseman;

The Student Prince, produced by Joe Pasternak, directed by Mervyn LeRoy;

Robinson Crusoe, produced by Sam Zimbalist;

Panther Squadron 8, produced by Henry Berman.

Rose Marie, produced by Lawrence Weingarten, directed by Mervyn LeRoy;

Executive Suite, produced by John Houseman;

Beau Brummel, starring Stewart Granger, produced by Sam Zimbalist, directed by Gottfried Reinhardt;

Brigadoon, starring Gene Kelly, produced by Arthur Freed, directed by Vincente Minnelli.

Major films programmed to complete the current fiscal year, ending August 31, and rounding out the 1953-54 schedule are:

Green Fire, starring Clark Gable, produced by Armand Deutsch;

Quentin Durward, starring Robert Taylor, produced by Pandro S. Berman;

Bermuda, starring Esther Williams, produced by Joe Pasternak;

Sobbin' Women, produced by Jack Cummings;

Hit the Deck, produced by Joe Pasternak;

The Romberg Story, produced by Arthur Freed;

The King's Thief, produced by Edwin H. Knopf;

Athena, produced by Joe Pasternak;

I'm from Missouri, starring Gene Kelly and Danny Kaye, produced by Arthur Freed, directed by Vincente Minnelli;

Main Iron, produced by Charles Schnee;

Many Rivers to Cross, produced by Jack Cummings;

Love Me or Leave Me, produced by Joe Pasternak;

Paris Interlude, produced by Sam Zimbalist;

Valley of the Kings, directed by Robert Pirosh;

Trooper Hook, produced by Sol Fielding;

My Most Intimate Friend;

Operation Market Garden, directed by Gottfried Reinhardt.

SET 65-CITY TOUR FOR "YOUNG BESS" MUSEUM

MGM will tour a special traveling museum featuring reproductions and accessories used in the making of "Young Bess," on a 58-foot trailer in 65 important cities, according to a tentative schedule set up by Howard Dietz, vice-president and director of advertising and publicity. The tour is another in a series of nationwide promotion stunts to tie in with bookings.

High Court Rules Out Bid Appeal

by J. A. OTTEN

WASHINGTON: The Supreme Court last Monday in effect ruled that the Chicago Jackson Park and Milwaukee Towne Theatres must outbid other theatres in their areas for choice films.

The court refused to hear appeals by the two theatres from decisions of the Seventh Circuit Court of Appeals to this effect. The high Court also turned down a petition by Allied States Association to file a "friend of the court" petition in the matter.

The Justices gave no reasons for their action, merely noting their refusal to review the Circuit Court decisions on a long list of orders handed down following the noon decision session. The Court did not act on three other film appeals pending before it—two involving Franchon and Marco theatres in Los Angeles and one involving the Crest Theatres in Baltimore. It will meet again Monday, May 18.

The Jackson Park and Milwaukee Towne cases were appealed to the Supreme Court by Chicago Attorney Thomas C. McConnell. Though the first dealt with the Chicago situation and the second with Milwaukee, they presented the same issue: could the Circuit Court change provisions of earlier decrees, growing out of private anti-trust actions, that permitted the theatres to get first-run films without competitive bidding but rather only on payment of a "fair and reasonable rental."

The original decrees in the two cases said the theatres could get first run films without bidding and on payment of such rentals. In July 1951, however, five distributors—20th Century-Fox, Paramount, RKO, Loew's and Warner Brothers—asked the District Court to amend the old Jackson Park decree by declaring that the theatre must bid against other theatres in the same competitive area. In March, 1952, the same five firms made a similar request to change the Milwaukee Towne decree. In both cases, the District Court refused the distributors' request, but the Circuit Court approved it. In backing the theatres' appeal, Allied States' General Counsel, Abram F. Myers, said the effect of the Circuit Court decision would be to force compulsory bidding upon exhibitors.

Open Canadian Theatres

Five new theatres have been opened in Canada. W. Semeniuk opened the Hodgson, Hodgson, Man.; William Sawchuk opened the Oak, Benitor, Man.; Frank Kershaw has started operating the Cinema Park Drive-In, Calgary; George Donish and O. A. Bergeron opened the Auto-Vue Drive-In, Trail, B. C.; and H. Lyone, B. Fingard, B. M. Flavh and A. J. Flavh opened the Rosetown Drive-In, Rosetown, Sask.

WIDE SCREENS

THE STORY OF 3-D FROM 1613 TO 1953

by MARTIN QUIGLEY, JR.

PART VI

(Previous parts of this article were published in the issues of February 7, February 21, March 14, April 4 and April 25.)

WHILE glasses are necessary for stereo motion pictures viewed in conventional theatres, some illusions of depth are obtained through the use of wide or panoramic screens. The audience impact of the "new dimension" of such pictures is impressive, as the engagements of Cinerama and theatre tests of CinemaScope have demonstrated.

The development of wide screens is closely related to the aim of bringing bigger and brighter pictures to the public. That quest started when an Austrian army officer, Franz von Uchatius, just 100 years ago, invented the first practical motion picture projector. The screen width of his first projected moving pictures was only six inches.

Development of the electric acetylene gas and carbon arc lamps answered the problems of light—at least up to a point. Introduction of flexible film about 1890 made possible the invention of practical cameras and projectors. Shortly after the first real motion picture projections in theatres in 1895 and 1896 in New York, London and Paris, attempts were made to enlarge the screen size to have a gigantic picture in order to overwhelm the audience.

First "Big Screen" Show At 1899 Paris Exhibit

The first "big screen" show was at the Galerie des Machines of the Paris Exposition of 1899. There Louis Lumiere installed a high screen six stories tall. (It measured 30 by 24 metres, approximately 97 and 78 feet.) The projection throw, according to Lumiere, was 200 metres or 650 feet. In order to increase the reflective quality of the screen it was watered down by lowering it into a tank of water before each show. The projector arc was operated at 100 amperes. The size of the frame was 4.5 by 6 cm., i.e., 60mm wide.

In the half-century since Lumiere's first attempts at wide-screens other experiments either have followed his idea of using wide film or have considered an expansion-compression lens system, or have used multiple cameras and projectors equipped with standard 35mm film.

Early research in the development of big pictures in this country was carried on by George K. Spoor, the "S" of the famous film firm of Essanay. With P. John Berggren as technical director, Mr. Spoor sponsored wide screen and 3-D film research from about 1917 for about 15 years—and at a cost of some $5,000,000 of his money. The Spoor-Berggren process was called Natural Vision and the projector system the Magniscope. The process utilized various wide measure films. There were a few theatrical exhibitions.

GEORGE K. SPOOR, photographed in 1930, when he was developing his wide-screen Natural Vision process.

The first public demonstration of a full-length feature in the Spoor-Berggren process had its premiere at the RKO State-Lake theatre in Chicago on November 15, 1930. The film was "Danger Lights." George Schutz, now editor of *Better Theatres*, in the *Exhibitors Herald-World* of November 22, 1930, hailed the "quasi-streoscopic" effects obtained. Also on the program was a beautiful scene of Niagara Falls. The film used was 65mm with the frame measuring 54mm by 28mm. Sound was run on a separate reel in synchronization with the picture.

The Spoor-Berggren pictures also were shown at an octagonal building at the Chicago World Fair of 1933. The admission price there was first 50 cents, then cut to 25 cents and the show suspended before the end of the fair. William R. Weaver, Hollywood editor of the HERALD, recently observed, "It was an accompanying circumstance of that Fair, however, that nobody had any money to spend after they passed the grounds' admission gate so the flop was not Spoor's alone. Everything but fan dancers starved to death."

About the time of the public debut of the Spoor-Berggren process there was tremendous interest in the industry in wide films. There was then as much or more confusion on standards than there is today about 3-D and wide screens. At that time the dispute was over films widths. Besides the Spoor-Berggren width of 65mm, there were also experiments in an assorted number of sizes including 50mm and 70mm. A half dozen companies made pictures—Fox, Metro, Paramount, Warner Bros., RKO and some independents.

The most famous of the wide films was the Fox Grandeur of 70mm. That process had several theatrical showings. On September 17, 1929, there opened at the Gaiety Theatre in New York an all-Grandeur show, featuring a Niagara Falls short, a newsreel and the Fox Movietone Follies. On February 13, 1930, the feature "Happy Days" played in Grandeur at the same theatre.

Reported Grandeur Public Debut a "Situation"

Reviewing the first showing at the Gaiety in 1929 Peter Vischer wrote in the *Exhibitors Herald-World* of September 28, 1929, "The first public showing of wide films was little short of a sensation. The program was presented to the audience by Courtland Smith in a speech which credited Earl Sponable, still chief engineer at 20th-Fox, as the one 'largely responsible for Movietone and Grandeur.' "

The Fox Grandeur process had grown out of wide screen research started shortly after World War I by the late John D. Elms. Elms had been in the oyster business in West Point, Virginia. After moving to Staten Island, New York, he was taken with the idea of improving pictures on the screen. His first camera developed about 1920 had three lenses mounted in a vertical line. For each of the lenses there was a separate magazine. His next camera had only two lenses and two strips of 35mm film. The system was called Widescope and was theatrically tested in several theatres. Two standard projectors were used, each throwing half of the picture on the screen.

In order to eliminate some of the complications in the camera and projector Elms next turned to wide measure film. He developed a camera with a single oscillating lens taking 54mm film. (That measure was selected, according to his son, Charles D. Elms, because it was the widest film that the old Power projectors could be modified to handle. The idea was that the same projector could be altered to use both 35mm and 54mm pictures.) The oscillating lens camera was found to set up objectionable vibrations and to be too noisy for use after sound came in. Then Elms worked out a model using a rotating lens. The Elms process was acquired personally by William Fox and was a factor in the Grandeur development by the company he organized.

***(The final installment of this article will appear in an early issue of the* Herald.)**

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FILM FINANCE CORP. IN DOUBT

British Government's Aid Unit, in Annual Report, Shows Poor Results

by PETER BURNUP

LONDON: With the Government's Film Bank, the National Film Finance Corporation, due to end March 8, 1954, the Board of Trade has asked the Corporation's managers to assess the position and to make recommendations in regard to its future. The recommendations have not been disclosed, but a significant pointer thereto is to be seen in the recently issued annual report of the corporation.

In the report, James Haldane Lawrie, managing director, said it "is doubtful whether in 1954 any company engaged purely in film production will be able to finance worthwhile first features entirely from its own resources" and that the industry as a whole is under-capitalized.

Sees No New Investment

He suggests, moreover, that there is as yet little evidence of new investment coming in from somewhere outside the Government.

It is reasonable to assume from the report that Mr. Lawrie has advised the Board of Trade to continue the corporation in some form or another. But what the Conservative Government (the corporation was formed under the Labor regime) will decide is quite another matter.

The report makes dismal reading for all concerned. The hope expressed a year ago by the corporation that its share of profits would in the future be sufficient to offset any fresh provision to meet losses has not been realized. Last year's working loss of £45,851 was credited almost entirely to the ill-fated production of "The Magic Box," for which the corporation made a large loan, almost none of which has been repaid.

Small Sum Is Repaid

During the last year the corporation advanced £1,468,698 for 75 films, including 24 shorts. The amount repaid was £860,834. In four and a half years the total amount advanced was £7,890,887 for 254 films, of which 40 were shorts. Of this sum, £1,975,650 has been repaid.

Concerning the £3,000,000 loan to British Lion, the report has this to say: "No repayment has been made, nor has it been possible for a programme of repayment to be prepared."

Up to now the corporation has lost in all just over £1,400,000 and has about £4,000,000 out on loan which Mr. Lawrie regards as recoverable.

The report also admits the failure to a large extent of the Group scheme which would have made Mr. Lawrie a near-dictator of the production business. Three Groups were formed, one working through the Rank Organization, the second through A.B.P.C., and the third designed to give an opportunity to novitiate directors and technicians. Both Mr. Rank and Associated British have withdrawn from the scheme, while productions from the third group have been noticeably lacking in box office strength.

In Weaker Position

The report's tale of woe concludes that "British producers are not in as comfortable position as appeared a year ago.

"The extension of the Eady Plan, essential though it is, will fail in its main object if the amount is not enough or if the benefit is cancelled by reductions in film hire."

Exhibitors are disposed to resent the veiled suggestion that it is they who are to blame for production difficulties.

▽

Nothing was allowed to emerge from the meeting of the Television Advisory Committee and a deputation representing the four film trade associations except the publication of a memorandum, previously submitted by the film men to the Government.

The memorandum, nevertheless, makes it clear that the film men look upon the Government's approval of commercial TV as freeing them from the necessity of making a bargain with the B.B.C. The document asks that the industry be given the right—"a right not subject to any condition about supplying films for use by the B.B.C."—to use TV as a means of transmission to and receivable only by cinemas.

Asks Favorable Reply

The industry asserts that it will require freedom to develop in two entirely different ways the use of TV as a means of transmission within the film industry; namely, for theatre TV programmes, and as an aid to production by transmission to film studios from production units on location in Great Britain.

The memorandum concludes: "We urge that our claim to be allowed to make use of TV for the development of our industry be granted in principle without further delay. For five years we have been waiting a reply."

▽

Ructions marked the weekend's annual general meeting of the Association of Cine & Allied Technicians following the circulation of a pamphlet alleging that the union was "largely controlled by Communists." The document was sent to all the union's members by still-cameraman Harold Hanscomb. Discussion of the pamphlet disrupted the whole carefully arranged convention programme. Mr. Hanscomb apologized for the time taken up with the debate. Replied Anthony Asquith, union president, "We are all grateful for Mr. Hanscomb's gesture." Only about 300 of the 5,500 members attended the meeting.

▽

J. Arthur Rank's British Optical and Precision Engineers, Ltd., turning out a variety of product ranging from studio and theatre equipment to rolling mill gauges, reports a trading profit of £758,065 for 1952, against £803,108 in the previous year.

CinemaScope Set Abroad

Plans are under way to demonstrate 20th Century-Fox's wide-screen CinemaScope process in London, Paris and other principal key cities on the continent this summer, Emanuel D. Silverstone, vice-president and general sales manager of 20th-Fox International Corporation, said in New York this week.

Mr. Silverstone said 20th-Fox executives currently are conferring to map the demonstrations and to blueprint the application of CinemaScope in the foreign field. He took exception to the views expressed by a speaker at the Society of Motion Picture and Television Engineers convention in Los Angeles that the process is not adaptable to smaller theatres.

The 20th-Fox executive said CinemaScope had been demonstrated in both large and small theatres with no difference in total effect.

Last week the company ended a series of CinemaScope demonstrations in Detroit, Philadelphia and Chicago and reported that 118 additional theatres had sent in orders for the CinemaScope package, including lenses, screen and stereophonic sound.

Mexican Nationals Sue To Collect Back Rent

LOS ANGELES: Seeking $7,148.17 in back rent and $880,935.51 in damages, Moses and Raquel Maryena, Mexican nationals, have filed a treble damage suit in Federal Court here against 20th Century-Fox, National Theatres and the Belmont Theatre Corporation. The complaint charges that the defendants obtained a lease on the Belmont theatre, owned by the Maryena brothers, in 1949 for 15 years at $2,187 per month, and that they closed down the theatre when the divestiture ordered under the consent decree was effected.

Open Remodeled Theatre

The remodeled 400-seat Rexy Art theatre, Rochester, N. Y., has opened with a policy of playing first runs, art and foreign films. Rexy Art Theatres, Inc., is the new owner of the theatre; James J. Hayes is manager and booker.

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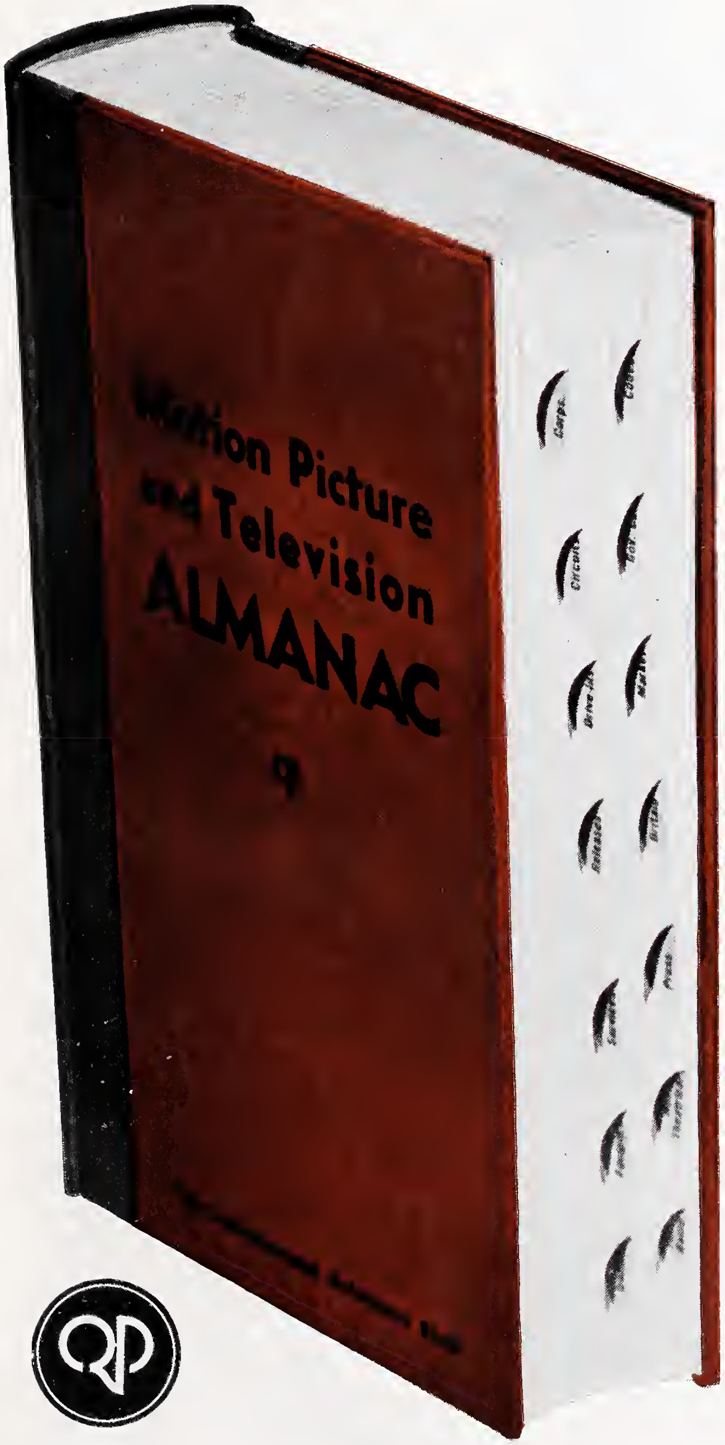

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Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THREE pictures were started during the week of the Society of Motion Picture and Television Engineers' 73rd semi-annual Convention, and the most impressive of the new undertakings is "Torch Song."

"Torch Song" is the MGM picture that brings Joan Crawford back to that studio after a long while away, a returning that pleased everybody. It is being produced by Henry Berman and directed by Charles Walters. Miss Crawford's fellow players include Michael Wilding, Gig Young, Dorothy Patrick, Dave O'Brien, Marjorie Rambeau, Nancy Gates, Henry Morgan and Chris Warfield.

Allied Artists started "Vigilante Terror," a Wild Bill Elliott vehicle with Vincent M. Fennelly producing and Lewis Collins directing. Mary Ellen Kay, Myron Healey and Stanford Jolley are in the cast.

Carl Krueger Productions, which releases through United Artists, began filming "Sabre Jet," which has Robert Stack, Collen Gray, Leon Ames, Richard Arlen and Lynn Bari in the cast.

Seven other pictures were wound up and sent to cutting rooms during the week that tne above three were getting started. There were 23 in shooting stage at weekend. That is a low level for any time of the year in Hollywood. If it were not for big backlogs of finished product that almost all studies have on hand, the current letdown in productive activity could be threatening with respect to the flow of releases a few months from now. Even so, the drop-off is too severe for general comfort.

Uncertainty Major Factor In Production Slow-Down

It goes without saying that a good deal of the slowing down of production traces directly to the general uncertainty as to whether 3-D, big-screen or present standard dimensions and size is to prevail as the favored medium. But that uncertainty is by no means an insurmountable barrier, for it is completely practical to shoot a picture in such wise (as is being done in some instances) that it can be exhibited in whichever size and shape a given theatre happens to be equipped for. Cinerama and CinemaScope are exceptions, of course.

Realists in the professional community, especially those realists who contemplate the situation from a position of unemployment occasioned by the watchful-waiting policy, have an optional explanation of the executive reluctance to launch whopping production projects at this time. The optional explanation is an uncertainty as to whether the liberation of the kiddies from their classrooms next month will touch off the same kind of box office boom that set in at that time last year. Nobody seems to have a valid reason for doubting that it will do so, but neither has anybody a plausible theory to support a contention that the boom will not be followed this year by the same degree of bust as in 1952. This is pessimism, of course, as the realists are well aware, but they point out that it also is precedent.

Different Opinions Held Within Separate Camps

Nevertheless the uncertainty about the technological destiny of the motion picture is completely genuine, and Hollywood-wide, as the ladies and gentlemen of the SMPTE observed during their six busy days here. Not only are there sharp differences of opinion as to the relative virtues of 3-D and wide-screen, there are sharp differences of opinion also within the ranks of the 3-D champions and those of the wide-screen advocates as well. Apart from the rather intangible conviction shared by all that it is time to change the physical appearance of the motion picture in some important respect, there is hardly any agreement about anything else.

Within the ranks of the 3-D adherents the conflict narrows down to a good-natured but firmly waged dispute as to whether the variable-interocular or the fixed-interocular system of camera-control for stereoscopic photography is the better. Practitioners on both sides of this matter advance powerful and sometimes picturesque arguments in support of their views. Probably a lot of pictures made by both methods will have to go through the rounds of release before a final decision on this is in.

See Infinite Variety Of Aspect Ratios

The differences of opinion within the ranks of the wide-screen champions is, generally speaking, wider but simpler. Here the chief argument is as to how much wider than today's picture tomorrow's picture must be. The area between the present 1.33-to-1 and CinemaScope's 2.66-to-1 is littered with proposed aspect ratios, all of them equipped with strong talking points and each of them, as a matter of fact, very good indeed when inspected in the light of product especially chosen, or even especially produced, for them. In this field, as in that of 3-D, there will have to be some extensive public use of the various aspect ratios before enough evidence to base a final decision on is in.

It is ardently hoped by the more thoughtful students of the production community that the letdown in picture making will be done away with before all the answers about all the systems have been learned. That's going to take a good while. Talents and skills unexercised have a way of going to pot. In this case they could wind up going not only to pot but also into other media. There never were so many good talents and skills that this could be afforded.

THIS WEEK IN PRODUCTION:

STARTED (3)

ALLIED ARTISTS
Vigilante Terror

INDEPENDENT
Sabre Jet (Carl Krueger Prod., Color, United Artists release)

MGM
Torch Song

COMPLETED (7)

ALLIED ARTISTS
Murder Without Tears

INDEPENDENT
Captain John Smith and Pocahontas (Wisberg-Pollexfen Prod., U.A. release)

PARAMOUNT
Those Redheads from Seattle (Pine-Thomas Prod., Technicolor, 3-D)
El Paso Stampede

REPUBLIC
Sea of Lost Ships

20TH CENTURY-FOX
The Robe (Technicolor-CinemaScope)

UNIVERSAL-INT'L
All-American

SHOOTING (20)

ALLIED ARTISTS
The Maze (3-D)

COLUMBIA
Scalpel
I Ride Alone (Scott-Brown Prod., 3-D, Technicolor)
Miss Sadie Thompson (Beckworth Corp., 3-D, Technicolor)
Hell Below Zero (Warwick Prod., Columbia release, Technicolor)
From Here to Eternity

INDEPENDENT
The World for Ransom (Plaza Prod.)
The Moonlighter (JB Prod., 3-D)
I, the Jury (Parklane Prod.-U.A. release)
Money from Home (Hal Wallis Prod., Technicolor, 3-D)
Beat the Devil (Santana Prod.-Romulus Films, Italy)

MGM
Half a Hero
Rope's End (Technicolor)

PARAMOUNT
Elephant Walk (Technicolor)

RKO RADIO
Arizona Outpost (3-D, Eastman Color)
Second Chance (3-D, Eastman Color)

20TH CENTURY-FOX
Twelve Mile Reef (CinemaScope, Technicolor)
Be Prepared

UNIVERSAL-INT'L
Wings of the Hawk (3-D, Technicolor, Stereophonic Sound)
Ma and Pa Kettle Hit the Road Home

"The Sword" in Cartoons

Walt Disney has set a promotional tie-in for "The Sword and the Rose" with his conclusion of a deal in which King Features Syndicate will release a cartoon serialization of the film as a part of its Sunday feature.

U.A. Sets Up Three New Sales Areas

William J. Heineman, United Artists vice-president in charge of distribution, and B. G. Kranze, general sales manager, have announced the creation of three new sales districts and the appointment of three new district managers. The three new districts are eastern, western and midwestern.

John Turner, Philadelphia branch manager, has been promoted to eastern manager; Ralph Clark, San Francisco branch manager, has been named western manager, and F. J. Lee, St. Louis branch head, has been appointed midwestern district manager.

Frank Harris has been promoted from sales manager to branch manager in San Francisco. Mort McGill has been named Philadelphia exchange manager. Bud Edele has been promoted to branch manager in St. Louis.

In an increase of tempo, the company has scheduled the release of five pictures during the month of June. The five new films are: "Volcano," starring Anna Magnani in her first English-language film; "The Twonky," a science-fiction drama, written, produced and directed by Arch Obler; "Genghis Khan," a historical adventure; "The Neanderthal Man," an action picture, and "The Marshal's Daughter," a Western musical satire.

The new sales districts join those in Metropolitan New York; the southern district covering New Orleans, Dallas, Charlotte, Oklahoma City and Atlanta; and the northeast district supervising Detroit, Cincinnati, Cleveland, Buffalo and Albany. The eastern district will supervise the Philadelphia, Washington, Boston, Pittsburgh and New Haven exchanges. The western district will have jurisdiction over the San Francisco, Los Angeles, Seattle, Portland, Salt Lake City and Denver exchanges. The midwestern district will supervise the exchanges in St. Louis, Kansas City, Omaha, Des Moines, Milwaukee, Minneapolis, Indianapolis and Memphis.

Denver Officials Host to "Split Second" Premiere

DENVER: Local officials played host to a troupe connected with RKO's "Split Second," composed of Dick Powell, who directed the picture, and performers Stephen McNally, Alexis Smith and Arthur Hunnicutt, in an affair Wednesday tied in with the film's premiere at the RKO Orpheum theatre. A parade through the city, a luncheon reception, appearances by the cast at local shops and colleges and stage appearances at the premiere were all part of the promotion for the Edmund Grainger production. A similar celebration was held Thursday in Albuquerque preceding the picture's premiere at the Kimo theatre.

IFE FINDS DUBBING OPENS MARKET FOR FOREIGN FILMS

by the Herald

***PUSHING THE PRODUCT** from IFE are the men in New York, above. Seated, E. R. Zorgniotti, executive vice-president. Standing, Fred Goldberg, publicity manager; Bernard Lewis, exploitation manager; Jonas Rosenfield, Jr., vice-president in charge of advertising, publicity and exploitation; Bernard Jacon, vice-president charge of sales; and Seymour Schussell, eastern sales manager.*

On the scene for some time now has been a company which began small and has been growing rapidly. It has had what formerly was a handicap: it had only foreign films to offer. These films have become money-makers.

The company is Italian Films Export, with headquarters in New York and branches in key cities, and with a trained experienced staff of men able in American sales "savvy"—to which much of the success is due.

Also, and it is the epitome of a trend and development, the company has had good, lively pictures dubbed into the American language; dubbed so well the circuits are picking them for consumption by American home audiences.

The staff of experienced executives, running down the line, begins with Dr. E. R. Zorgniotti, executive vice-president. He formerly was president of Lux Films, until now the largest Italian film distributor. With him is Jonas Rosenfield, Jr., whose vice-presidency encompasses advertising, publicity, and exploitation, and who formerly was 20th-Fox advertising manager. Added to this team is Bernard Jacon, vice-president in charge of sales, whose career includes promoting the business of Lux, Superfilms and Universal.

Some of the other executives are Seymour Schussel, helping Mr. Jacon and heading the eastern sales division, an alumnus of Joseph Burstyn, Inc., and of Columbia; Bernard Lewis, handling exploitation, a former publicity expert with Paramount and 20th-Fox; and Fred Goldberg, new publicity manager, who came from RKO Radio, and formerly was with Paramount.

The firm has branches in strategically located cities, each captained by men who know the area. For instance, Cleveland, where Mark Goldman heads the central division; Atlanta, where Albert Rook is in command; Chicago, where Harry Walders is in charge; and Los Angeles, where Alex Cooperman operates.

The phenomenal success of "Anna" dubbed into English on its second introduction here means more to come, and of a type IFE expects the circuits will find profitable. Forthcoming product includes "O. K. Nero," a farce; "The Young Caruso," with Metropolitan singer Mario del Monaco; "Three Girls From Rome," a comedy romance; and "Europe 51," with Ingrid Bergman and directed by Roberto Rossellini.

Report Chicago Theatre Receipts Levelling Off

CHICAGO: Theatre receipts here for March (as reflected by the city three per cent tax collection figures) ran about two per cent behind those for March of 1952, with the tax totalling $83,757.14, against $85,815.43 in receipts from Chicago houses for the month last year.

Collections for the year to date are $351,445.50, against $354,591.46 for the corresponding period last year, indicating a continuance of the "levelling off" trend of theatre business here after a steady decline over the past few years.

Although there now are fewer theatres in operation than there were last year, and with many of the smaller subsequent-run situations still encountering rough sledding, higher grosses in the first-run and first sub-run houses—particularly with big attractions at upped admissions—are checking the downward trend of recent years by offsetting the loss of revenue from closed and marginal theatres.

The National Spotlight

ALBANY

The Hollywood drive-in, North Greenbush, set May 8 for its premiere, according to advices here. James Fisher, of Troy, is owner of the new theatre. . . . CinemaScope is expected to be installed in Fabian's Palace by October, at an estimated cost, with stereophonic sound, of $25,000. The theatre is the exchange district's largest, with a capacity of 3,650. . . . Among other local industry figures who viewed CinemaScope at the Roxy in New York were: Jack Goldberg, Metro manager; Nat Rosen, 20th Century-Fox manager; Arthur J. Newman, Republic manager. All thought the wide-screen process held great possibilities. . . . "The House of Wax" is playing key spots at $1 top. . . . The Rustic drive-in, West Sand Lake, opened May 1. . . . The Variety Club will tender Leo Greenfield, Universal branch manager, a bachelor dinner at Shaker Ridge Country Club May 18. He will marry Muriel Lanahan, secretary for Ted Baldwin Associates of New York, a short time later.

ATLANTA

The Lincoln theatre, Ft. Myers, Fla. has closed. . . . Al O. Bondy, G. E. Films, was in for a visit with Ike Katz, Kay Exchanges. . . . Warner's "House of Wax" opened its second week to the biggest trade in many months, playing at road show prices. . . . A. Rook, Southern district manager, IFE, back at his office after a visit to New York. . . . Fred McLendon, theatre owner in Alabama, has taken over the Hiway drive-in at Georgiana, Ala. from Nathan Pierce. . . . Cecil Reid, formerly from Spartanburg, S. C., appointed as manager of the Star-Lite drive-in at Wauchula, Fla., succeeding Joe Dobbs, who becomes manager of the Haines, Haines City, Fla. . . . R. Wilson and K. P. Ingram, have opened their new 254-car Sky-Vue drive-in at Springville, Ga. . . . A $96,000 drive-in will be constructed near West Palm Beach, Fla.

BOSTON

Al Lourie, Adams theatre, Dorchester has taken a long term lease on the 500-car Bowdoin drive-in, Brunswick, Maine for his first venture into the open-air field. . . . George Roberts, Rifkin circuit, was installed as president of Sentry Lodge, B'nai B'rith at ceremonies at the Hotel Bradford May 3. Other Officers elected were Louis W. Richmond, Edward S. Canter, Max Tobin, Herry Wasserman, Samuel Zitter, Harry Cohen and Samuel Pinanski. . . . Sympathy was being extended to Joe Ritchie, projectionist at the Universal screening room, for the death of his wife, Beatrice. . . . The Keith Memorial theatre is expected to be the first in New England to be equipped with CinemaScope. . . . The state of Maine order requiring theatres projecting 3-D films (utilizing two or more machines simultaneously) to provide one licensed operator for each machine, has been countermanded by Joseph A. P. Flynn director of Fire Prevention for the state.

BUFFALO

Elmer F. Lux, Elmart Theatres circuit head and president of the Common Council, and acting mayor in the absence of Mayor Mruk, who is on a Mediterranean cruise, threw out the first ball at the opening of the local International League season the other day in Offerman Stadium. . . . "House of Wax" really jammed 'em in the first week at the Paramount at advanced prices and is repeating that condition the second week. . . . George H. Mackenna, general manager, Basil's Lafayette, was general chairman of the big Grover Cleveland Dinner the other evening sponsored by the Erie County Democratic committee. . . . Drive-ins—nine of them—contributed the entire receipts the other evening to the Children's Hospital Fund. Co-operating were the Aero, Broadway, Buffalo, Delaware, Skyway Lakeshore, Park, Skyway Niagara, Sheridan and Star.

CHICAGO

A realignment of the Oriental, Loop first-run, staff finds Harold Williams stepping in as night manager, Jack Ryan as day manager, Carl Wood as assistant, and John De Both as treasurer. . . . Elmer Balaban has been appointed as chairman of the Annual Variety Club of Illinois outing to be held at Elmhurst Country Club July 3. . . . Frank Smith, veteran of 31 years service with RKO Theatres, is pinch-hitting for Ansel Winston, handling the RKO Grand here while Winston spends a few days vacationing at Starved Rock. . . . The Y. & W. Circuit of Indianapolis will open its 940-car "Y. & W. drive-in," Gary, Ind., on May 29. . . . H. & E. Balaban's Rockford, Ill., TV station, WTVO, scheduled its first commercial broadcasts for May 3. . . . Edward G. Zorn, president of the United Theatre Owners of Illinois, has returned from an extended stay at Mayo Brothers' Clinic, Rochester, Minn.

WHEN AND WHERE

May 12-13: Annual convention, Allied-Independent Theatre Owners of Iowa-Nebraska, Fort Des Moines Hotel, Des Moines, Ia.

May 13-14: Annual spring convention, Allied Independent Theatre Owners of Kansas and Missouri, Hotel Phillips, Kansas City.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

June 10-11: Annual spring convention, Allied Theatre Owners of Indiana, French Lick Springs Hotel, French Lick, Indiana.

September 28-30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

CINCINNATI

Rex Carr, for several years general manager of Theatre Owners Corporation, local buying and booking agency, serving more than 50 theatres in the Greater Cincinnati area, has resigned to take over two theatres in Indianapolis formerly operated by Manny Marcus. He is succeeded by James McDonald, booker for the TOC. No successor to Mr. McDonald has been named, and Mr. Carr will remain in an advisory capacity until the booker post is filled. . . . Willis Vance, veteran local exhibitor, has taken over the suburban Guild theatre in nearby Walnut Hills, formerly operated by Vance Schwartz, who recently acquired and opened the neighborhood Hyde Park Art theatre. Both houses will play "art" pictures. . . . Eli Kalisch, former MGM student salesman in Buffalo, N. Y., has joined the local MGM branch as salesman in the Kentucky area. . . . An estimated $6,000 damage was caused at the Melody Cruise-in outdoor theatre, near Springfield, Ohio, when an automobile left the highway and careened into the theatre marquee, overturning inside the grounds.

CLEVELAND

Dorothy Freeman, secretary to Loew theatre division manager, Frank Murphy, will marry Nat Hiller of New York May 16. Wedding takes place in Paterson, N. J. . . . A. D. Tharp resigned as manager of the Medina theatre, Medina, to become manager of Warners' Vogue, deluxe neighborhood house. . . . Frank Murphy, in anticipation of the arrival of an adopted daughter, bought a home in Shaker Heights. . . . Max Shenker, of Berlo Vending Company, is convalescing from a gallstone operation. . . . Milton A. Mooney, of Co-operative Theatres of Ohio, and Mrs. Mooney are in New York on a combined business and pleasure trip. . . . John O. Guthrie, owner of the 300-seat Karolyn theatre, located in New London (pop. 1,656), built the magazines and did all of the 3-D screen work and wiring for his May 1 "Bwana Devil" opening. An experienced engineer, is alsopioneered in the manufacture of sound equipment. . . . The Cleveland Film Council will hold its 6th annual Film Festival June 17-18 in the

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Carter Hotel. . . . Sigmund Vermes, 85, pioneer Cleveland theatre owner, whose first movie theatre, the Duquesne, he purchased in 1918, died last week after an illness of several months.

COLUMBUS

Downtown parking situation will obtain needed relief in mid-October, when the new 500-car garage to be erected by the Lazarus department store will be opened at Rich and Front streets, near the theatre area. This garage is in addition to two proposed municipal garages of similar capacity. . . . Elizabeth Richter, secretary to J. Real Neth, recently celebrated her 25th anniversary with the Neth organization. . . . Joseph A. Neth, 71, brother of J. Real Neth, died at his home here. He was a retired electrical engineer. . . . Frank Yassenoff has opened the new Fifth Avenue drive-in. . . . Robert Sokol, manager of Loew's Broad, is house-hunting. . . . Theatremen were happy that a last-minute agreement postponed a threatened bus strike here. Theatre grosses were slashed deeply in the last major strike, in October, 1946.

DENVER

Jack Wodell, manager of the Paramount, has been promoted to city manager of the Wolfberg Theatres first-run houses in Denver, including the Paramount, Broadway and North drive-in. George Ryder, formerly with Wolfberg as manager of the now-closed Roundup, has been made manager at the Paramount. . . . Virgil Campbell, recently manager of the Isis, Denver, has been made manager of the Rex, Brighton, Colo. . . . Denver Shipping & Inspection Bureau, handling Polalite three-D glasses, report they expect to have 1,000,000 of the devices sold in the Denver territory by July 1. . . . The El Paseo, Santa Fe, N. M., is the latest theatre in the area to equip for 3-D. . . . Norman Probstein, owner of the State, has taken over the Isis from Fox Inter-Mountain Theatres, and will tear down the State to make a parking lot, which he will operate. He is closing the Isis to do some modernizing.

DES MOINES

All eight of Iowa's Congressmen are in favor of repealing the 20 per cent Federal admissions tax, it was brought out recently in Washington, D. C. . . . Sol Francis, Allied Artists district manager, was here for several days in connection with the arrival of Howard Ross, new branch manager here. . . . Lloyd Johnston, former manager of the State in Waterloo, is the new manager of the Oelwein drive-in. . . . Two claims against the estate of the late Benjamin Harding, Council Bluffs theatre owner, were dismissed in court. One was by the Boy Scouts for a $1,000 verbal pledge; the other by the Chebra Bnai Israel Synagogue for dues. . . . Actress Hope Emerson brought the ashes of her mother to Hawarden for burial in the family plot. Mrs. Emerson died Mar. 31 at her Hollywood home. . . . The Pix theatre at Woodbine has been leased by Al Gatner of Logan. . . . Less than two weeks after a $5,000 fire, the Princess theatre in Odebolt is again open for business. . . . A. H. Blank received a citation signed by 69 industry leaders in connection with his being named "Motion Picture Exhibitor of the Year" by *Look* magazine.

DETROIT

"This Is Cinerama" at the Music Hall has passed the quarter-million mark, with advance sales, since its arrival five weeks ago. . . . The Michigan theatre is expected to gross $60,000 with "House of Wax," in its first week. . . . William Clark of Clark Theatre Service is buying and booking for three upstate drive-ins operated by W. James Olson. . . . Mrs. Daniel Hembel was re-elected president of the Greater Detroit Film Council. . . . Paul Field, pioneer showman and manager of the Alhambra theatre for the Kilbride Circuit, is starting his own production business. He plans to produce stage and TV shows. . . . Jack Hurford, formerly with the Fox Theatres, has joined the staff of Motion Pictures for Television, Inc. . . . Frank Perry, manager of the Madison for the United Detroit Theatres circuit, is back on the job after convalescing from a heart ailment.

HARTFORD

A June 15 opening is planned by the Manchester Drive-In Theatre Corp. of Hartford, for a new 700-car capacity drive-in now under construction at Bolton, Conn. Bernie Menschell of Hartford heads the new firm. . . . Willard B. Rogers, formerly general manager of the Bond Hotels, Hartford, has cancelled plans for erection of a drive-in theatre at Columbia, Conn., following action by the Columbia Zoning Board of Appeals. . . . Walter T. Murphy, manager of the Capitol theatre, New London, Conn., has been re-appointed to a five-year term on the New London Zoning Board of Appeals. . . . Eugene D. Jacobson, son of Morris D. Jacobson, general manager, Strand Amusement Co., has been named president of Nu Sigma Nu, medical fraternity at University of Vermont. . . . Alfred Domian, formerly manager of Loew's Poli Globe, Bridgeport, has been named house manager and treasurer of Loew's Poli, in that city, with Matt L. Saunders, Loew's Poli manager, promoted to managing director. . . . Morris Keppner, Burnside Theatre Corp., East Hartford, was a New York business visitor.

INDIANAPOLIS

Bob Wile, secretary of the Ohio Allied, was to be the speaker for the Indiana Photoplay Indorsers meeting at the Indianapolis Athletic Club May 6. . . . Bill Haimes and Bill Keith, UA and 20th-Fox branch managers, respectively, attended the Kentucky

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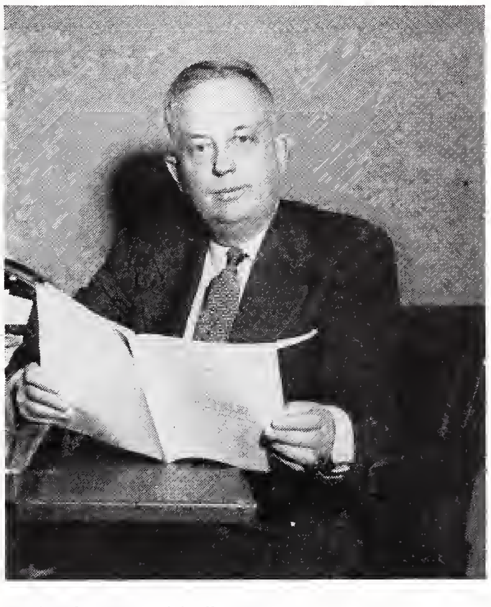
TYLER, EXHIBITOR AND MEMBER OF N.Y. STATE LEGISLATURE

ALBANY: Harold I. Tyler, owner of the Delphia theatre, Chittenango, N. Y., and the first exhibitor to serve in the New York state legislature in more than 20 years, has carved a successful career in a variety of enterprises that range so far in scope and interest as politics, farming, business and banking.

Born in Chittenango in 1901, and raised there, Mr. Tyler entered business at the age of 23 with his brother in the conduct of a furniture and appliance store and a funeral home. He had previously attended the Storm King School, Cornwall-on-Hudson, and the Central City Business College and the Simmons School of Embalming. He and his brother acquired the Delphia in the early 1930s, as well as a 690-acre farm where he specializes in the raising of turkeys and experiments with hybrid corn. His introduction to the field of finance came in 1930, when he was elected to the board of the Chittenango State Bank, of which he now is vice-president.

Mr. Tyler's budding political career got under way when some years ago he was named to the Madison County Republican Committee, and eventually to the executive committee. During the last war he was elected to the county board of supervisors from the town of Sullivan and last year was nominated to succeed Assemblyman Wheeler Milmore in the state legislature. His campaign was so successful he defeated the rival candidate by a three to one margin.



HAROLD I. TYLER

As a first-year man in the legislature, Mr. Tyler has been relatively quiet but he promises decisive action should any legislation affecting the film industry arise. He is married to the former Jewel Ferguson of Coffeyville, Kansas, and besides his business and political activities, is an active member of the Elks, the Odd Fellows and the Chittenango Presbyterian Church.

(*Continued from preceding page*)

Derby. . . . Al Richey, Knightstown exhibitor, and his wife are vacationing in Arizona. . . . Leon De Loizer, of the Rockwood Amusement Co., Nashville, Tenn., made his first appearance on film row here last week, booking for his Kentucky houses. . . . Bill Carroll, secretary of Indiana Allied, announces the only business session of the French Lick spring convention will be held June 10. The rest of the two day meeting will be devoted to sport. . . . Mrs. Claude McKean, wife of the WB branch manager, returned last week from Florida after recuperating from a heart attack suffered while vacationing there.

JACKSONVILLE

James A. Fraser, formerly of Charlotte, N. C., has taken Mrs. Bobby Farrell's place as manager of the Edgewood theatre. . . . Frank Bell, Florida West Coast supervisor for Florida State Theatres, was here for conferences with home office officials. . . . The old Casino theatre on Bay street is now known as the Follies. . . . Tom Grady, traveling Metro auditor from the New York office, is enjoying an extended leave of absence at his home in this city. . . . Local branch offices of the Hollywood film companies closed April 27 to observe Southern Memorial Day. . . . Visiting exhibitors included C. L. Jackson, Woodbine theatre, Woodbine, Ga.; and B. B. Garner, Talgar theatres, Lakeland. . . . Frank Benton, Benton Bros. Film Express, made trips to Tampa and Tallahassee. . . . Guy A. Kenimer, general manager, Florida State Theatres, and Col. John Crovo, manager, Arcade theatre, attended the funeral in Augusta, Ga., of E. J. Sparks, pioneer Florida theatre circuit owner. . . . Columbia's contract clerk, Alice Williams, is wearing Gene Mayberry's engagement ring.

KANSAS CITY

The recently completed two-story addition to the home office building of Commonwealth theatres, on Film Row, houses the booking department and the offices of division managers, Jack Baunagle, drive-in, and M. B. Smith, central. . . . Commonwealth Theatres' new 240-car drive-in, the Starlet, at Warrensburg, Mo., opened April 30 under supervision of George Willhoite, city manager at Warrensburg. . . . Almon H. Chaffee, 55, with the Paramount branch office 25 years and chief accountant most of that period, died April 28, following a heart attack. . . . The new 530-seat Commonwealth Theatres' house at Holton, Kas., replacing the one destroyed by fire a year ago, opened recently with Don Tillotson as manager. . . . Jay Wooten, Fred Harpst, Beverly Miller and Glen Dickinson, of the Allied Independent Theatre Owners of Kansas and Missouri, attended the convention of the Michigan Allied in Detroit.

LOS ANGELES

Eddie Brown, Paramount office manager, has resigned his post and James Merry, of the booking department, has been upped to the spot. . . . Tom Wingate has been named manager of the Edwards, Azusa. House was formerly known as the State. . . . John Parsons, Telenews theatre, San Francisco, paid a visit to Robert Kronenberg of Manhattan Films. . . . J. L. (Steve) Stevens, Exhibitors' Service booker is celebrating his 36th year on Film Row. . . . Ray Olmstead, who operates a number of theatres in Arizona and Nevada, is planning to open his new drive-in theatre, the Mt. Elden, this month. . . . Morris Borgos, *Times* Theatre Guide, is back at his desk after being hospitalized. . . . Back from Washington after attending hearings for the proposed reduction or abolishment of the Federal admission tax are "Bud" Lollier of Fox West Coast and Burton Jones of La Mesa, who are members of the So. Cal. Theatre Owners Ass'n. . . . The Eagle Theatres Corp. is planning a new drive-in.

MEMPHIS

Malco had patrons standing in line to see a 3-D film, "Man in the Dark," which opened last week-end. . . . David Flexer, Flexer Theatres, Inc., announced he would equip the Ritz in Memphis, the Varsity, Magnolia and Albany drive-in at New Albany, Miss., with CinemaScope projection and would outfit them fully for 3-D projection. . . . R. L. Bostick, National Theatre Supply Co., made a business trip to Dallas. . . . Edward Sapinsley, Malco official, was in Louisville, Ky., on business. . . . Ed Williamson, Warner Bros. district manager, was a visitor to the company's Memphis exchange. . . . R. B. Lowrey, owner, will open his Starlite drive-in, Jonesboro, Ark., for the season May 17. . . . Mrs. W. T. Ellis, owner, has closed Wesco theatre, Cleveland, Miss., for an indefinite period. . . . Russell Wilson, owner, was to open his new Lyon County drive-in at Kuttawa Springs, Ky., this week.

MIAMI

Eddie James Sparks, former owner of the E. J. Sparks Theatres, which became Florida State Theatres, died at 75, in Asheville, N. C. recently. . . . With the closing for the season of the Colony Art, manager Harry Gabriel is taking a well earned vacation in California and on his return will take over as relief manager for Florida State Theatres, south east division. . . . Rose Capozzi, cashier at the Miami was on the ailing list with a virus pneumonia, but is convalescing now. . . . The Wometco Showmanship contest is getting on the spirited side, with rival contenders beginning to look daggers at one another. Present standings have Carib, Miracle and Ritz as top three in the 'benefits' section, and the Lincoln, Cameo and Surf leading in 'quota'.

MILWAUKEE

The Orto Theatres here, the Oriental and Tower, featured the "House of Wax" last week without installing new screens, unavailable now. They painted their regular screens and are said to have made out well. . . . Many Wisconsin exhibitors reported being much impressed with the CinemaScope show in Chicago. . . . The rights of drive-in theatre customers were argued recently in the state legislature. A proposed bill would keep new drive-ins at least a quarter of a mile from state trunk highways. Romell (Rep., Adams), author of the bill, modified it to provide that theatres could pay for traffic lights on adjoining highways or accept traffic controls ordered by the local municipality.

MINNEAPOLIS

Cleveland Wrecking Co. of this city has been awarded a contract to wreck the historic American hotel and theatre building in St. Louis. . . . "Martin Luther," filmed by Louis de Rochemont productions, is having its world premiere showing in Minneapolis. . . . The office force of the RKO exchange in Sioux Falls, S. D., gave a party in honor of Sherm Fitch, branch manager, upon the closing of the exchange. Fitch will be transferred to the Minneapolis RKO exchange as salesman, but will continue to headquarter in Sioux Falls. . . . L. E. (Nicky) Goldhammer, Monogram Eastern sales manager, was in. . . . A heavy snow storm delayed the opening of Backes brothers' new drive-in at Harvey, N. D. . . . Lyle Carrisch expects to open his new ozoner at Hibbing, Minn., May 13, and Jim Rangaard hopes to open his new outdoor stand at Morris, Minn., May 15. . . . W. H. Workman, MGM branch manager, is back at his desk after being hospitalized. . . . Burtis Bishop, Jr., MGM midwest sales manager, was in.

NEW ORLEANS

Nile, Inc., a recently formed corporation of prominent New Orleans' business people, has leased a 16-acre tract in Metarie, La., Jefferson Parish, adjacent to New Orleans, for construction of a twin-screen drive-in. . . . Mrs. Betty F. Cooley advised that she will continue to manage the New, Brooklyn, Miss., as well as book for its new owner Wyatt Gillis. . . . Heavy rains throughout the state on April 28-29 left many highways inundated which impeded the delivery and pick-up of films. . . . Bounds & Houck purchased all the equipment of the State, Texarkana, Texas, from Mrs. Ruth Ketchum, who had slated permanent closing on April 30. . . . John Kenlo and H. V. Corley have perfected a new 3-D screen for drive-in theatres which they have trade named "Ultra Brite Screen." Southland Tent & Awning Co., Alexandria, La., is merchandising it. . . . Milton Cohen, U.A.'s eastern and southern division manager, stopped a day enroute to San Francisco for company's meet. George Pabst, southern district manager, joined him.

OKLAHOMA CITY

"House of Wax" is now showing at the Warner theatre. . . . "Pony Express" moves to the Tower theatre for its second week. . . . The Frontier theatre has a new "3-Way Screen." . . . Children 12 years or younger can exchange cash register slips of $1 or more from Humpty Dumpty stores for free admission ticket at the Redskin or Knob Hill theatres for Saturday's show. . . . Claude Leachman, Stillwater, Okla., theatre operator, will retire as manager of a chain of five theatres at Stillwater, June 1. He says he plans to devote more time to personal interests and other aspects of his theatre business. He said he had entered into a contract with the Video Independent Theatre Company, with which he is associated, to furnish a resident manager.

OMAHA

The Allied Independent Theatre Owners of Iowa and Nebraska will feature 3-D at the annual convention at the Fort Des

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Moines, Ia., Hotel May 12-13, including a special showing of "Fort Ti." . . . Mrs. James Schlatter, wife of the Town theatre manager, is recuperating from an operation at St. Joseph's hospital. . . . Art Katzen, Chicago, has replaced Al Golin as MGM publicist for the Omaha-Des Moines area. Katzen will move his headquarters from Des Moines to Omaha and Ivan Fuldauer, district publicist, will be in Des Moines. Golin has been transferred to Pittsburgh. . . . Earl Wilson has opened his new theatre at Marcus, Ia., replacing the one which was burned out. . . . Bill Haarmann, Paramount office manager, underwent an arm operation at St. Catherine's hospital. . . . The State theatre at Hastings, Neb., was severely damaged by fire but manager Vic Downey hopes to reopen at the same site.

PHILADELPHIA

Clarifying the recently enacted mercantile tax as it affects theatres: subject to the tax of three mills on every dollar are the entire boxoffice receipts including concession receipts, less admission taxes. . . . William C. Hunt, head of the Hunt Theatres in Wildwood, N. J., was nominated for vice-president of the New Jersey Resort Association. . . . 19th Street theatre, Allentown, Pa., closed for many months, has been sold for $90,000 to Albert A. Moffa, operator of the Sauconia, Hellertown, Pa., who will reopen it soon. . . . John Hopkin, manager of the Riant, Conshohocken, Pa., declared, after paying $5,000 in amusement taxes for the past year, that the house may be forced to close unless tax relief is provided. . . . Transit, Allentown, Pa., leased by Fred Krash for conversion into a music store and studio. . . . License fee for projectionists would be increased from $5 to $7.50 under the provisions of a State Senate bill introduced in Pennsylvania Legislature. . . . Howard T. Atkinson, former manager of Warners' Towne, Wilmington, Del., was appointed chief deputy in the office of the Register of Orphans Court in that city.

PITTSBURGH

Realizing that three-dimensional films may be the answer to television, zone manager Moe Silver, Ben Steerman, publicity-director Henry Burger and chief booker Saal Bragin of the Stanley Warner organization, went to Philadelphia to see the 20th-Fox CinemaScope demonstration at the Mastbaum. . . . Joe Ferris, steward of Variety Club Tent No. 1 received as a birthday gift from the membership an all-expense-paid trip to the Variety Club convention at Mexico City. . . . Dave Kimmelman, branch manager for Paramount, screened "Stalag 17" for the members of the company presenting the stage version at the Nixon theatre. . . . Lou Fordan, manager of the suburban McKeesport Memorial theatre, is recuperating from a heart attack. . . . The Variety Club has an all-night telethon scheduled at the Nixon theatre June 5.

PORTLAND

"House of Wax" came to town this week as the 7th advanced price picture in as many weeks. . . . Walter Hoffman, Paramount field man, due in this week to work with J. J. Parker brass. . . . The 20th Century-News theatre inked to have 3-D equipment installed for shorts and fight pictures. . . . Lou Metzlaar, Evergreen booker, back at his desk after a few days' vacation. . . . John Hamrick's city manager, Marvin Fox, is emphasizing "regular prices" at his houses due to the surge of hiked price films here. . . . Orpheum manager Kenny Hughes did terrific business with "Call Me Madam."

PROVIDENCE

The Carlton theatre, long a landmark in this city, has closed indefinitely because of "the inability to obtain a sufficient supply of satisfactory picture product. . . ." . . . The statement by Amusement Enterprises, Inc., operators of the Carlton, made no mention of when or if the theatre would reopen, but it was learned definitely that the theatre would not be operated during the summer. . . . For the past year the Carlton has specialized largely in foreign films and those usually played in "art" houses. . . . Robert Rucco, an usher at the RKO Albee, played an unscheduled "hero's role" when an unidentified assailant recently stabbed a patron in the theatre. Rucco gave chase but lost the assailant in the crowds. . . . The Avon Cinema premiered "Justice Is Done."

SAN FRANCISCO

Rotus Harvey, who resigned in July, 1952, as president of the Western Theatre Owners, was reelected to the office, at the WTO meeting here April 22-23. The organization had been without a president since Harvey's resignation. . . . Graham Kislingbury, district manager, North Coast Theatres, is the father of his first son, Graham David, born April 27. He has one daughter. . . . Homer Gray and Guy Meek are running 3-D shorts satisfactorily, at their Ranch Drive-in, San Pablo, despite talk it could not be done. . . . Boyd Sparrow, manager, Loew's Warfield, entered Notre Dame Hospital. Lester Pollack of Rochester, N. Y., is here to relieve him. . . . James Simms, former night manager, Stage Door, has been named vacation relief manager for Ackerman-Rosener houses. . . . San Francisco Bay Area now has 586,160 TV sets—which makes it exactly 10th out of the 10 largest cities in the country as far as sets per family goes. . . . Fox West Coast Theatres closed the 1000-seat Baywood, San Mateo, April 28.

ST. LOUIS

After extensive advertising build-up "House of Wax" led first run box office here last week. . . . Bill Emas, former usher for St. Louis Amusement Company, has resigned as booker for Allied Artists. Bill will start with Realart Pictures of St. Louis as salesman for southern Illinois. . . . Charles (Chick) Scheufler, has left the booker staff of 20th-Fox to take over as office manager for Warner Bros. Bill Humphreys, former WB office manager, has been transferred to Jacksonville, Fla., branch. . . . Tom Edwards, of Farmington, Mo., was master of ceremonies at Jefferson City Chamber of Commerce legislative dinner recently. . . . Pfc. George J. Caporal, son of Mr. and Mrs. John Caporal, part owners of Wellston theatre, was among Korean War veterans returned to the U. S. April 20. . . . Shirley Ann Bovim, 18-year-old daughter of Russ and Mrs. Bovim (manager of Loew's State theatre) departed for basic WAVE training in Maryland.

TORONTO

The Calgary branch of RKO is leading the Canadian section of the company's "25th Anniversary Drive." . . . A Sunday midnight show at the Capitol theatre, Winnipeg, benefited the benevolent fund of the Canadian Picture Pioneers. . . . Third annual Brotherhood Award of the Beth Sholom Synagogue, Toronto, was awarded to John J. Fitzgibbons, president of Famous Players Canadian Corp. Numerous industryites attended the dinner. . . . The Essex, Kent and Lambton Theatres Association staged a benefit show in Windsor and collected $1,011 for the Overseas Flood Relief Fund. . . . Industryites honored by the Canadian Cancer Society were Jim Nairn and Morris Stein. Each were presented with a citation. . . . A large gathering of technicians and independent theatre owners heard Larry Davee, of the Century Projection Corporation, New York, speak under the

VANCOUVER

Paul MacEwan, manager of the Famous Player Kitsilano, is no longer with the circuit. No replacement has been made to date. . . . Eric Green, Orpheum theatre engineer, is father of a baby girl. It is the sixth child for the Greens. . . . Bill Faulkes, manager of General Films, has resigned to enter other business. . . . Jim Montgomery, office manager of General Films, is transferred to the Toronto head office. . . . Ken Atkey, of the publicity department of Odeon circuit, is the father of a baby daughter. . . . Nellie Gath, of Famous Players district office, is a new member of the company's 25-year Club, making four members at the B. C. district office. . . . Wally Woolridge, of the Strand, and his wife Bessie, secretary of the Colonial theatre, have left for England to attend the coronation. . . . On sick list are Charles Richard, of the Rex, and Jack Donnelly, of the Dominion. . . . Trans-West Theatres will build a third outdoor theatre at Prince George in northern British Columbia.

WASHINGTON

Morton Gerber, president of District Theatres, was married May 2 to Rosalie Aaronson of Baltimore, Md. . . . The Variety Club of Washington expended $48,797.58 for charity in the period from March 31, 1952 to April 1, 1953. The pledge for 1953-54 period is $50,000. . . . K-B's MacArthur theatre has made arrangements with the J. Arthur Rank organization for showing of the coronation films. . . . Robert Pruett, 76, retired steward of the Variety Club, died on April 25, at his home in Green Meadows, Md. . . . The Playhouse theatre, an "art" house, celebrated its fifth birthday, at a champagne breakfast. . . . Local theatre men journeyed to Philadelphia this past week to see an exhibition of CinemaScope. . . . Herbert Bennin, branch manager of MGM, has transferred his membership from the Variety Club of St. Louis, Tent No. 4, where he was assistant chief barker, to the Variety Club of Washington, Tent No. 11. . . . New cashier at Allied Artists is Larry Friess.

Court Backs Ohio Censor In 'M' Case

COLUMBUS: The Ohio State Supreme Court last week, in a five-to-two decision, upheld the constitutionality of the Ohio Censor law in refusing a request by Superior Films for an order vacating the censor board's rejection of "M." Superior contended the censor law is unconstitutional because its vague wording constituted a violation of the freedom of speech.

The court held that the law is not a violation of rights and the act does not constitute an unconstitutional delegation of legislative power.

The court said "the lofty purposes which the plaintiff claims for 'M' would appeal only to a limited number of viewers, whereas even the producers admit the film's portrayal of evil is so bad as to need radical correction."

The court ordered the board to reexamine and pass upon "Native Son," which Classic Pictures distributes. It had been rejected three times by the board on the grounds it made a harmful portrayal of racial frictions. Classic's counsel told the court changes had been made in the film since the last rejection.

Tax Is "Confiscatory" Congressman Warns

WASHINGTON: Rep. Albert Rains (D., Ala.) told the House Tuesday that the 20 per cent federal admission tax "is amounting to almost total confiscation for thousands of small businesses in this country." Rep. Rains put in the *Congressional Record* a letter from an Alabama exhibitor outlining his current plight and stressing the need for speedy passage of the Mason Bill to exempt motion picture theatres from the admission tax. "If the Congress delays much longer action on this matter," Mr. Rains warned, "hundreds of small businesses in this country will be closed, many small towns will be without moving-picture theatre entertainment, and a great injustice will be done to thousands of people."

RCA Hits Record with First Quarter Volume

Brig. General David Sarnoff told Radio Corporation of America stockholders meeting Tuesday in New York that business during the first quarter of 1953 resulted in the largest volume for any first quarter period in the history of the corporation. Sales of the company's products and services amounted to $208,007,533 for this period. After providing $11,163,000 for Federal taxes, net earnings for the initial three months of the year were $9,293,141, an increase of 31 per cent over a similar period last year. Earnings per common share were 61 cents, compared to 45 cents last year.

Congressman Says Films Are "Best Ambassador"

WASHINGTON: Rep. Holt (R., Cal.) told the House that "Hollywood is America's best roving ambassador."

Inserting in the *Congressional Record* a series of articles from the Los Angeles *Herald and Express,* outlining the role American films are playing overseas in building friendship for the U. S. and winning converts to democracy, Rep. Holt said he wanted to "call to the attention of my colleagues and the American public the fine job that the film industry is doing in selling America, and the freedom that our way of life stands for, to the rest of the world.

"I am sure all of us realize," he declared, "the wonderful job our movies are doing in assuring the world that what we Americans want is everlasting peace."

Vatican Sets Film Group

ROME: The establishment of a permanent organization to serve the Pontifical Commission for Motion Pictures was advanced at a three-day meeting at Vatican City this week presided over by Bishop Martin J. O'Connor, rector of the North American College in Rome and president of the Pontifical Commission.

The international group will act as advisors to the Commission. They were named by the hierarchies of their respective countries and appointed by the Holy See.

The United States was represented at the sessions by Msgr. Patrick J. Masterson, director of the National Legion of Decency. He came here from Malta where he attended a meeting of the International Catholic Film Office on "Motion Pictures and Missions."

Under its constitution, Bishop O'Connor explained, the Commission is to be "an organ of study, of service to the Sacred Congregations and to the Episcopate, and for the coordination of the activities of national Catholic film centers."

Delegates to the meeting at Malta, according to Msgr. Masterson, decided to devote efforts to influencing and inspiring proper attitudes and standards of film production in their home countries. They also recommended, he said, that their respective hierarchies establish a national film center in each mission land.

New Preview Theatre Opened by Jeffee

The opening of a new projection room and preview theatre at 619 West 54th Street, New York, has been announced by Saul Jeffee, president of Movielab Theatre Service, Inc. The theatre is available for use by both major and independent producers and distributors. It is air-conditioned, seats 47 people, and has facilities for both 3-D and conventional projection. Among its special advanced features are three channel interlock projection.

SEC Lists Warner Buy Of Common

WASHINGTON: Jack L. Warner bought 29,925 shares of Warner Brothers Pictures common stock in his own name in March and another 2,000 shares for a trust account, according to reports to the Securities and Exchange Commission.

The purchases boosted his holdings to 226,099 shares in his own name and 12,750 shares in the trust account. Albert Warner sold 5,000 shares in the same month, dropping his total to 159,675 shares in his own name and 13,300 shares in trust accounts.

Other transactions on the March report of the SEC listing of trading in film company stocks by officers and directors were these:

Robert Lehman bought 10,000 shares of 20th Century-Fox common, for a total of 20,000 shares. Sol A. Schwartz bought 1,500 shares of RKO Theatres Corp. common, for a total of 2,500 shares. Charles P. Skouras bought 8,100 shares of National Theatres, Inc., common, boosting his holding to 27,510 shares. Elmer C. Rhoden through holding companies bought 1,500 shares of National Theatres, giving himself 16,800 shares in his own name and 3,525 shares in holding companies. Earle G. Hines bought 1,000 shares in the same firm, his total holding.

At Columbia Pictures, Abraham Montague bought 250 shares of common for a total of 6,134 shares and Abraham Schneider bought the same amount for a total of 7,683 shares.

Jacob Starr bought 6,000 shares of Trans Lux Corp. common in February, it was reported, for a total holding of 21,400 shares. Harry Brandt boosted his personal holdings in the firm to 113,015 shares through the purchase of 1,800 shares in March, while Harday, Inc., which he controls, sold 1,400 shares and had at the end of March only 200 shares. Mrs. Brandt was listed as owning 17,700 shares.

Butterfield Turned Down For Michigan TV Unit

WASHINGTON: Federal Communications Commission Hearing Examiner Benito Gaguine last week turned down the application of W. S. Butterfield Theatres, Inc., for a television station to be located in Flint, Mich.

He recommended that the Commission give the channel to Trebit Corp. on the ground that its proposed site would serve the city better and because the public service programs it outlined were better than those proposed by Butterfield or by a third applicant, WJR, Inc. The examiner indicated that he had not ruled against Butterfield because it owned theatres, saying that as of now he could see no conflict between owning theatres and TV interests.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

HANGMAN'S KNOT: Randolph Scott—An excellent Scott western.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LADIES OF THE CHORUS: Adele Jergens, Marilyn Monroe—Excellent little "B" picture. Don't fail to play this one again. Eddie Garr good in this. Why don't we see more of him? Played Sunday, April 18. —S. T. Jackson, Jackson Theatre, Flomaton, Ala.

MEMBER OF THE WEDDING: Julie Harris—We had the first play date in the state, and was I sorry. A picture for the long hairs. The acting of Julie Harris, Ethel Waters and Brandon De Wilde was great. As for the plot, not enough to make it interesting. Very slow and definitely not for small towns. Played Sunday, Monday, April 5, 6.—James C. Balkcom, Gray Theatre, Gray, Ga.

Paramount

GREATEST SHOW ON EARTH: All-Star cast—A wonderful movie that will compete with television any night. This brings out the young and old alike. Nothing to equal this superb movie since "Gone with the Wind." Let's have more of this calibre. Played Saturday to Wednesday, March 28 to April 1.—James C. Balkcom, Gray Theatre, Gray City, Ga.

GREATEST SHOW ON EARTH: All-Star cast—Paramount should be highly congratulated for this outstanding feature. Never have I heard so many favorable comments on a picture. Truly for all ages. —W. N. McIntosh, Pembina Theatre, Manitou, Manitoba, Canada.

JUST FOR YOU: Bing Crosby—This was one of Crosby's best pictures in some time, but my patrons just won't come to see him. A good small town movie if you can get them. Played Tuesday, Wednesday, March 10, 11.—James C. Balkcom, Gray Theatre, Gray, Ga.

SOMEBODY LOVES ME: Betty Hutton—The title killed it before I opened my doors. Certainly was three lost days for me. Continuous music, beautiful Technicolor, great acting by Hutton still didn't mean a thing. Played Monday, Tuesday, Wednesday, March 2, 3, 4.—James C. Balkcom, Gray Theatre, Gray, Ga.

STOOGE, THE: Martin & Lewis—This picture did not draw as well as their previous movies. I thought it their best but because there was some sentiment attached with the plot, it didn't go over as well as their others. Played Sunday, Monday, March 22, 23. —James C. Balkcom, Gray Theatre, Gray, Ga.

TROPIC ZONE: Ronald Reagan, Rhonda Fleming —My folks enjoyed this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TROPIC ZONE: Ronald Reagan, Rhonda Fleming—Entertaining enough feature of banana plantations in the tropics. Some romance, intrigue, and skullduggery, plus Technicolor, add up to a pleasing enough feature for most situations. Business good. Played Wednesday, Thursday, April 8, 9.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

RKO Radio

FACE TO FACE: James Mason, Robert Preston —This double bill from RKO is the worst thing I ever showed on my screen. Played Tuesday, Wednesday, March 24, 25.—James C. Balkcom, Gray Theatre, Gray, Ga.

SUDDEN FEAR: Joan Crawford—I certainly think Joan Crawford should have won the "Oscar" because her performance in this thriller certainly surpassed Shirley Booth's in "Come Back, Little Sheba."—James C. Balkcom, Gray Theatre, Gray, Ga.

Republic

GOBS AND GALS: Cathy Downs—A nice comedy that drew well. Excellent for a double bill. Played Thursday, March 5.—James C. Balkcom, Gray Theatre, Gray, Ga.

HOODLUM EMPIRE: Brian Donlevy, Claire Trevor—This is very good if you can get them in to see it. We had an average mid-week and they all enjoyed it. Played Wednesday, Thursday, April 15-16.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

QUIET MAN, THE: John Wayne, Maureen O'Hara —This is good but not as good as Republic would have you believe. We did some extra work on this and had an average return. Played Sunday, Monday, April 12, 13.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

Twentieth Century-Fox

PONY SOLDIER: Tyrone Power—Used on a double bill. Good action to keep the weekend happy.—James C. Balkcom, Gray Theatre, Gray, Ga.

PRESIDENT'S LADY, THE: Charlton Heston, Susan Hayward—Both perfect in their roles.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

PRESIDENT'S LADY, THE: Susan Hayward—One of the better pictures that will add prestige to your house. Susan Hayward was never better. Charlton Heston is a born star. Recommend especially for high school age and up. Played Tuesday, Wednesday, Thursday, April 7, 8, 9.—James C. Balkcom, Gray Theatre, Ga.

SILVER WHIP: Rory Calhoun, Dale Robertson—Good outdoor melee. Played Sunday, Monday, April 13, 14.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

SNOWS OF KILIMANJARO: Gregory Peck, Susan Hayward—Technicolor. Highly over-rated. Average gross. Played Tuesday, Wednesday, Thursday, April 7, 8, 9.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

SOMETHING FOR THE BIRDS: Patricia Neal, Victor Mature—It might have been something for the birds but I didn't find anything at the box office. A complete flop. Played Tuesday, March 10.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

Universal

AGAINST ALL FLAGS: Errol Flynn—Pirate pictures seem to be a dime a dozen for the past six months. This was poorly done and Flynn gave a bad performance. Played Sunday, Monday, March 8, 9.—James C. Balkcom, Gray Theatre, Gray, Ga.

BATTLE AT APACHE PASS, THE: John Lund, Beverly Tyler—This one drew better than usual. They still like their glorified westerns. Everything was in our favor this weekend. Weather cold, not too bad to get out, but just too bad for our friends and competitors, the drive-ins. No school activities going on, no nothin'. Should be good for any situation. Played Sunday, Monday, April 19, 20.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

BLACK CASTLE, THE: Stephen McNally, Richard Greene—My folks seemed to enjoy this. Good cast in this one.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

FRANCIS GOES TO WEST POINT: Donald O'Connor, Francis—This drew fairly well. Was well liked. No complaints and no walk-outs. Two years ago I would have said it didn't draw and was a flop at the box office, but now, the way things are, I consider it a good draw and would recommend it for any situation. In fact, if this won't draw, what will? Played Sunday, Monday, April 12, 13.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

JUST ACROSS THE STREET: John Lund, Ann Sheridan—This one drew. Was well liked. Ann Sheridan was rather ridiculous in the role of a young girl. However, she got by with it and did a fine job. These amusing little comedies always seem to please everybody. Played Wednesday, April 22.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

WILLIE AND JOE BACK AT THE FRONT: Tom Ewell, Harvey Lembeck—How can two guys be so dumb? Anyway, our patrons liked it and we had a good run. Played Friday, Saturday, April 17, 18.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

Warner Bros.

JAZZ SINGER, THE: Peggy Lee, Danny Thomas—Fairly good Technicolor feature but slow on the draw. Played Wednesday, Thursday, April 1, 2.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

MIRACLE OF FATIMA, THE: Gilbert Roland—This is indeed a wonderful picture and should be shown everywhere. Its being true adds so much to its value. I wish I could say it drew, but it didn't. However, it was Easter, and a nice one. All the people were out in their cars. The drive-ins had opened and our closest competitor was playing an exceptionally good picture. But I think the real reason it didn't draw is due to the trailer. It was terrible! In fact, it almost kept me away. Why they do this I'll never understand. Anyhow, I do think Hollywood should make more religious pictures. Played Sunday, Monday, April 5, 6.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MIRACLE OF FATIMA: Gilbert Roland, Susan Whitney—Another good Warner Brothers Picture that everyone enjoyed. This wonderful movie nearly broke our records. The acting, the story, and WarnerColor were all superb. Contacted Catholic Priests and school to help back it. Every theatre should play this one. Neighborhood first run. Played Sunday to Wednesday, January 25 to 28.—Jesse R. Hebert, Lincoln Theatre, Baton Rouge, La.

MIRACLE OF FATIMA: Gilbert Roland, Angela Clark—This should be a must in any Catholic town. Ours is 99% non-Catholic. We sent letters to seven parish priests in nearby towns and consequently we had a very nice run. Weather good. Played Sunday, Monday, April 5, 6.—Dave Seng, Karlstad Theatre, Karlsted, Minn.

SPRINGFIELD RIFLE: Gary Cooper, Phyllis Thaxter—Small town and rural patronage. Did not make expenses and I was expecting good returns. This goes to prove that your patrons know more about the pictures than you do. Title good. Star value. No box office. Played Sunday, Monday, March 1, 2.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

People in The News

Benedict Cottone has resigned as general counsel for the Federal Communications Commission, to enter private practice. Mr. Cottone served as general counsel during the recent color television, theatre television, and American Broadcasting-United Paramount merger proceedings.

David Pincus of Caravel Films has been elected president of the Film Producers Association of New York. He succeeds Peter Mooney of Audio Productions.

Leo Greenfield, Universal-International branch manager, will be given a bachelor dinner by the Albany Variety Club at the Shaker Ridge Country Club on May 18.

Harlan Holmden has been appointed assistant international president of the International Alliance of Theatrical Stage Employees to fill the vacancy caused by the death of Thomas J. Shea.

Claude Leachman, of Stillwater, Okla., will retire as manager of a group of five local theatres on June 1.

Leo Young has been appointed managing director of the Metropolitan theatre in Providence. The theatre is a part of the Ralph E. Snider Enterprises circuit.

Theodore R. Kupperman, general attorney for Cinerama Productions Corp., will lecture on "Radio and Television Law" May 11 at the Yale Law School.

Ray Heindorf, Warner Brothers musical director, will be honored by his home town May 10 when Mechanicville, N. Y., observes "Ray Heindorf Day." He will also be honored by the American Federation of Musicians.

Samuel Goldwyn, currently on a four-month tour of Europe, presented the Variety Club in London a check for £1,000 for the Heart Fund. He also gave the fund a check for 10 guineas which he received from the B.B.C. for what the broadcasting company called "a first-rate" television appearance.

Gerald Luedtke has been appointed general manager of John P. Adler's seven theatres in Marshfield, Merrill and Waupaca, Wisc. For the past 11 years, Mr. Luedtke has been manager of the Warner Milwaukee theatre in Milwaukee.

F. Hugh Herbert, screenwriter, Tuesday addressed the New York school teachers participating in an in-service course on motion pictures.

Will Import British Films

Promising a flow of British "experimental" product, Leslie Baker, managing director of Associated British Film Distributors, told the trade press Tuesday in New York he had arranged for their distribution by Arthur Mayer and Edward Kingsley, and disclosed their titles and content.

The three men during the interview stressed that in their experience and estimation art house clientele is now asking for British rather than Continental product. They also feel that a quiet advertising approach is preferred to the drum beating for some foreign product which several times has put some notable pictures into larger houses with the wrong audiences.

The pictures from Associated British are from Group 3, Ltd., a British Government sponsored unit to encourage young producers. The group has the help of Sir Michael Balcon, of Ealing Studios; James Lawrie of the Film Finance Corporation; John Baxter, noted director, and John Grierson, documentary producer.

The pictures completed are "The Oracle," a comedy fantasy; "Highland Fling," a satirical novel, and "Time Gentlemen, Please," a topical satire. Editing are "Kigezi Story," an Africal location story, and "Where the Heart Is," a divorce drama. Shooting and in preparation are "The Angel Pawned Her Harp," "Moppy," "International Bust-Up" and "Old Mickmack." Mr. Mayer and Mr. Kingsley have already released "Brandy for the Parson" and "The Brave Don't Cry."

DeMille Receives Industry Council Support on Films

The Motion Picture Industry Council has reaffirmed fullest cooperation for Cecil B. DeMille's task in aiding the State Department make pictures to tell the truth about this country. Mr. DeMille has reported to the Council after returning from Washington where he consulted with Dr. Robert L. Johnson, administrator of the State Department's international information administration. Mr. DeMille is chief film consultant. He told the Council: "the quality of the films shown all over the world in the State Department's 'truth' campaign must equal the importance of their mission."

Cinerama Holds Contest

Backed by the official approval of the New York City Board of Education, Cinerama has launched an essay contest for New York junior and senior high school students on the topic, "The New Dimension in Films."

Industry TV Show Backed By MPAA

The board of directors of the Motion Picture Association of America at its first quarterly meeting last Friday unanimously reelected all incumbent officers and authorized MPAA to proceed in working out arrangements with the American Broadcasting Company for an industry television show.

Those reelected are Eric Johnston, president; Joseph I. Breen and Ralph D. Hetzel, Jr., vice-presidents; Sidney Schreiber, secretary; Fred W. DuVall, treasurer; William H. Roberts, assistant secretary; Stanley R. Weber, assistant treasurer, and James S. Howie, assistant secretary-treasurer.

All the present directors were elected. These now include James R. Grainger, president of RKO Radio Pictures, and Milton R. Rackmil, president of Universal Pictures.

Mr. Johnston, at the board meeting, appointed a special committee to survey the possibilities for standardization in new technical advances. Serving on the committee under the chairmanship of Abe Schneider of Columbia are: Edward Morey, Allied Artists; Joseph R. Vogel, Loew's; Paul Raibourn, Paramount; Edward L. Walton, RKO; Theodore R. Black, Republic; Al Lichtman, 20th Century-Fox; John J. O'Connor, Universal; Wolfe Cohen, Warner Bros., and Herman Robbins, National Screen.

The board also approved the extension of the Canadian Cooperation Project for an additional year.

Report Formation of New Distributing Company

CHICAGO: Formation of a new distributing firm, Beacon Pictures, was reported here this week. It is understood that the organization meeting was held in the offices of Max Roth of Henry Elman Enterprises and that 12 leading independent franchise holders from all over the country participated. It was further reported they subscribed $100,000 to finance their first film venture, "Kentucky Rifle," to be shot in 3-D and black and white, for August release.

Variety Club Convention Expects 1,500 Delegates

Luis Montes, general chairman of the annual convention of the International Variety Club to be held in Mexico City, May 18-21, has announced that more than 1,500 delegates from the United States and other nations are expected to attend the meeting. Mr. Montes briefed news service reporters on the aims and functions of the organization at a press dinner last week in Mexico City. Screen actress Dolores Del Rio will be hostess to the wives of the delegates.

MANAGERS' ROUND TABLE

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

An International Association of Motion Picture Showmen — Walter Brooks, Director

The Pre-Selling Value of "Showcase" Theatres

WALKING up Broadway the other evening, we noted the last showing of "Come Back, Little Sheba" at the Victoria theatre, where the picture had a highly successful run of twenty weeks, for an average gross of $12,500 a week. The admission price, at 9:30 p. m. was $1.80—about four times what the public will pay in the subsequent runs. The film is already in the neighborhood houses across the nation, and we think small situations should profit by the pre-selling benefit of the pre-release engagement. Folks may judge the comparative value they get on Main Street.

All the Broadway "showcase" theatres are doing well, at high prices. The Music Hall leads, with $150,000 for the first week of "Shane"—which had excellent advertising. The Music Hall always has the best stage show in town, but it is noticeable that the stage show *never holds the picture over*. In other words, when the picture runs out, the stage show changes. The Paramount stands next, with $100,000 for the third week of "House of Wax"—and for once, in this theatre, it was the picture and not the stage show that provided the draw. Eddie Fisher takes credit in music trades advertising, but nevertheless, this was one time that the stage attraction didn't dominate.

Third in line was the Roxy, with $70,000 for the sixth and final week of "Call Me Madam." We noted, this Spring, long lines all the way around the block at the Roxy, for the first time in our memory, and that was during the run of "Peter Pan"—clearly established because of the number of children and their parents in line before noon, every day. They obviously didn't come for the stage show.

The Capitol is celebrating the end of the third month in the run of "Moulin Rouge"—which will go thirteen weeks or more, to break the record of "Gone With the Wind" in the same theatre. This is without a stage show, which isn't needed to bolster up the attraction value. "Hans Christian Andersen" is in its 22nd week at the Criterion, for the longest run on Broadway. "Salome" continues to big grosses at the Rivoli, now in its sixth week. And, of course, Cinerama, which isn't picture business, in its 31st week at the Broadway.

The so-called "little art theatres" set the pace for the long runs, with "The Promoter" in its 27th week at the Fine Arts; and "The Importance of Being Earnest" with 18 weeks, at the Baronet. All these things serve to gain public esteem for motion pictures—in your vicinity.

BEYOND EXPECTATIONS

We've seen CinemaScope, at the press previews in New York, and it overcomes our slight misgivings, in advance of the screenings. We worried over *focus*, in the belief that definition could not survive the process of distortion and expansion via the "Anamorphoscope" idea. Not so; the picture is as sharp as any on Broadway, and you can dismiss the thought.

We worried about *illumination*, on the grounds that you can crowd only so much light through a small aperture—and then spread it out over two and one-half times the screen surface No need to worry; the picture is not only bright, but it is more evenly lighted and with more pleasing effect, to our eyes.

We worried about *color*, knowing the Technicolor processes, and how were they to get color into the hills-and-valleys of photography—then put it through condensation and expansion, somewhat like compressing and opening an accordion? No difficulty; in the completed scenes from "The Robe" the color is as fine as any that we've ever seen, anywhere.

We worried about the opportunity to include *close-ups* in the action. We are relieved; it is not only possible but it is easier than by standard methods. The results are better, and studio costs are lower. They say, they can shoot straight through a sequence, close-ups and all, in a matter of hours, where it formerly took days to make different camera set-ups.

Mrs. Jane S. McIlvaine, author of "It Happens Every Thursday," which is previewed this week before the Second Annual Country Editors' Conference at Renfro Valley, Kentucky, writes with sincerity and conviction of her own experiences in Hollywood, as a visitor and contract writer. She says, in the Downingtown, Pa., *Archive*, that "Hollywood was wonderful, and the people harder working and pleasanter than most." She thinks "Hollywood is not at all what you would expect from reading news stories and fan magazines" and that "the Universal lot was as businesslike-looking as the Dowingtown Paper Company. I didn't see any of the conditions that some news stories out of Hollywood might lead you to expect."

* * *

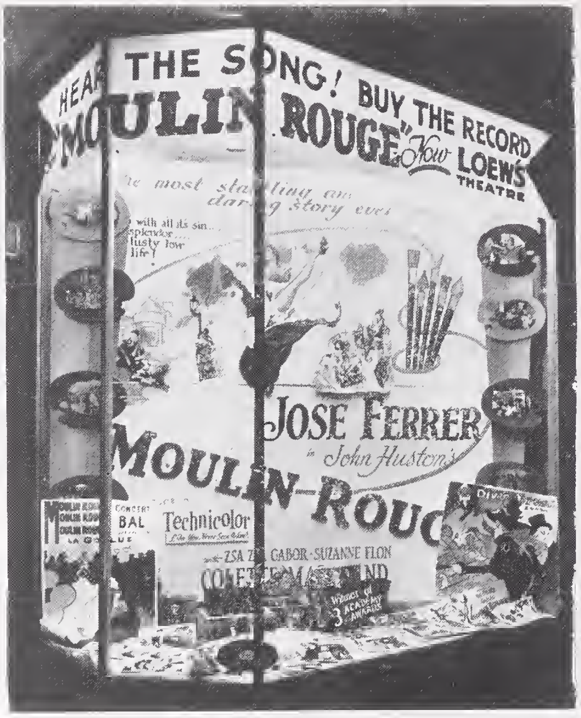
A friend of ours has said "Why do press agents who walk slowly and talk slowly seem to get the best accounts?" We know just what he means, for along Broadway, such men as Bill Fields, Karl Bernstein and others whom we've known over the years, do literally "walk slowly, talk slowly"—but they DO things. What they lack in boasting, they make up in action; what they don't sell you as "front" they get in results. We like the comparison—and let it be a lesson to all of you, wherever you are. The best press agents are men of few words.

* * *

Sid Blumenstock, advertising manager for Paramount, is beaming over the success of the current newspaper campaign for "Shane" at the Radio City Music Hall, prepared by Donahue and Coe advertising agency, with the merit of added dimensions. The style sells increased size on the screen, without saying so, by portraying *scope* in the advertising itself. We'll reproduce some samples, in the Round Table, to show you how to make an ad look as big as all outdoors, in somewhat less than that much newspaper space. —*Walter Brooks*

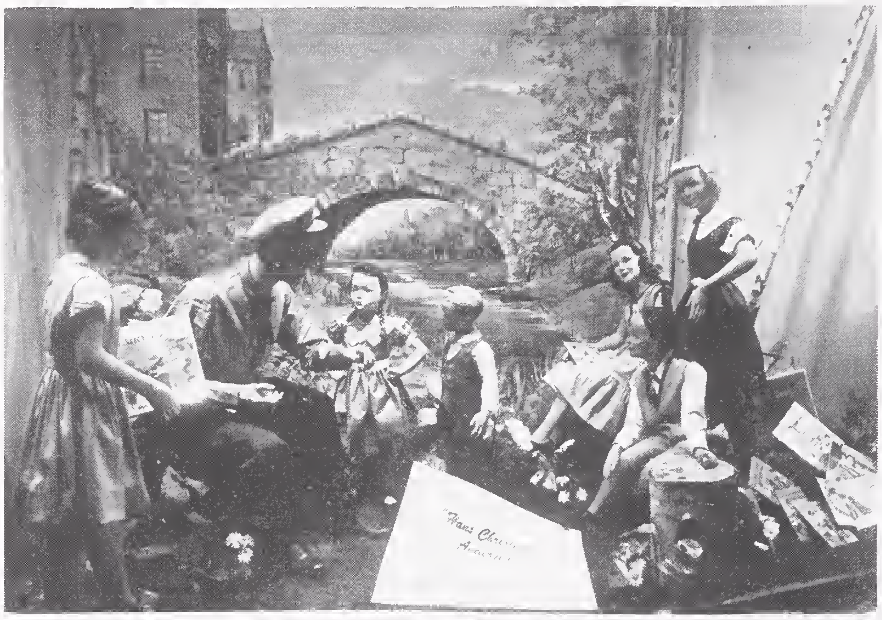
How's That Display In Your Window?

Is it one that might make a sale? (We don't often run pictures of window displays, but this page has special theme music.)

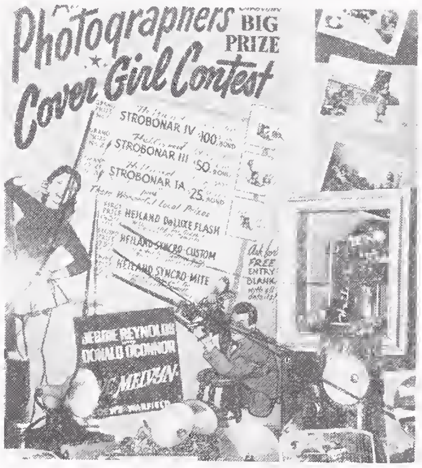

HEAR THE SONG! BUY THE RECORD
"MOULIN ROUGE" Now LOEW'S THEATRE
JOSE FERRER in John Huston's
MOULIN ROUGE
Technicolor
ZSA ZSA GABOR · SUZANNE FLON
COLETTE MARCHAND

Bill Trambukis, manager of Loew's theatre, Harrisburg, had some music-shop windows for "Moulin Rouge."

* * *


Hans Christian Andersen

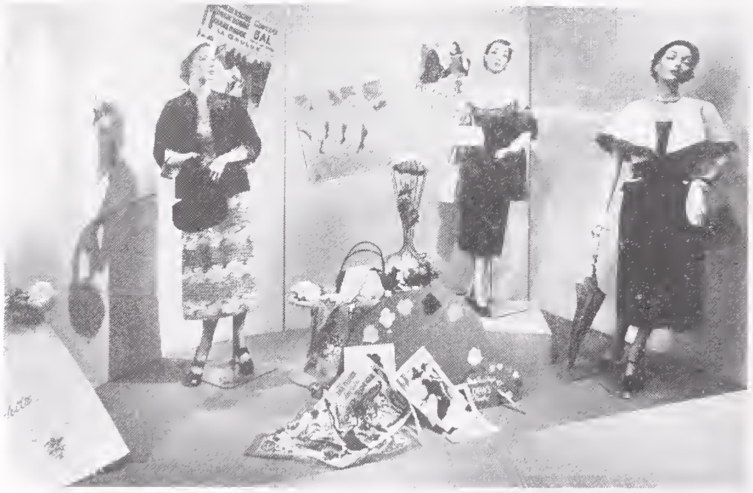
Tom Cleary, publicist for Consolidated Theatres in Montreal, wins our applause with this window for "Hans Christian Andersen"—playing at Loew's theatre.

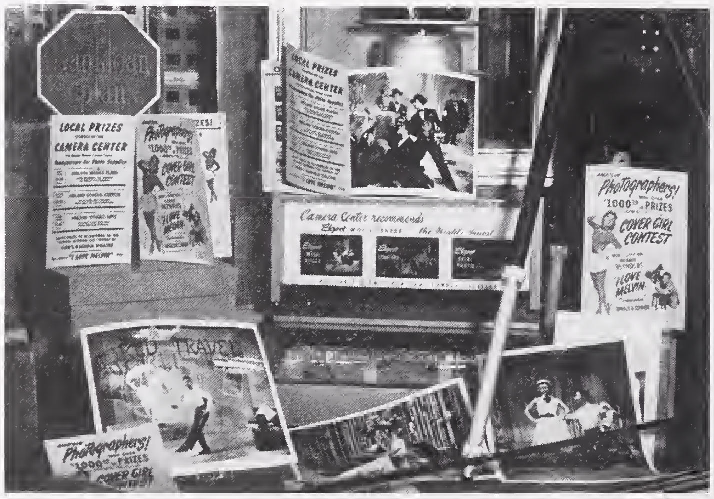

Photographers BIG PRIZE
Cover Girl Contest
STROBONAR IV
STROBONAR III
STROBONAR IA
HEILAND DeLUXE FLASH
HEILAND SYNCRO CUSTOM
HEILAND SYNCRO MITE
DEBBIE REYNOLDS
DONALD O'CONNOR
MELVIN

Boyd Sparrow's window tieup for "I Love Melvin"—using the popular cover-girl contest, at Loew's Warfield.

* * *

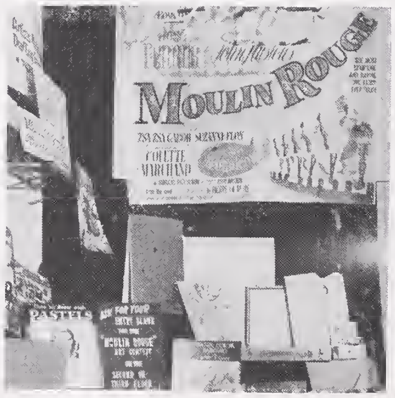
Another of Bill Trambukis' excellent windows for Loew's engagement of "Moulin Rouge" in Harrisburg.




LOCAL PRIZES
CAMERA CENTER
Photographers! 1000 PRIZES
COVER GIRL CONTEST
I LOVE MELVIN

And another of Boyd Sparrow's "I Love Melvin" contest windows for Loew's Warfield, San Francisco.

* * *


MOULIN ROUGE
ZSA ZSA GABOR SUZANNE FLON
COLETTE MARCHAND

Howard Rutherford, manager of Loew's theatre, Indianapolis, placed an interesting art-shop window for "Moulin Rouge."

CANADIAN SHOWMEN IN ACTION

Ivan Ackery, manager of the Orpheum, Vancouver, rings up a new one in a midnight cartoon show for adults, on the theory that the grown-ups like the cartoons just as much as the kiddies do, and they can't all attend the Saturday morning show.

▼

T. Murray Lynch, manager of the Capitol theatre, Moncton, N. B., sends photos of his banner displays for "Niagara" and "The Jazz Singer"—pictorial and type styles.

▼

Bill Burke, manager of the Capitol theatre, Brantford, had some fine window displays on "Plymouth Adventure" and a full-page newspaper ad, sponsored by the local Plymouth dealer, which gave a half-page ad mat to the theatre. Capitol showmanship!

▼

Odeon showmen are excited about the $2,500 prize contest, sponsored by the J. Arthur Rank Organization, for the best showmanship in handling "A Queen Is Crowned"—the only full-length, full-color picture of the Coronation.

▼

Bob Harvey, manager of the Capitol, North Bay, is the eagerest beaver of them all, with the mostest of the bestest in our mail from Canada. But how can we review every one of his excellent campaigns and do him justice, without changing the name of this publication? Bill Burke is right behind him, for honors.

▼

Bob put out some very nice cut-outs of Dorothy Lamour as road signs for "The Road to Bali" with the advertising slogan, "Watch out for curves ahead"—and they were promptly pilfered by Lamour enthusiasts who probably want them as pin-ups.

▼

Martin W. E. Cave, manager of the Dominion theatre, Victoria, B. C., sends tear sheets from the *Daily Times* and the *Daily Colonist* to show the public response to the theatre's 40th anniversary, with nice appreciation for the theatre manager.

▼

Gerry Saunderson, manager of the Odeon flag-ship theatre in Toronto, got some nice local publicity for "Taxi" by a tieup with Canadian General Electric, who were installing two-way radio in local taxicabs.

▼

Gerry also "discovered" a group of all-girl musicians who needed showmanship, changed the name of their act to "Rainbow Strings" and booked them across Canada, with oodles of publicity for Odeon, in 53 newspapers from coast to coast.

▼

Lew Young, manager of the Norgan theatre, Palmerston, Ont., and one of our best contributors, had a nice response from local publicity sources on "The Quiet Man" which pleased. His collections for the British Flood Fund totaled over $100, from a community of 1,600 population.

Among the "Bills" and among the "Capitols" we should rate high Bill Trudell, of the Capitol theatre, London, Ontario, and we have only ourselves to blame if we didn't say so sooner—that he rates high in this pile of Canadian showmanship on our desk. He got front page stories on Shirley Booth when she won her Oscar!

▼

Bill's "young mermaids" for "Million Dollar Mermaid" were an excellent added attraction, and the youngsters in their swim suits really put over that picture with a splash!

▼

Allan W. Perkins, our robust friend from the Roxy and Capitol theatres, Midland, Ont., has a campaign book in this quarter on his handling of "The Quiet Man"—which played his town for six full days, longest local run in history.

▼

Mel Jolley came through with his weekly full-page, co-op in the *Hamilton News* as promotion for the Century theatre—but we haven't heard often enough from Mel since he got back on the job, and we missed him at Niagara Falls.

▼

Herb Chappel, at the Palace, Guelph, made with the LOOK promotion for "I Love Melvin" and obtained a record tieup with the music stores, with three of his merchandising friends coming through with cooperative advertising.

Bob Nelson, manager of the Broadway theatre, Timmins, Ont., gets good effects with cut-out displays which he creates from poster materials, and he pastes a six-sheet on the lobby floor, a week in advance, protected by a coat of white shellac.

▼

U. S. "Dick" Allaire, manager of the Theatre Victoria, Victoriaville, Que., is also a song-writer, and he sends us sheet music of his "Revant de Toi" ("Dreaming of You"), a long fox-trot.

▼

Dan Krendel's "Ballyhoo" bulletin is packed with promotions, and he tells us he is all bent over with the business of getting it in type every week, what with deadlines, upcoming events, and outgoing prizes for showmanship.

▼

F. G. Tickell, city manager for the Monarch, Empress and Roxy theatres in Medicine Hat, Alberta, for Famous Players-Canadian, is an active member of the Round Table and always in there pitching for promotion in his far-away town.

▼

Dave Borland, manager of the Dominion theatre, on Granville St., Vancouver, doing special promotion in his subsequent-run theatre, where the circuit really earns its dividends! Dave does distinctive things, all of his own creation.

▼

Frank Lawson's campaign on "Stars and Stripes Forever" from the Odeon Danforth theatre, Toronto, is an entry in the Quigley Awards, and worthy of special attention.

Two very important Canadians, surrounded by their co-workers. At the desk, Ivan Ackery, the Vancouver A-bomb, and manager of the Orpheum theatre; standing alongside, Charles E. Doctor, manager of the Capitol theatre, both Quigley Grand Award winners, and Ivan for the second time. At left, Joan Edworthy, Orpheum secretary; center, Art Lorimer, Orpheum assistant manager, and right, Natalie Miller, Orpheum usherette. Maybe they called in the Doctor for a consultation. As a matter of fact, they're congratulating Charlie Doctor for having won the $1,000 top prize in 20th Century-Fox's "Something for the Birds" showmanship contest.

Debbie is the Darling Of the Exploiteers

STON MUSIC CO
BOSTON, MASS
RECORD SHOP
Debbie Reynolds
AMATEUR PHOTOGRAPHERS

Debbie Reynolds, on personal appearance tour for "I Love Melvin," finds her love reciprocated by MGM field men and by theatre managers wherever she goes. Here you see her in action, in the music department of a Boston store, where she autographs records with a smile; and posing for her picture, on a counter at the May Co., in Cleveland, in conjunction with a cover-girl camera contest.

High School "Hi-Jinks"

John M. Endres, capable manager of Skouras Calderone theatre, Hempstead, L. I., had the world premiere of Paramount's one-reel Pacemaker film, "Hi-Jinks," which was made by Paramount's newsreel organization on location in Hempstead. The premiere was handled in grand style, from engraved invitations to special program heralds. Paramount made a trailer and provided lobby display material which glorified the Hempstead High School band, featured in the film. Three radio stations, and the *Nassau Review-Star,* important area newspaper, played up the event to a fare-you-well, because of the high local interest. The band had a wire from Bob Hope which made them very happy, indeed, and the New York dailies picked up the news. You can never go wrong with the High School Band!

Network Does a Good Job Selling Cowboy Westerns

Mutual Broadcasting System is again celebrating "Western Week"—for cowboys who ride the airwaves and which we have applauded before as good theatrical exploitation. This year it's May 10-18, and you, too, can catch a ride! Mutual is plugging Paramount's "Pony Express" — a super-western that isn't available except in theatres.

The Miracle In "Sault"

We know right now that you don't know what we're talking about in this headline—but we'll explain. We are referring to the substantial showing of "The Miracle of Fatima" in Sault St. Marie, Ontario, which is in the news with a story of the exploitation of this Warner Brothers' picture by Olga Sharabura, manager of Famous Players-Canadian's theatre, the Orpheum, which *must* be in Dan Krendel's "B" district, for he tells the story.

Olga (please send picture and biographical data for the Round Table files) rolled up an all-time high in terms of a six-day gross, in her town on the Soo Canal between Lake Superior and Lake Michigan, Lat. 46° North, Long. 84° West—not far from Whitefish Point, (Lake Superior Whitefish, mmmmm!) She contacted every Catholic priest (all of whom she knows personally) the Ministerial Association, the principals of all the schools, and the cooperation she received was amazing. The Regis Club distributed 5,000 booklets, at their own expense. A full co-op newspaper page, and complete radio cooperation, with the sponsorship, filled the house to capacity. The front of the theatre was a sight to behold, with a "Fatima" cut-out illuminated at night with blue and white spots.

Ed Rosenfield, manager of the Trans-Lux theatre at 85th and Madison Avenue, has been transfererd to the Trans-Lux in Boston. Edgar Van Bloem is carrying on at the New York theatre.

On Their Honeymoon

Bill Trudel, manager of the Capitol, London, Ont., found a local couple, the groom 19, the bride 16, who had a two-bit part in "Niagara"—no pun intended, and made nice publicity on the local radio for their experience in the movies.

Toy Makes News As Ballyhoo Gadget

That "Fli-Back" device, revived after fifty years as a children's toy in the action of Warner's "House of Wax," becomes a first-rate gadget for street ballyhoo or lobby promotion, especially with such cooperation as you see above. The jigger is just a rubber ball on a rubber string, attached to a ping-pong paddle, but it reaches out and hits you.

Charlie Gets Results From R. T. Ideas

Charlie Jones, we mean, manager of the Dawn theatre, Elma, Iowa, secretary of the Allied Caravan of Iowa, Nebraska and Mid-Central, and author of various pieces for publication in *Better Theatres* and elsewhere. (They say he's writing a book or something.) At any rate, he read the story of Al Camillo's "Juvenile Panel" at the Fox Modjeska theatre, in Milwaukee, in the Round Table issue of April 4th, and set about doing the same thing in his small town theatre.

He called it "Elma's Junior Town Meeting," which is a good title; and he set it for Thursday—always a problem night. He took a long portable table and set up a cheap P. A. system with three microphones, in the manner of the radio quiz shows. He got the cooperation of the public and parochial schools, and placed question boxes in each school to provide material for the panel, hoping for questions that would keep the program aimed towards movies, and especially coming attractions. And he acted as the moderator, to direct this questioning the way he wanted it.

The discussion ran 25 minutes, and then came three questions from lucky ticket stubs which carried a reward in silver dollars. For instance, to plug "Road to Bali," the question asked was "What is Bing Crosby's first name?" It had to go to five different contestants before the winner came up with "Harry." Charlie's six-year-old daughter dispensed the silver dollars at the end of the stage program. It was a rousing success, and he says he will do it all over again, with "small fry" variations.

Interesting is the note he makes of how he obtained "chimes" for this program. He wanted the formal bell effect of the big-time radio shows but had no bell. But he does have a wire-recorder, which proves he is a showman of the new school. He shut himself and the recorder in a closet, hung an old crowbar from a string, hit the crowbar five times with a hammer, and recorded as pretty a set of chimes as you'll hear this side of Big Ben or the Bells of St. Mary's.

Kearney, Nebr., Applauds Company Cooperation

Ed Schoenthal, manager of the World theatre, Kearney, Nebraska, has plenty of praise for Paramount's Sid Mesibov, Jim Castle and Bob Goodfriend, for the publicity break he had with "Pony Express." Since Kearney was a famous pony express station in the 1860's, Paramount stopped their modern "Pony Express" plane there on the way from Omaha to Denver, for personal appearances of Jan Sterling and Forrest Tucker. Kearney is a town of 9,000 population, and there was a crowd waiting for the "Pony Express" to arrive, three days in advance of the theatre's playdates.

Selling Approach

TROUBLE ALONG THE WAY—Warner Brothers. John Wayne, in the lustiest, laughingest, two-fisted hit of his life, or yours! He's a rarin' trouble-shootin' guy, with a girl who puts a gleam in his eye. And a new twist that gives you the star of "The Quiet Man" in a story as good as "Going My Way." Charles Coburn plays the part of a priest in the film, but you'd never find it out in the pressbook. We notice newspaper ads current in New York which establish this fact and it dominates the amusement pages. Ask for these supplementary ad mats at your exchange center. 24-sheet and all posters made to order for cut-outs, as lobby and marquee display. There's no herald, but you better print your own with the shot of John Wayne and Father Coburn, the pool-playing padre, in the scene they'll all be talking about. A set of teasers ads are all good, with the absence of Coburn noted. John Wayne is one of our favorite stars, but this is not a boy-meets-girl story, with all the old familiar cliches. The combination ad and publicity mat, biggest bargain at National Screen, for 35c, gives you all the mats and slugs necessary for small theatres—except Father Coburn, who is vital to your campaign in most situations.

SMALLTOWN GIRL—MGM. In Color by Technicolor. Joyous Jane Powell tames big-city wolf Farley Granger, with Ann Miller for her dancing, Nat King Cole for his songs, and Bobby Van, the new hippity-hop dancing man, in a tippity-top musical. 24-sheet and other posters, somewhat too crowded with credits, but containing special art for cut-outs as lobby and marquee display. Make your own, and learn the best trick in show business. Newspaper ad mats in good assortment, and especially the terrific bargain you get in MGM's big 35c economy-size mat, which gives you 10 ad and publicity mats and two kinds of linotype border, for the price of one ordinary mat. Get the selection and give your newspaper composing room foremen a chance to pick something new. MGM's special accessories include the personality one-sheet in full color, which you can use and use again, as a big picture of Jane Powell, for only 20c. Also, 8x10 color stills at National Screen, so you can sell color with color, as a special lobby display. Bobby Van does a "Hippity Hop" dance that may start a new fad in your town, among the teen-age set.

SOMBRERO—MGM. In Color by Technicolor. Serenades and senoritas! Fights and feuds! Comedy and carnivals! Drama and daring! Darlings and dancers! Come to the land where the sun casts a spell over body and soul! Spectacular romance with music and color. Large, all-star cast in picturesque settings. 24-sheet and all posters, make cut-outs for lobby and marquee display with small expense and effort. Jumbo herald keys the campaign for most situations. Newspaper ad mats in good variety, with nice portrayal of Mexican backgrounds. Excellent complete campaign ad mat, at 35c great credit to MGM who invented this bargain for small theatres, which contains 13 ad mats, publicity mats and slugs, with enough linotype border to give you a change in appearance.

MAN IN THE DARK—Columbia Pictures. Terror strikes in 3-dimensions. Terror, stalks the carnival! You ride the roller coaster, dodge the bullets, do the loving, in three dimensions! No poster larger than a 6-sheet but all contain art work that will make cut-outs for lobby and marquee. You can combine some of these in effective style and shape to fit your own requirements. 4-page herald keys your showmanship campaign and has all the best advertising slant. Newspaper ad mats hit the third dimension hard, and you can get what you want in both large and small sizes. The special 35c bargain mat is a little short of everything it should have, but still the biggest bargain in town for small theatres. There is an electrifying linotype border, used as a border here, which you can separate for your own use by casting the mat twice. Pressbook maker was more interested in his result than in yours. But he gives you a page of 3-D stunts to make up.

COUNT THE HOUSE—RKO. Another of the pressbooks developed on the Coast by the studio advertising department, and again RKO demonstrates something new and different. This pressbook will sell you, and your patrons on the film. Strange things happen in the night—violent, exciting, scandalous, mysterious, startling things, that make this a truly different kind of picture, as bold as the murder that starts this shocking story! 24-sheet and all posters are strong, and will give you that kind of cut-outs for lobby and marquee display. (Are you ordering enough paper?) 4-page herald follows the advertising style and keys the campaign. Newspaper ad mats are equally strong, with a set of teasers in reverse, and plenty of styles in all sizes, for your selection. But, we regret, no 35c bargain mat for small situations—the only missing item in RKO's new pressbooks.

GET THAT
EXTRA TOUCH of Showmanship
Get all your SPECIAL TRAILERS 'GOOD and FAST' From
1327 S. WABASH AV. CHICAGO
630 NINTH AVE. NEW YORK
FILMACK

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

OREGON DRIVE-IN THEATRE CORP.—ONE OF the better locations, third successful season. 450 speakers, 13-acre site. Owners say 1952 income $66,000. Expenses $48,000 which includes $9250 in salaries paid to stockholders, 51%, 24½% or all of stock offered for sale. Opportunities like this are rare, so phone, wire or write for details now! Other drive-in theatres with down payments, $12,000, $15,000 and $30,000. Also ½ interest—$9250 down. Let us help you get started in this profitable new business. THEATRE EXCHANGE Co., 5724 SE Monroe, Portland 22, Oregon. Phone EV 1-7100.

NEW EQUIPMENT

EVERYONE'S BUYING 'EM—MASONITE MARquee Letters 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd Street, New York 19, N. Y.

GET SET FOR 3D! INTERLOCKS, MECHANIcal $150; Electrical $375; Metallic Screen 90c sq. ft.; 24″ Magazines $336.; Porthole Filters, $47.50 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd Street, New York 19, N. Y.

USED EQUIPMENT

HIGH VALUES—LOW PRICES AT STAR! Pair DeVry XDC projectors, heavy bases, Strong intermediate lamphouses, rectifiers, Altec speaker system, all practically new, $1750; Century (Westrex) sound system, used one month, $925; Forest 60 amp. 3-phase rectifiers, $235 pair; pair Magnarc lamphouses, rebuilt, $500; E-7 Mechanisms, rebuilt, $775 pair. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

USED BUT EXCELLENT CONDITION: E-7 AND Super Simplex Intermittents $69.50; Super Simplex mechanisms, $225.00. Available on time. S. O. S CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19, N. Y.

HELP WANTED

THEATRE MANAGERS—EXPERIENCED. New England area in Connecticut and Massachusetts. Write J. TOTMAN, Stanley-Warner Management Corp., 70 College St., New Haven, Conn.

MANAGER FOR FIRST RUN THEATRE OPEN May 17. Ability and exploitation required. Group insurance. Starting salary $100. Opportunity to earn more. BOX 2718, MOTION PICTURE HERALD.

SEATING

SENSATIONAL SEAT SAVINGS! 820 Heywood Wakefield modern chairs w/7 ply veneer back, metal lined spring edge cushion, curved steel standards, excellent condition, attractive, comfortable, only $5.95; plenty others—send for Chair Bulletin. S. O. S CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19, N. Y.

DRIVE-IN EQUIPMENT

ORDER NOW—OPEN IN 1953. SUPER SIMPLEX drive-in outfit for 500 cars, $3,495, others from $1,595. (Send for lists.) Incar Speakers w/4″ cones $15.90 pair w/junction box; underground cable $65M. Time payments available. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19, N. Y.

BUSINESS BOOSTERS

COMIC BOOKS, BALLOONS, TOYS. WRITE FOR catalogue. HECHT, 3074 Park Ave., New York 51.

THEATRICAL ADVERTISING NOVELTIES AND give aways will increase your box-office receipts. Price list on request. TIMES SQUARE DISTRIBUTING COMPANY, 225 W. 34th St. (Suite 2218), New York City.

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IT'S FASCINATING. MONEY-MAKING—SHOOT local newsreels, TV Commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

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WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

LET A FORMER THEATRE MANAGER HANdle your printing problems! Any size order—quick service, quality work, and economical prices. Free copy writing or advice. Contact SILBERMAN PRINTING SERVICE, 8717 Clyde—Chicago, Ill. ESsex 5-9212.

BOOKS

MAGIC SHADOWS — THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1952-53 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Conclude Deal for Initial Betty Grable Loan Out

For the first time since Betty Grable became a 20th Century-Fox star in 1939, she is being loaned out to another studio. Jerry Wald, executive producer of Columbia Pictures, has just completed a deal with 20th-Fox which will allow him to use Miss Grable in Columbia's 3-D musical, "The Pleasure Is All Mine," to be filmed in color by Technicolor. The film will be a musical adaptation of Somerset Maugham's Broadway play, "Too Many Husbands."

Name Contest Judges For Coronation Film

TORONTO: Judges for the international showmanship competition for the best campaigns submitted by Canadian theatres on the feature length coronation color film, "A Queen Is Crowned," were announced here by Leonard W. Brockington, president, and Frank H. Fisher, general manager of J. Arthur Rank Film Distributors (Canada), Ltd. The judges are: Martin Quigley, publisher and editor-in-chief, *Motion Picture Daily* and MOTION PICTURE HERALD; Ray Lewis, publisher and editor, *Canadian Moving Picture Digest;* Hye Bossin, managing editor, *Canadian Film Weekly*; H. T. Venning, president of the Association of Canadian Advertisers, and Athol McQuarrie, managing director of the A. C. A. Canadian managers who play the film between June 6 and August 29 are eligible to enter.

Connie Papas Dies

Connie Papas, 40, part owner of the Towne theatre, Milwaukee, Wis., and a number of other theatres in the midwest, died May 4 in Chicago. He is survived by his widow, four children, and his brother, Spyros, who was his business associate.

Ernest Pagano

Ernest S. Pagano, 53, independent screen writer, died in Los Angeles April 29. Mr. Pagano was the creator of many of Buster Keaton's old comedies.

Arthur Mitchell

Arthur Mitchell, 65, owner of the Dixie theatre, Russellville, Ky., died April 23 at Logan County Hospital in Kentucky. He is survived by his widow and a daughter.

Legion Approves Six Of Seven New Films

The National Legion of Decency this week reviewed seven new films, putting three in Class A, Section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults and one in Class B, morally objectionable in part for all. In Section I are "The Girl Next Door," "Rebel City" and "Trail Blazers." In Section II are "It Happens Every Thursday," "Jamaica Run" and "Remains to Be Seen." In Class B is "Verginita" because of "suggestive costuming and situations."

Decca Quarter Net $234,685

Consolidated net earnings of Decca Records, Inc., for the quarter ended March 31, 1953, amounted to $234,685, after provision of $241,833 for income tax. These earnings are equal to 23 cents per share on the 1,035,533 shares of capital stock outstanding on March 31, 1953 and compare with net earnings of $231,580 or 30 cents per share on 776,650 shares outstanding on March 31, 1952.

FILM BUYERS RATING

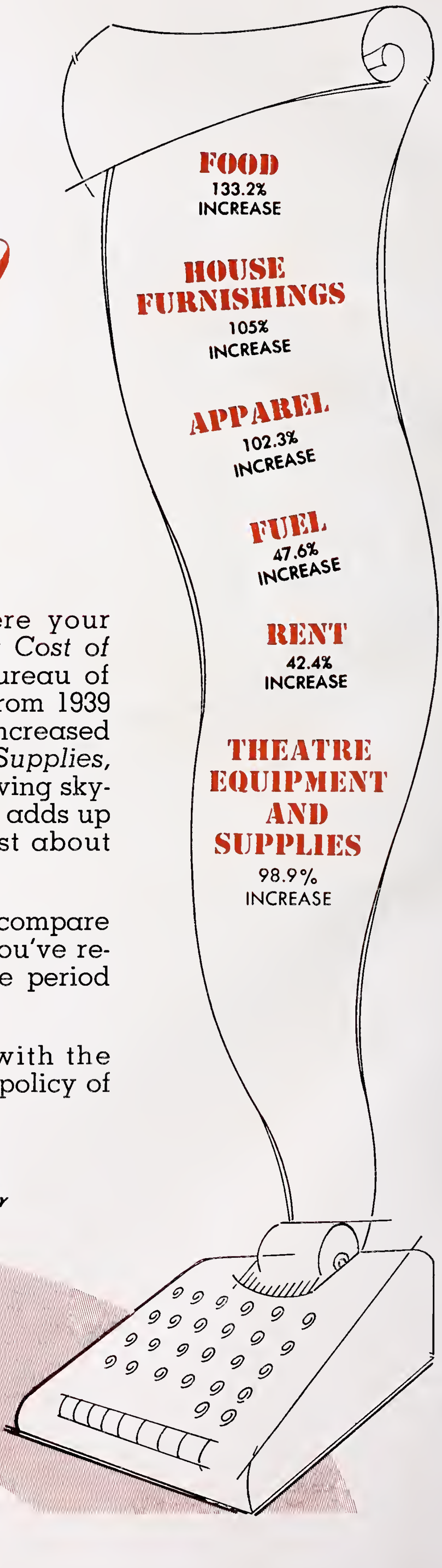
Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions, 6,061 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go To Mars (Univ.)	–	1	4	3	1
Abbott & Costello Meet Captain Kidd (WB)	2	10	40	18	11
Above and Beyond (MGM)	13	58	27	1	1
Against All Flags (Univ.)	–	5	28	26	20
All Ashore (Col.)	1	2	7	4	–
Androcles and the Lion (RKO)	1	1	8	8	2
Angel Face (RKO)	–	2	15	11	2
Anna (IFE)	2	–	3	1	–
April in Paris (WB)	4	19	29	27	10
Assignment—Paris (Col.)	–	–	12	19	4
Bad and the Beautiful, The (MGM)	2	27	29	38	4
Battle Circus (MGM)	–	6	24	6	8
Battle Zone (AA)	1	11	16	6	1
Because of You (Univ.)	9	40	39	12	2
*Because You're Mine (MGM)	–	12	27	35	8
Black Castle, The (Univ.)	–	1	7	9	4
Blackbeard, The Pirate (RKO)	–	8	29	15	10
Blazing Forest (Para.)	0	2	20	38	3
Bloodhounds of Broadway (20th-Fox)	2	9	34	28	4
Breaking the Sound Barrier (UA)	3	3	3	5	3
Bwana Devil (UA)	15	10	1	–	–
Call Me Madam (20th-Fox)	1	6	12	5	1
Cattle Town (WB)	–	3	12	17	17
City Beneath the Sea (Univ.)	–	1	10	8	6
Cleopatra (Para.)	–	–	1	5	9
Clown, The (MGM)	4	37	43	18	–
Come Back, Little Sheba (Para.)	8	15	7	1	–
Confidentially Connie (MGM)	–	1	11	5	1
Desert Legion (Univ.)	–	4	7	4	–
Desperate Search, The (MGM)	–	–	20	3	3
Destination Gobi (20th-Fox)	–	2	9	8	1
Down Among the Sheltering Palms (20th-Fox)	–	1	2	2	–
Eight Iron Men (Col.)	1	1	12	17	3
Everything I Have Is Yours (MGM)	1	19	59	24	4
Face to Face (RKO)	–	–	–	3	1
Flat Top (AA)	4	20	42	4	–
Four Poster, The (Col.)	4	2	1	3	1
Girls in the Night (Univ.)	–	3	10	–	2
Gunsmoke (Univ.)	1	16	15	8	–
Hangman's Knot (Col.)	2	31	39	5	3
Hans Christian Andersen (RKO)	10	9	2	–	1
Happy Time, The (Col.)	4	1	5	14	17
Hiawatha (AA)	–	3	13	8	1
†Hitch-Hiker, The (RKO)	–	2	3	–	–
Hour of 13, The	–	7	1	3	3
I Confess (WB)	–	1	4	14	2
I Don't Care Girl, The (20th-Fox)	–	6	32	23	3
I Love Melvin (MGM)	–	5	26	6	–
Invasion U.S.A. (Col.)	2	4	6	5	8
Iron Mistress, The (WB)	6	29	64	12	2
It Grows on Trees (Univ.)	–	1	15	39	11
Ivanhoe (MGM)	24	34	23	12	2
Jazz Singer, The (WB)	–	–	19	17	36
Jeopardy (MGM)	9	15	11	9	3
Jungle Girl (AA)	–	1	5	4	–
Kansas City Confidential (UA)	–	4	9	5	6
Kansas Pacific (AA)	–	–	1	2	4
Last of the Comanches (Col.)	–	1	7	21	2
Lawless Breed (Univ.)	2	15	37	7	1
Limelight (UA)	–	2	–	–	4
†Lone Hand (Univ.)	–	2	4	2	–
Lusty Men (RKO)	3	18	66	10	1
Ma and Pa Kettle on Vacation (Univ.)	18	16	12	1	–
Man Behind the Gun (WB)	2	10	23	6	1
Meet Me at the Fair (Univ.)	–	9	29	23	11
Member of the Wedding (Col.)	3	1	2	1	2
Million Dollar Mermaid (MGM)	20	71	31	1	–
Miracle of Fatima, The (WB)	4	8	13	20	6
Mississippi Gambler (Univ.)	20	50	17	4	1
Montana Belle (RKO)	–	11	37	17	1
My Cousin Rachel (20th-Fox)	–	6	14	22	7
My Pal Gus (20th-Fox)	3	22	38	24	3
*My Wife's Best Friend (20th-Fox)	–	1	12	29	14
Naked Spur, The (MGM)	6	38	36	3	–
Never Wave at a Wac (RKO)	3	26	21	1	–
Niagara (20th-Fox)	5	34	21	6	1
Night Without Sleep (20th-Fox)	–	–	1	9	9
No Holds Barred (AA)	–	4	16	1	1
Off Limits (Para.)	2	6	5	1	–
Operation Secret (WB)	–	3	22	21	15
Outpost in Malaya (UA)	–	1	11	7	9
Pathfinder, The (Col.)	–	2	11	11	2
Peter Pan (RKO)	9	3	–	–	–
Plymouth Adventure (MGM)	7	18	46	48	8
Pony Soldier (20th-Fox)	–	16	50	34	2
President's Lady, The (20th-Fox)	10	18	23	5	1
Prisoner of Zenda (MGM)	–	12	43	46	4
Promoter, The (Univ.)	2	2	1	–	–
Quiet Man, The (Rep.)	32	49	16	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	2	17	28	4
Redhead from Wyoming (Univ.)	–	5	34	13	3
Ride the Man Down (Rep.)	1	8	13	14	1
Road to Bali (Para.)	37	62	19	3	–
Rogue's March (MGM)	–	–	9	8	2
Ruby Gentry (20th-Fox)	10	33	20	21	5
Savage, The (Para.)	7	11	38	16	2
Seminole (Univ.)	–	14	14	4	1
She's Back on Broadway (WB)	1	8	24	21	4
Silver Whip (20th-Fox)	–	–	15	11	2
Sky Full of Moon (MGM)	–	3	2	23	8
†Small Town Girl (MGM)	–	–	1	3	–
Snows of Kilimanjaro (20th-Fox)	25	47	9	3	–
Sombrero (MGM)	1	3	2	6	–
*Springfield Rifle (WB)	5	26	61	11	6
Star, The (20th-Fox)	–	–	1	10	9
Stars and Stripes Forever (20th-Fox)	22	65	34	9	1
Stars are Singing, The (Para.)	–	2	15	14	5
Steel Trap (20th-Fox)	–	5	9	31	18
Stooge, The (Para.)	30	33	26	4	–
Stop, You're Killing Me (WB)	–	–	9	28	20
Strange Fascination (Col.)	–	–	1	–	5
Taxi (20th-Fox)	–	4	5	8	5
*Thief, The (UA)	1	3	10	13	13
Thief of Venice (20th-Fox)	–	2	7	6	8
Thunder in the East (Para.)	–	8	24	21	5
Thunderbirds (Rep.)	1	7	41	9	–
Torpedo Alley (AA)	–	2	4	5	2
Toughest Man in Arizona (Rep.)	–	8	15	10	2
Treasure of Golden Condor (20th-Fox)	–	4	26	19	1
Tropic Zone (Para.)	–	6	13	14	6
Trouble Along the Way (WB)	1	2	3	4	1
Turning Point, The (Para.)	–	–	32	25	15
Voodoo-Tiger (Col.)	–	1	6	2	–
Wac from Walla Walla (Rep.)	2	13	19	10	3
Yankee Buccaneer (Univ.)	–	10	22	14	5

It adds up!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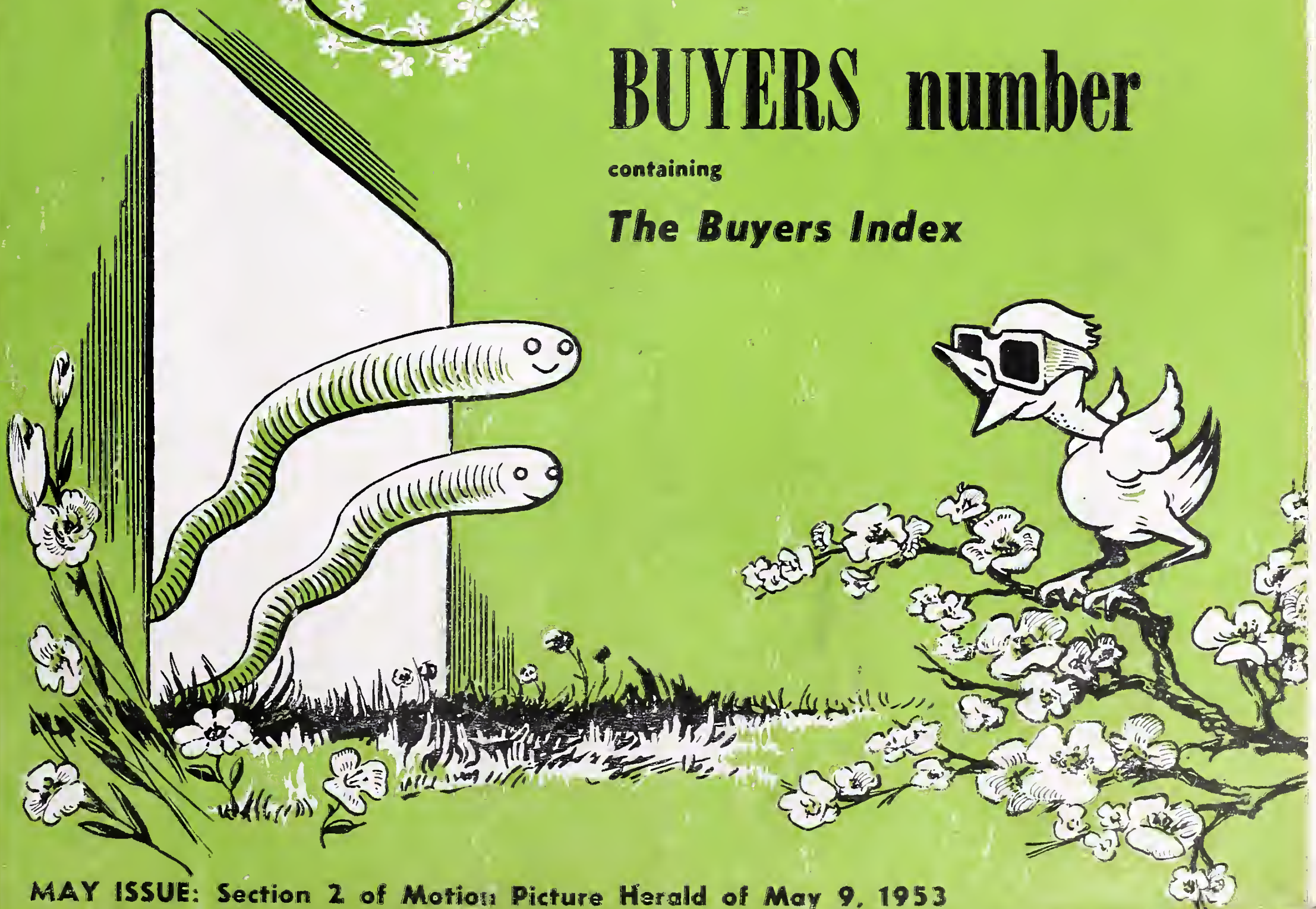

MAY ISSUE: Section 2 of Motion Picture Herald of May 9, 1953

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STARRING ROBERT TAYLOR
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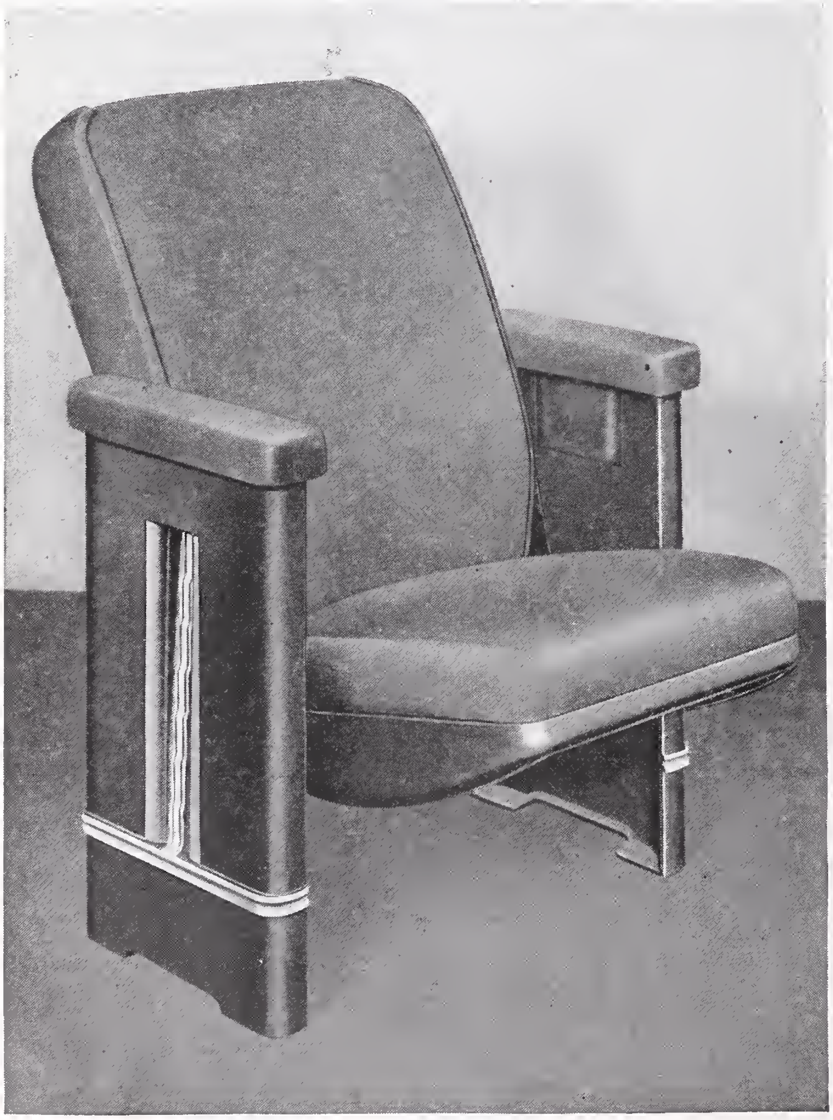

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Better Theatres

for MAY 1953

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

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Exploit 3-D as A Treatment as Well as a Treat

IF any patrons of a theatre presenting 3-D pictures complain of eye strain, the exhibitor is entitled to tell them to go see an eye doctor. That at any rate would be honest procedure according to a paper read at the Society of Motion Picture Engineers convention in Los Angeles last month, by R. A. Sherman, vision specialist of the Bausch & Lomb Optical Company. Pointing out that the stereoscope has long been used to test visual functions, Mr. Sherman cited several kinds of defective eyesight which viewing 3-D reveals.

He urged that this incidental benefit of stereoscopic movies be exploited, at least altruistically for the good of the public. He saw the possibility, indeed, that eye doctors would prescribe a 3-D movie once a week, even every day, for some of their patients—who would include, we hope, many of the cockeyed people who brag that they don't go to the movies.

In another paper, Ralph H. Heacock of RCA, reiterated the opinion that enough light cannot be feasibly produced to project 3-D pictures adequately at drive-ins.

And he went on to say the use of two screens seems so far the only expedient—a white diffusive screen for 2-D, and a "silver" screen for 3-D.

A question that arises, these days, whether it's a matter of 2-D, 3-D or Wide-Screen, is: How dim a picture will the public take? Certain standards are set only at the box-office. Do we need to shoot any higher?

•

RECENT organization mail brings news of the formation of a Ladies Auxiliary of the Theatre Equipment & Manufacturers Association. The idea, we learn, was suggested by Mrs. Lis Wagner of Wagner Sign Service, Mrs. Maxine Peek of Oklahoma Theatre Supply, and Mrs. Peg Neu, wife of Oscar Neu of Neumade Products. The Auxiliary will handle all convention functions for women, and collaborate with the men on company entertainment activities. Mrs. Wagner would welcome suggestions. Her address is 218 S. Hoyne Avenue, Chicago 12.

—G. S.

The BIG Picture

. . . inquiring into what it is—and why

IN ADDRESSING the convention of the Society of Motion Picture and Television Engineers in Los Angeles last month, Mitchell Wolfson of Wometco Theatres, admitted that the heads of exhibitors were "spinning with the varied formulae being hurled" at them in the current technical tempest; he quickly added, however, "We may be confused but it is a happy confusion because it's a sign that the industry is on the move."

Almost everyone in the business, including even those who may wonder what benefits will accrue to them, has welcomed this movement; at the least, it is a release from the worried inaction which froze the industry during the preceding four or five years. Nevertheless, Mr. Wolfson indicated that he did not regard head-spinning as a satisfactory way to make exhibitors happy; to the contrary, he implied that theatre operators would like to get rid of it.

"What we want," he said, "is to separate fact from fancy and the workable from the impractical."

That separation will of course need to be made; but to accomplish it completely is going to take time. There is too big a heap to be forked over in an amount of time so short as the period in which it was furiously piled.

A start will have been made, however, when 3-D has been extricated, once and for all, from W-S, or "wide-screen." With third-dimension starting the pitch, and "wide-screen" following soon after, both got in the same pile. This confusion of two very different, in some ways opposing, techniques naturally produced the question:

Which is the better way to improve the motion picture performance, true third-dimension with spectacles, or third-dimensional effect with a wide-screen instead of spectacles?

Such insistence upon an illusion of depth as the primary if not exclusive objective of the new technical explorations (as though depth were altogether missing, as sound once was, from the pictorial representation) would seem to be a major source of the happy confusion.

The creation of a third-dimensional image is of course the exclusive objective of 3-D cinematography and projection. Whether so-called "wide-screen" should be associated with that objective at all is a question. Its primary objective is a relatively *big* picture. And the purpose of that?

WHY IT WAS URGED

During the last four or five years a great deal has been said about it in these pages, chiefly by the present writer and by Ben Schlanger, the architect, both separately and in collaboration. A *bigger* picture was suggested in earlier years as a potential improvement; however, it could not be considered otherwise than academically until more projection light became available.

A few years after the second world war, lamps of greater output, and faster optical systems, began to be developed; there was also appreciable improvement in the reflectance of screens. In BETTER THEATRES for May, 1949, the lead article, entitled "Sound Is Established—Now Let's Go Back to the Picture," called for "a larger image, with product created, theatres designed for it," and it said of this image:

"It would embrace more incidental material, elements of scenery and set and background action that create the environment of the focal action and thus add realism to the representation."

The purpose was further stated, in this and subsequent discussions of The Big Picture, as *domination of the field of audience vision, unencumbered by architectural forms and tones*. Thus dominated optically by the area of the performance, *without the invasion of extraneous material*, the spectator would be able, it was believed, to construct a more convincing mental experience of the pictorial material.

The Big Picture would take the motion picture performance off a black wall many times larger than itself. . . . It would end the necessity to employ the fantastic artifice of the closeup to a degree which removed characters completely from context. . . . It would substitute the world of the performance for a black hole framed by architectural structures and displays.

Thus was the idea of The Big Picture suggested long before 3-D appeared on the horizon. And although it has not yet been applied completely, in a theatre designed for it, the first public exhibition of Cinerama supplied convincing proof of its validity. The objectives cited above for The Big Picture are those in large degree attained by Cinerama (at least for much of the audience) and available through other methods.

The extent to which a picture not involving stereopsis may produce a sense of perspective depends on several factors. As noted in these pages some months ago, "the quality of depth is more pronounced in one picture than another. . . . It varies from scene to scene. Rapid panoramic movement enhances it. The larger the image the greater these possibilities. When the mind really gets absorbed in something it can be a great little kidder."

The material, composition and lighting of a scene have long been handled with perspective in mind, and in some cases conditions are perfect for the quality of depth. A situation in "Limelight," a dancing audition, strikingly suggests stereoscopy.

But made so small as to seem remote,

(*Continued on Page* 76)

Implementing the Newer Forms of Theatre Lighting

I SHOT JESSE JAMES
PRESTON FOSTER
BARBARA BRITTON
DAUGHTER OF THE JUNGLE

The front and entrance area of a theatre usually calls for a high level of illumination (though rarely "spectacular" effects any more), with a clearly defined name sign, and attraction advertising boldly standing out against a luminous background, as illustrated in the example shown above.

A change from the old styles of illumination, which often were inefficient and frequently "corny" in their ornamental use of fixtures, is one of the most striking ways to give a theatre a modern look. Here an illuminating engineer of long experience in theatre lighting begins a discussion of modern practices and the equipment which is available for their effective application.

By STANLEY McCANDLESS

Research and Development Engineer,
Century Lighting Company, New York

How can lighting be used most effectively in the motion picture theatre? The question covers cost, safety, comfort, appeal and showmanship—variables that cannot be reduced to simple figures—attributes which appeal to the customer, second only to the quality of the show itself. The sales appeal of a comfortable seat and a comfortable temperature cannot be denied, but good lighting, as it contributes to the above qualities, is a far more complicated problem than good upholstery and air-conditioning.

Good lighting is still a rare commodity because it involves so many persons—the architect or decorator, the engineer, the manufacturer, the showman, the owner and the public. The diverse points of view of each of the above can be fused largely into a common objective when each one accepts the idea that the satisfied customer keeps a business alive. Lighting provides comfortable seeing for each part of the theatre, and creates much of the appealing atmosphere and glamour that attract patrons.

Each part of the theatre plays a role—the marquee sign tells what is playing, the lobby leads you in, and so on. Each presents a different lighting problem which can be considered in the technical terms of *seeing*—brightness, color, tone, layout of instruments, and control. And just as each space or part has a special *function*, so does each lighting instrument contribute a specific visual effect, in terms of watts, color, distribution and movement.

The following analysis is an attempt to put into simple, practical terms the details involved in lighting each space. In order to see the picture through the eyes of the customer, we shall start with the exterior and go through the lobbies to the auditorium.

EXTERIOR LIGHTING

MARQUEE SIGN

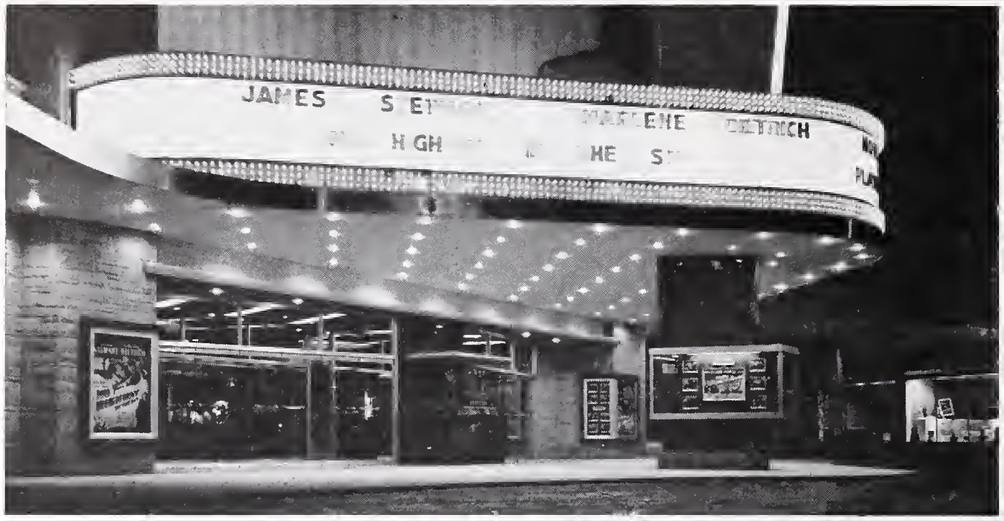
The purpose of the marquee sign is to call attention rather forcibly to what is playing at the theatre, and to that extent it is desirable to give a high brightness to a vertical translucent background panel. From 25 to 50 watts per square foot is practical, although in some cases this has been stepped up to 200 watts per square foot. The bright background seems to call attention to the theatre more readily than the luminous letter formally preferred.

The consideration of color and movement, such as flashing sequence of lamps is probably only necessary *where several theatres are close together*, and in this case a motor-operated sequence switching system can be installed to control a border or band of small flashing lamps, generally in color.

Only in the large installations in cities does the "spectacular" appear. It is such a special problem we won't consider it here.

THEATRE SIGN

This generally consists of a tall vertical panel spelling out the name of the theatre with several systems of lighting—with exposed tubes in several colors, and with in-



Instead of fully exposed lamps spaced only a few inches apart, which was long regular practice in marquee soffit lighting to create dazzling illumination at the entrance, so-called hi-hat fixtures set into the soffit are recommended today, with reflector lamps mounted flush, as illustrated above more or less typically, and at right in an entrance design which is seen to present quite different conditions.

directly lighted silhouette letters under sequence switching control. This is particularly a sign company's job and should generally incorporate the suggestions they have to make.

EXTERIOR FLOODLIGHTING

If the architecture of the building is at all striking, it may very well be floodlighted by units placed on the top of the marquee, or within special constructions on the face of the building. Generally speaking, 2 to 5 watts per square foot will give adequate illumination, particularly with the new high-powered reflector lamps, which can be mounted on angling sockets more cheaply than the old time weather-proof floods.

Only on special occasions is it recommended that strong colors be used; however, a permanent color such as an amber tint, or a daylight blue, will give a special character to the facade of the building. In general, the exterior floodlighting should be used *to emphasize the architectural form of the building as a whole,* rather than to point up small unrelated parts.

MARQUEE SOFFIT LIGHTING

The basic purpose of this lighting is to provide a bright and attractive walk-way which will entice a certain number of passers-by to come in, and to give others the anticipation which a well-lighted entrance conveys. The writer prefers closely spaced hi-hat fixtures with a relatively dark soffit. These units can house reflector lamps, which are the most efficient means of delivering brightness to the side walk. As much as 15 watts per square foot will provide none too great an illumination (100-150 foot-candles) for this, although one-third of this wattage in an *otherwise unlighted* area will usually give an effective result.

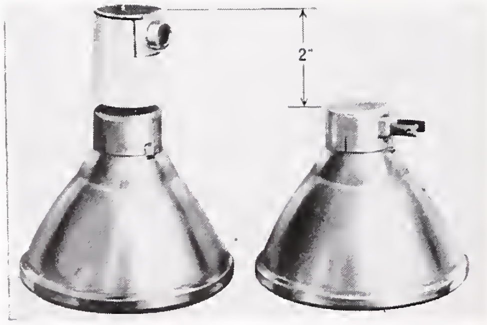


FIGURE 1—Reflector lamps of PAR-38 type, shown with two types of special adapters for mounting.

The PAR-38 spot lamp (*see Figure* 1) mounted flush is the best lamp for this purpose. There is still good reason for using a myriad of small lamps, either in an overall pattern or around the edges of the marquee, to produce a brightly lighted entrance. In this case, the bare bulb serves as a part of the "spectacular," particularly if it is put under cycle switching. Six 25-watt bulbs on close spacing would tend to form a jewel-like border, but they also would create *excessive* brightness and considerable heat.

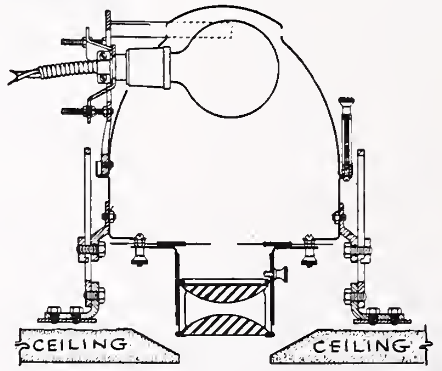


FIGURE 2—One of various types of spotlights now available for lighting of display cases to give the promotional material the brilliance of front lighting. This arrangement of the light source can be used for downlighting in some areas, but if set in the ceiling, the unit can be angled up to 30° for wall display illumination.

LOBBY LIGHTING

Sometimes there are two or three sections to the theatre lobby entrance (which may be lighted as a continuation of the marquee)—the box office area, a promenade, and even a lounge section. These form a train of spaces through which the customer must travel to reach the auditorium and they should serve the function of *leading the patron into a less brightly lighted space in each step,* thereby adapting his eyes more readily to the darkness of the seating area; and it should likewise enhance the atmosphere of anticipation by glamorized surroundings or tastefully simplified decoration, depending upon the type of audience catered to.

GALA OPENING ATTRACTION SEE MONA FREEMAN DEAR BRAT

OUTER LOBBY OR VESTIBULE

Often the ceiling of this space is the continuation of the marquee. Under any condition, the location of the box-office should be clearly indicated and lighted more brilliantly than ordinary circulation area. Here, and also in the promenade section, it is customary to put in what are called shadow boxes, with posters of present and coming attractions. If the box is deep, 6 inches, or so, the inside of the frame can house fluorescent tubes shielded from the eye of the customer, or a poster on the wall can be lighted from a concealed spotlight mounted above the ceiling and even framed to the area of the picture. This last effect can be accomplished by the use of a picture spot similar to Figure 2.

[*In the next installment will be discussed and illustrated sources of light for such circulation areas as the foyer and lounge.*]

• Why Strong Rectifiers are Preferred

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The Odds Are on Equipping for 3-D

With a score of feature pictures in 3-D already on the way, the place of stereoscopy in the art will be getting a pretty thorough examination in the next few months. According to bookings, some two thousand theatres will have been equipped for 3-D within the next month or two, and by the end of summer two or three times that number will be bringing this novel product to communities of most sizes throughout the country.

That is as it should be. Motion picture stereoscopy has been rapping at the industry's door for a long time; now that it has been invited in, it should be given a full chance to show and demonstrate what it has to offer the art—and the box-office. A thorough test of public reaction will not be had with 3-D product shown only at the more prominent theatres in the larger places. 3-D exhibition this year should test a cross-section of the public. And there will be no real guidance for the future unless this cross-section has more than one chance to see a 3-D show.

Would the public accept spectacles as a regular instrument indispensable to moviegoing? They accept them, we now know, in order to experience something entirely new to them, or to witness an occasional "horror" performance or comparable novelty. But would a great majority of the movie-going public find the stereoscopic picture enough of an improvement in the art to make the use of spectacles quite acceptable? That we will not be able to know until the public generally has attended several 3-D exhibitions.

Important as wide-spread exhibition is as a test of 3-D for the guidance of those who are endeavoring to advance the art, the exhibitor is interested very much, indeed, in what 3-D pictures are going to mean at the box-office. On that point he has assurance in the fact that at the outset 3-D is giving him something new to exploit. And the special equipment and supplies peculiar to 3-D projection do not cost so much as to risk a loss on them.

If new lamps, and additional current rectification equipment, are necessary, they would not necessarily prove to represent worthless expenditures anyway. Quite probably the new lamps would be an improvement that has been needed for regular projection; moreover, they might very well be called for by any "wide-screen" installation he would make. Fred Matthews of Motiograph recently put it this way:

"Even if 3-D becomes a bust and wide-screen picture showings become the one acceptable form of picture presentation, most of the equipment purchased for 3-D will still be required for wide-screen presentation, so the theatre owner will suffer no great loss from obsolescence.

LAMPS AND POWER SUPPLY

"Everyone who has seen 3-D and wide-screen picture showings realizes that they both need the arc lamps that give the greatest possible screen illumination and, of course, they must have the proper power supply equipment.

"The large magazines can be used in all forms of picture presentation, so only the screen, the interlock equipment, and some $100 in miscellaneous 3-D accessories could become useless if 3-D is to pass out of existence.

"Stereophonic sound reproduction is still a problem and will remain so until the producers standardize on a system that can be sold at a reasonable figure. Those now planned for temporary use for early showings are too complicated and costly except for but a few theatres.

"The projectors, the arc lamps, the generators, the lenses, yes, even the present sound systems will not be obsolete no matter what course the industry follows. Equipment manufacturers can't possibly produce all the equipment needed for years to come, so those exhibitors who buy early will reap the greater profits."

The Screen Image Of CinemaScope

Reports on CinemaScope as demonstrated at the Roxy theatre in New York late last month have placed the stamp of more or less general approval on the 20th Century-Fox wide-screen method. Being predisposed to like a big picture, we applaud CinemaScope heartily as further proof of the need for an "eye-filling" screen image.

With a picture 65 feet wide, which at the CinemaScope ratio would make it about 26 feet high, projection lighting provided a convincing performance. The demonstration used one of the new Ashcraft "Hi-Power" reflector lamps trimmed with the new National 10mm "Hi-Tex" positive, coupled with a 7/16-inch copper-coated negative, and pulling 130 amperes. National Carbon estimates the output of such a trim, when burned at something like 125 amperes, to be around 20% more than a trim employing the "H. I." 10mm positive with a 11/32-inch negative. The lamp was equipped with a quart glass heat filter cooled by forced air.

The light appeared well distributed across the screen, which had a metallic surface embossed for both vertical and lateral reduction of projection angles. The slight curvature of the screen of course contributed to the light gain at the sides.

Definition with the anamorphic lenses of the CinemaScope system appeared generally acceptable; loss of sharpness, being spotty and only occasional, appeared due to photography rather than projection.

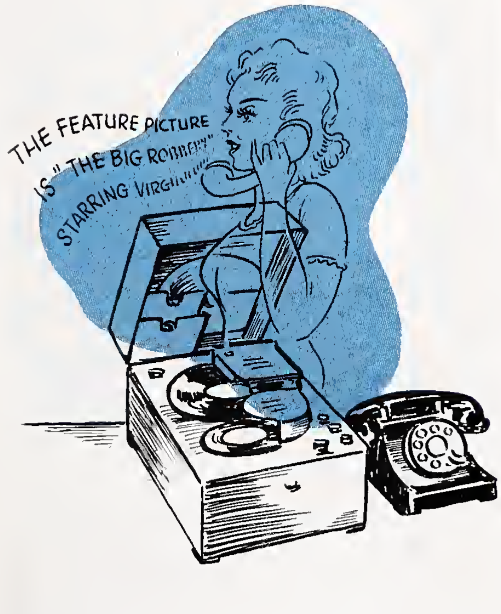
We had only one reaction definitely on the minus side, and that a controversial one: We now agree with those who, in years past, have been inclined to regard an aspect ratio of more than 2 to 1 as too great. A picture that is wide enough to recede at the sides should not be cut off sharply at the top deep within the area of central vision.

Show Inquiries Answered Sweetly Without Staff!

WITH TECHNICAL developments of the motion picture itself dominating the minds of the business, other "marvels" of modern industrial science that can be of practical use in theatre operation may not command their merited attention among exhibitors just now. One that should not be overlooked, we think, is an automatic telephone-answering machine which came to our notice a few weeks ago (BETTER THEATRES for April, page 37).

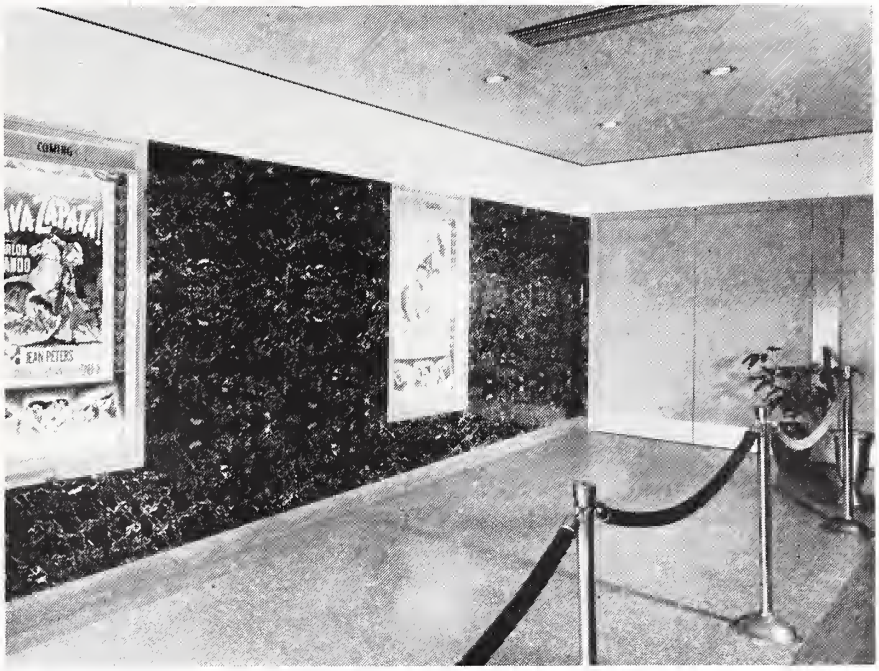
The device is designed to handle telephone operations in remarkably human fashion. It can record incoming messages; also by means of a recording, it can "talk" to the person making a call.

It is the latter function in particular which gives this development practical significance to theatre operation. The vast majority of theatres are in actual operation only a few hours a day; all but a few are closed until afternoon, and a large percentage until evening, excepting holidays and weekends. Yet the public is wont to call up at any time to ask what is playing, and what time the feature picture goes on. The machine, called "Peatrophone," can be on the job through all hours of the day.


THE FEATURE PICTURE IS "THE BIG ROBBERY" STARRING VIRGINIA

But even during operating hours, inquiries about the program and schedule are often a burden to the staff. Because of the nature of theatre operation, the job of answering the phone is usually assigned to the cashier, and there are times when she has had her hands full dispensing tickets.

The necessity to be doing two things at once can put quite a strain on the nerves of the best disciplined person, so that the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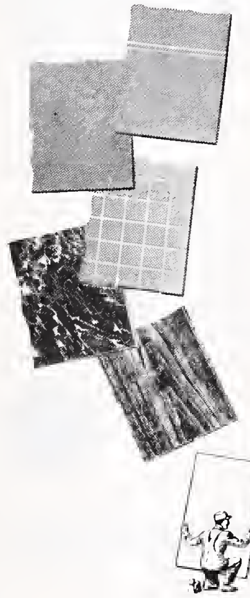
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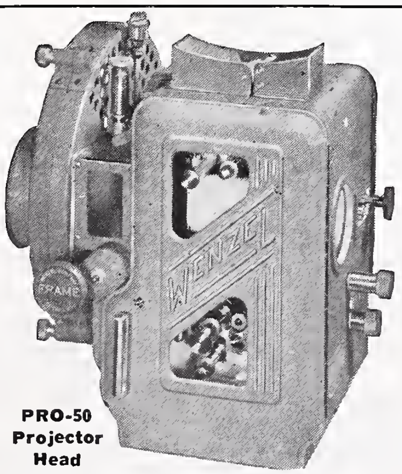

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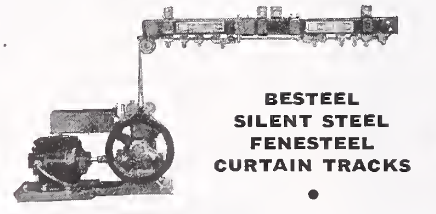

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patron at the box-office window, and the prospective patron on the phone, may both get curt attention instead of the courteous interest so important in the cashier's operation.

In recording the desired message for automatic delivery, a "voice" may be chosen specifically for the purpose, of course, without regard to the staff; or anyone on the staff who happened to have a particularly winning manner of speech could make the recording. And the message could be composed deliberately, with thought for both clarity of information and for subtle inclusion of selling adjectives or phrases. The machine itself handles the recording of the desired message as well as the call answering.

A number of theatres already are using the "Peatrophone" for this purpose, we learn—including drive-ins, at which the advantage of such equipment is obvious. Phil L. Polsky, operator of a drive-in at Portland, Ore., estimates that without the "Peatrophone" installation, it would cost him about $100 a month for phone service to answer inquiries concerning the program and schedule, which he says constitute 95% of the calls.

There might be times when the message-*receiving* (recording) function of the machine came in handy; the big help would come, however, from answering calls about the show, at any time of day or evening—and always with a smile.

Proposing a Contest For a "Miss Drive-In"

E. Y. Stafford, district supervisor for H. B. Meiselman Theatres of Charlotte, N. C., has submitted a proposal which he has been "thinking about for over three years." It is: Elect a "Miss Drive-In Theatre of 1953." He writes:

"Every drive-in could hold a contest to pick a local Miss Drive-In. Local merchants could contribute prizes. Each winner would be given an all-expense trip to a city where the national Miss Drive-In would be chosen from among the local winners. With local businessmen bearing the cost, the promotion could be a big event each year at little expense to the drive-ins themselves."

Mr. Stafford has had an outstanding career in drive-in management in various parts of the South. He is a winner of a Better Theatres Manager of the Month Award; and in the Theatre Refreshment Sales department of this issue he describes methods which further attest to his enterprise.

In proposing a "Miss Drive-In" promotion, he offers to work with other drive-in managers throughout the country to organize it into a national contest, which would give the local competitions that much added interest. Drive-in managers who would like to write him about it should address him at 509 South Tryon Street, Charlotte 2, N. C.

The Needle's Eye

A Department on PROJECTION & SOUND

★ *"No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.*

Looking Toward Adoption Of Stereophonic Sound

BY GIO GAGLIARDI

WHEN A NORMAL person looks at a scene in real life he generally absorbs it sensorally in two ways. He *views* it with two lenses—the eyes; and he *listens* to it with two pick-up devices—the ears. Both of these senses are closely related to each other. Stereoscopic photography has endeavored to bring two-eye vision to the viewing of pictures. Stereophonic sound takes into consideration the directional perception of two-ear hearing.

GIO GAGLIARDI

Stereophonic sound may be defined as the creation of an acoustic illusion of sound-source placement, and therefore also of sound movement (when the source is moving). For completion of the illusion, stereophonic sound is necessary with screen images so large that the source of each particular kind of sound would otherwise be too distant from its pictorial source. It can be located at some distance away without preventing an adequate illusion because vision plays a part in identification of the source (that is why, with relatively small screen images, we have got along well with one horn system at the center of the screen). But there is a limit, and stereophonic recording and reproduction must observe it.

Let us assume an ideal condition of stereophonic motion picture sound: A scene is being photographed and a great number of microphones are located across the set. Each microphone, let us say, has its own individual amplifier and a separate recording track upon which is impressed the sound "heard" by that microphone alone.

In the theatre, during projection, each of the sound tracks has its own optical system, amplifier, and set of stage loudspeakers located behind the screen in proper relationship. If the picture and the multiple sound tracks are operated in proper synchronism, each horn will reproduce only that sound which was picked up by its corresponding microphone, therefore any sound in the original scene will be reproduced as coming from its correct location in the projected scene.

Under actual operating conditions, it has been found impractical for *normal screen sizes* to use more than three microphone setups, three separate reproducing channels, and three loudspeaker systems behind the picture. It has been felt that with these channels (plus, perhaps, a number of special-effect speakers in the auditorium) a realistic illusion of stereophonic sound can be accomplished.

THE BELL DEMONSTRATION

One of the first public demonstrations of stereophonic sound was given in Constitution Hall, Washington, D. C., in the early part of 1933. The Bell Telephone Laboratories were able to reproduce on the stage, in full "auditory perspective" (stereophonic sound) a complete concert being performed by the Philadelphia Symphony Orchestra in Philadelphia.

In this case the pick-up from the *live stage* in Philadelphia was accomplished by means of three microphones, and the three

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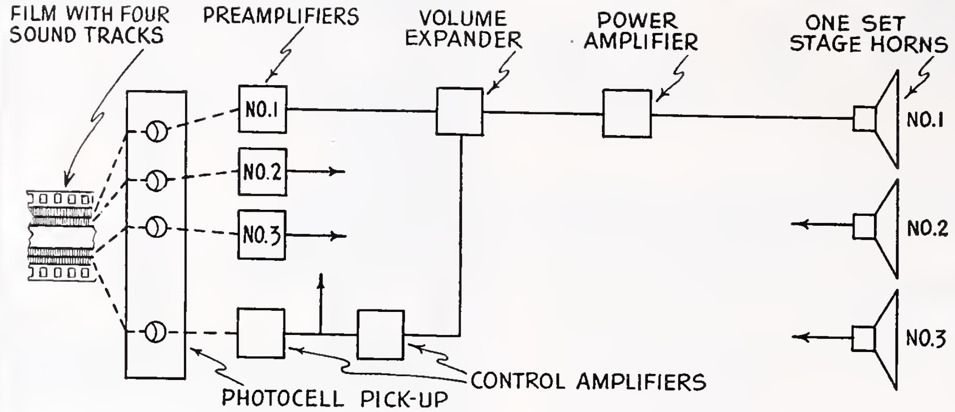
FILM WITH FOUR SOUND TRACKS
PREAMPLIFIERS
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ONE SET STAGE HORNS
NO.1
NO.2
NO.3
NO.1
NO.2
NO.3
CONTROL AMPLIFIERS
PHOTOCELL PICK-UP

FIGURE 1—Bell Laboratories' three channel and one control track stereophonic system used at Carnegie Hall.

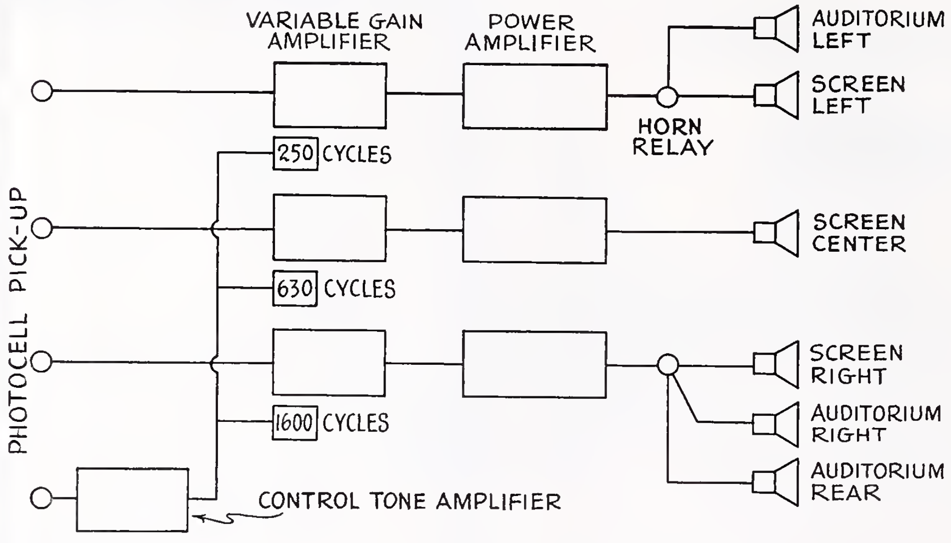
VARIABLE GAIN AMPLIFIER
POWER AMPLIFIER
AUDITORIUM LEFT
SCREEN LEFT
HORN RELAY
250 CYCLES
PHOTOCELL PICK-UP
SCREEN CENTER
630 CYCLES
SCREEN RIGHT
AUDITORIUM RIGHT
1600 CYCLES
AUDITORIUM REAR
CONTROL TONE AMPLIFIER

FIGURE 2—Simplied block diagram of the Fantasound reproducing equipment.

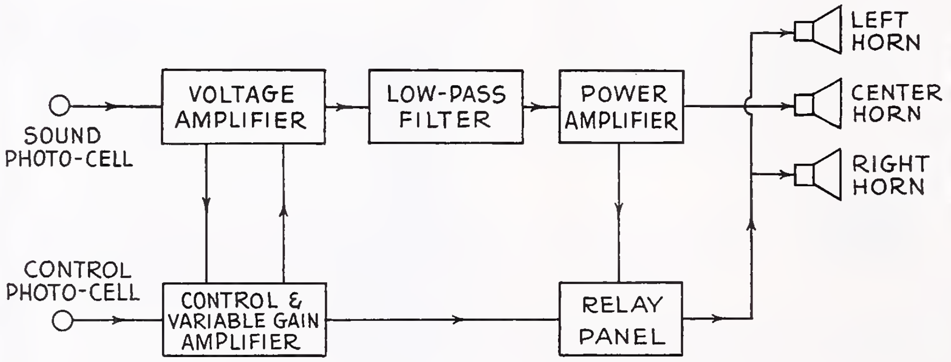
LEFT HORN
VOLTAGE AMPLIFIER
LOW-PASS FILTER
POWER AMPLIFIER
CENTER HORN
SOUND PHOTO-CELL
RIGHT HORN
CONTROL PHOTO-CELL
CONTROL & VARIABLE GAIN AMPLIFIER
RELAY PANEL

FIGURE 3—Simplified block diagram of the Vitasound control equipment.

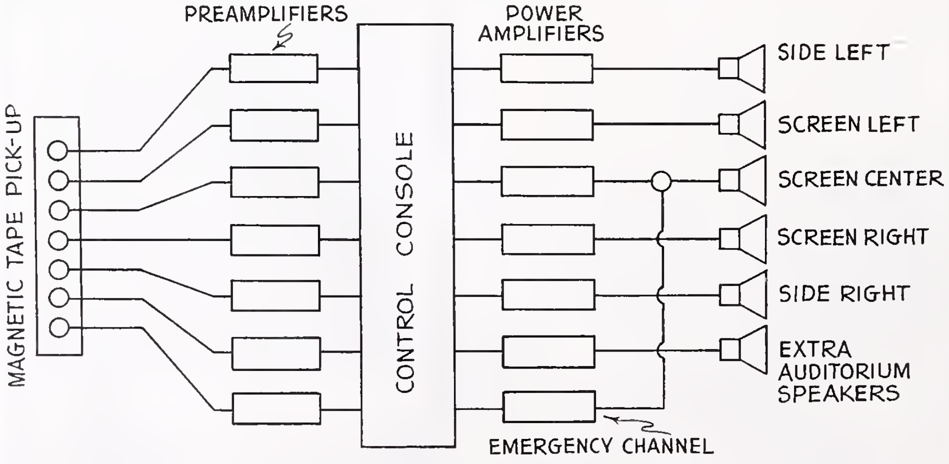
PREAMPLIFIERS
POWER AMPLIFIERS
SIDE LEFT
SCREEN LEFT
SCREEN CENTER
SCREEN RIGHT
SIDE RIGHT
EXTRA AUDITORIUM SPEAKERS
MAGNETIC TAPE PICK-UP
CONTROL CONSOLE
EMERGENCY CHANNEL

FIGURE 4—Simplified block diagram for the Cinerama stereophonic sound.

separate signals were transmitted over the telephone cables, amplified separately, and fed to three sets of loudspeakers behind the drawn curtains on the stage of Constitution Hall in Washington.

This was a momentous occasion, showing that ordinary *canned music* could leave its mechanical confines of single point source and could depict realistically the full *auditory perspective* of a large *wide-spread* orchestra. The next step was to record this type of performance and to reproduce these recordings at will in any auditorium. After many attempts and after overcoming many engineering obstacles, Bell engineers finally achieved it. During the early part of 1940, Bell Laboratories presented, at Carnegie Hall in New York, a demonstration of stereophonic sound from film recordings of orchestra, opera and choral music. The tonal range and frequency limits were beyond anything previously produced. Incidental or descriptive sound could be moved across the stage at will; and tremendous undistorted acoustic power could be unleashed into the auditorium.

This type of stereophonic sound was recorded on a 35mm film which ran through a special film reproducer called the *film phonograph.* The film contained *four* photographic sound tracks spaced across its entire face. Three of the sound tracks were used for the three separate horns behind the screen. The fourth sound track was used as a control device on the variable gain for the amplifiers. *Figure* 1 contains a block diagram showing this system.

About this time there began to appear various adaptations of these principles for applying some type of stereophonic sound to actual motion pictures. E. R. P. I. demonstrated to the S. M. P. T. E. a system using a standard 35 mm film with normal picture and two half sound tracks used to provide two separate sound channels and two horn systems behind the screen.

THE FANTASOUND SYSTEM

The Disney Studios, working in conjunction with RCA, produced the Fantasound system which they later used with their picture "Fantasia." This system might be considered the first commercial example of motion picture stereophonic sound with added special effects. In Fantasound, a film-phonograph type reproducer was used to scan four 200-mil sound tracks simultaneously on one 35mm print. This reproducer was driven in synchronism with the picture projector by means of a selsyn interlock system.

Fantasound used three sets of loudspeakers behind the screen and a variable number of horns located around the walls of the auditorium. Three of the sound tracks supplied the program material, and the fourth soundtrack supplied the control

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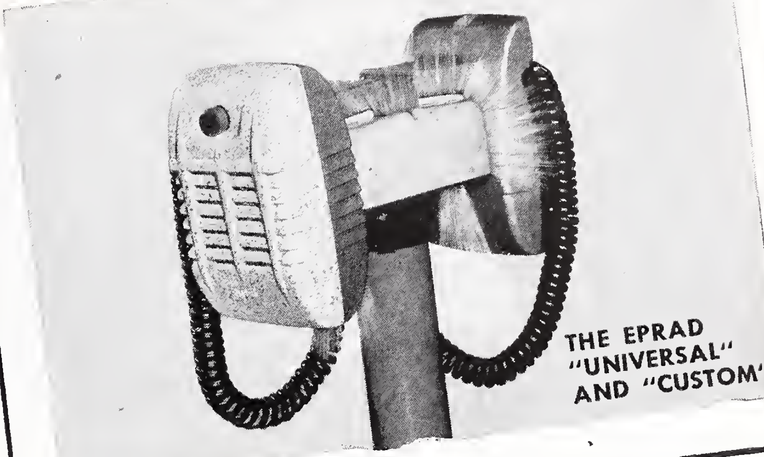

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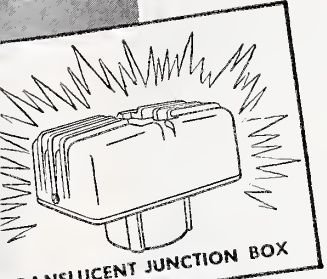

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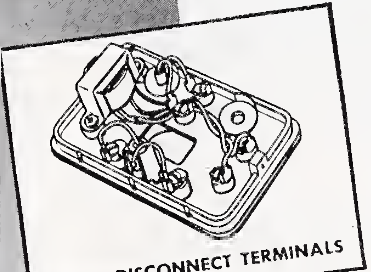

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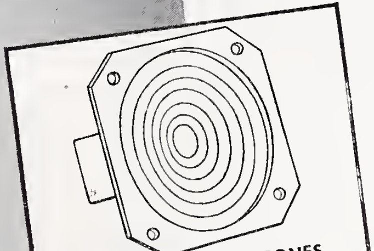

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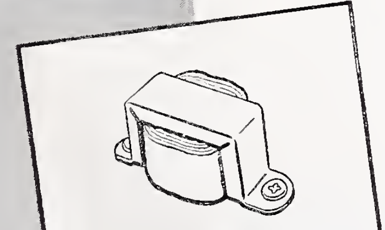

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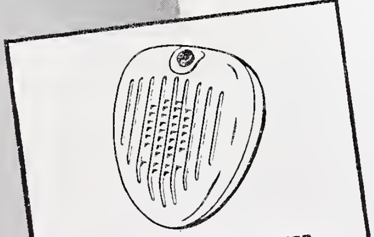

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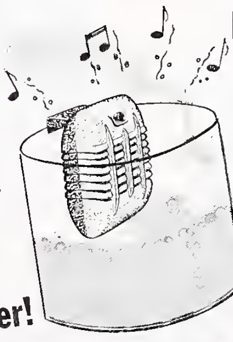

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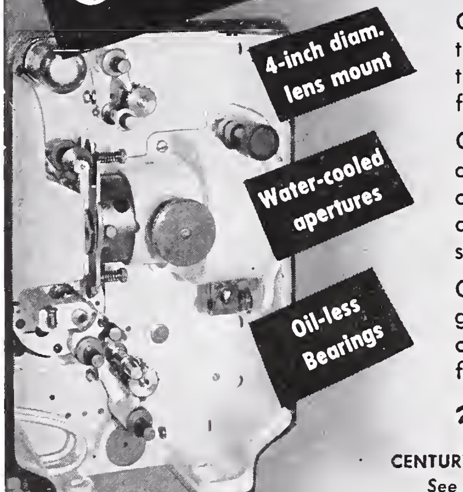

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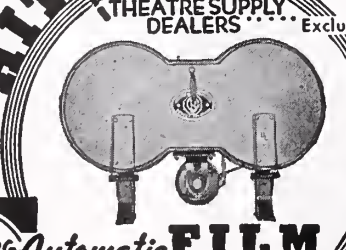

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tones, which operated the electrical selective system determining the signal level and the choice of loudspeakers to be operated on any of the sound tracks. *Figure* 2 shows a block diagram for this system.

THE WARNERS' VITASOUND

Another innovation in sound enhancement came at about the same time, with Warner Bros.' Vitasound. Here it was felt that increased dramatic exploitation of sound in the theatre would add to the enjoyment and realism of sound pictures. In ordinary dialog reproduction increased volume is not required. But for music and sound effects *an increase in range, and a spreading of sound source,* seems very necessary for maximum dramatic effect. Vitasound produced these results in a somewhat simplified manner. A simple control track was printed on a standard sound and picture film along the sprocket hole section. This control track operated a variable gain amplifier, which increased the sound level and also operated a selector relay which connected two or more additional loudspeakers on each side of the screen. *Figure* 3 shows a block diagram of this system.

CINERAMA'S SOUND SET-UP

We come now to one of the principal users of stereophonic sound thus far—Cinerama. This system, with its extremely wide screen, is admirably suited to a stereophonic sound presentation. For this purpose, Cinerama employs *a separate magnetic sound-track film* which is run through a magnetic reproducer synchronized with the three picture projectors. The magnetic film was designed for seven sound tracks. Three of these operate three speakers directly behind the screen, two operate speakers on the side walls adjacent to the screen, and one operates auxiliary speakers in the remainder of the auditorium.

The seventh sound track is used only in case of emergency—it contains *composite sound for the entire picture* and is to be used only in case of stereo-amplifier failure. Relative volume range and level, and selection of loudspeaker sections; may be controlled by an engineer from a control console located in the auditorium. *Figure* 4 shows a block diagram of this system.

Now the industry appears to be ready to adopt stereophonic sound as a regular method. It has been announced as a definite component of "wide-screen systems," and quite probably, with basic changes being made in the picture, advantage will be taken of multiple-track recording and reproduction to give sound comparable advancement.

For regular purposes, the sound system would then require three channels, and it probably would include control of volume by a fourth track.

Too much is yet to be determined as to the way in which stereophonic sound will be employed to deal specifically with the changes and additions it will require in theatre equipment; however, on the basis of current trends, an effort will be made in *a following article* to give an idea of the possibilities.

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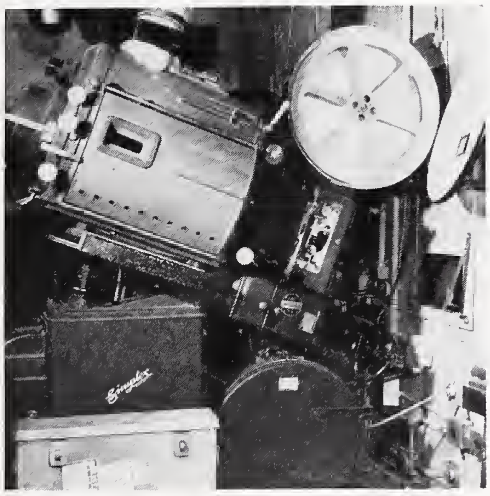
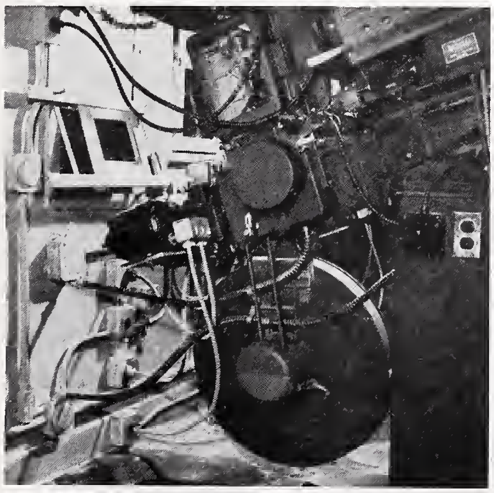
EQUIPPING FOR 3-D FILMS



Installation of new equipment and other changes in the projection set-up necessary for the screening of 3-D films were recently effected at Fox Midwest's Orpheum theatre in Wichita, Kan., as shown here. New 5000-feet upper magazines with a "free-wheeling" type reel were mounted on Simplex X-L mechanisms (see photo at top) and the lower magazines attached to Simplex 4-Star soundheads. (Not shown is a special rewinder for the 5000-feet reels.) The photo below is a close-up of the non-operating side, showing the installation of Simplex X-L "floating" type take-up assemblies on the 5000-feet magazines. To allow for the forward tilt of the larger upper magazines, the projector was moved back 8 inches, which necessitated relocation of all feeder wiring under the pedestals. New wiring also had to be installed for the selsyn electrical motor interlock control. Another modification was the use of 2½-inch wedges for the larger lower magazines to prevent their striking the pedestal bases. The theatre also installed a Walker "H. I." screen in a tilted-back position approximating 10° in order to partly compensate for a projection angle of nearly 20°. The complete installation, including the design of special frames to accommodate removable porthole extensions for regular X-L take-ups, was made by Seth H. Barnes, member of IATSE local Number 414.



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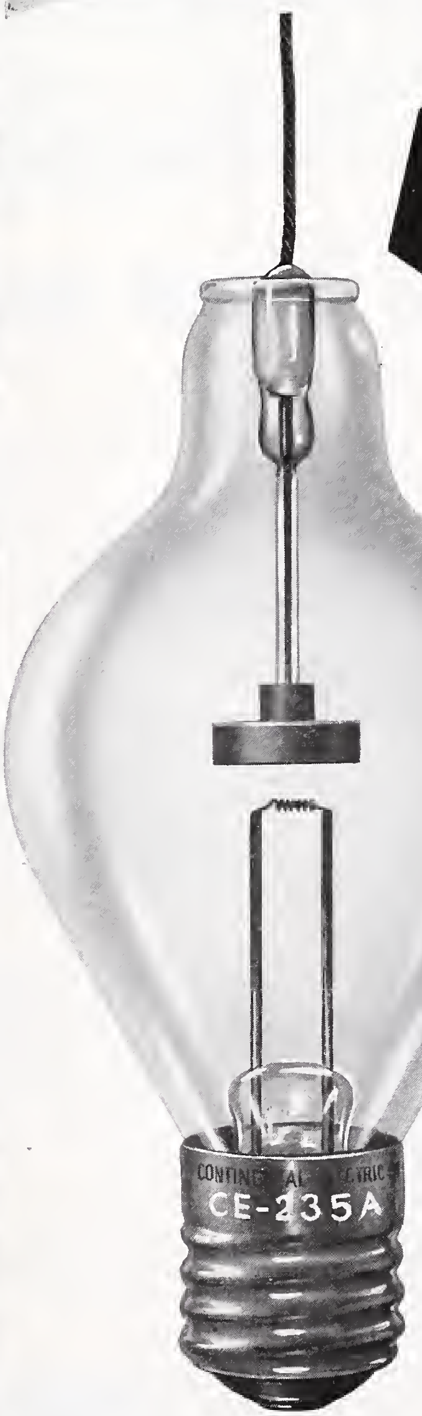

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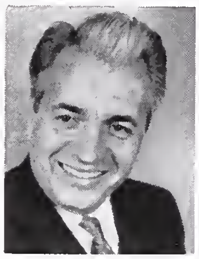
THIRD ARTICLE OF SERIES:

Motion Picture Theatre Management

By CURTIS MEES



ONE OF THE funniest true stories concerning newcomers to showbusiness came out of Texas recently, when a young couple with absolutely no theatre experience decided to go into the drive-in field and construct their own drive-in at a minimum of expense, employing no architects or technical advisors whatever. The husband visited a number of drive-ins and got measurements for the picture throw from projector to screen, size of screen, placements of speakers, etc. He neglected, however, to examine the projection booth.

When the time came for them to purchase their booth equipment, they were astounded when told they would need *two* projectors, instead of the *one* they had planned on buying. Believing advantage was being taken of their inexperience, they wandered out without explaining their reasons. Visiting a second supply house, they were once again offered *two* projectors, and they naturally thought the first salesman must have telephoned ahead to tell others about the "suckers" loose on film row.

At the third supply house, they got the manager and carefully explained they were *not* suckers and only wanted *one* projector. This gentleman was smart enough to sit them down and get a signed contract, with sizeable down-payment, for *one* projector. Only afterwards did he invite the young couple to visit a nearby theatre with him, where he gently broke the facts of theatre life to them as he showed them the interior of a projection booth. *Two* projectors for uninterrupted projection of a program came as a rude shock to them. By his tact and cooperation this manager, incidentally, won two customers who should stick by him for life!

Not all who enter the industry in the field of exhibition have as little knowledge of the technical requirements as these two young people had, but for the benefit of the newcomer we will briefly review the basic equipment necessary.

BASIC BOOTH EQUIPMENT

The heart of the booth is its projectors, which are mounted on heavy bases, with reel housing (called magazines) above and below each projector mechanism, or "head," and with a lamp at the rear.

A great amount of light is required to project the small film image (called a frame) from booth to screen and enlarge it 300 times or more. To produce this amount of light, a pair of positive and negative carbons are used to form an electric arc in much the same manner as the old-fashioned street arc lamps (if you are old enough to remember them). Direct current for these lamps is furnished by means of current rectifiers or generators.

The sound system begins in the sound "head," where a minute beam of light is directed through the sound track on one side of the film, on to a photoelectric cell which converts the shadowy pattern of light waves into electrical energy. This energy is conducted by wire, first to amplifiers for proper increase of its power, and thence to loudspeakers behind the screen, which create the sound according to the "pattern" of the electrical energy acquired from the sound track on the film.

In theatres featuring stage attractions, there is one, perhaps more, spotlights in the booth. Many theatres also have a light projection machine which will project slides on the screen, or color effects against stage curtains.

Most booths have record players, taking all the different speed records, for "mood music" at the opening and closing of the theatre, and for intermissions. (Selection of these records, by the way, should receive careful attention from the manager so that they may fit in well with the various occasions of their use.)

There will probably be also a remote curtain and lighting control panel in the

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booth so the operators may open and close the stage curtain, and operate a dimmer bank which raises and lowers the "house lights" in the auditorium. Where stage shows are not presented, this is an efficient method of operation, since it eliminates the need for stage personnel.

Volume controls for a house public address system are also frequently located in the booth so the operators can control this sound much as they do the volume of the motion pictures sound.

Everything in the booth must be fireproof. There will be a metal work bench, and apparatus for rewinding the film after each reel has been shown. Adjacent to this will be film cabinets, which are a series of numbered pull-out drawers where all film is stored when not in use.

Film measuring devices, reels, film splicers and other small related paraphernalia all have their proper place on the work bench and in metal cabinets in the booth.

These, then, are the *basic* items of booth equipment; however, spare parts, sound tubes, carbon supplies, etc., also have their proper place in the booth, or nearby.

S.O.P. FOR THE BOOTH

The manager should work out for his particular theatre, in conjunction with his projectionists, a Standard Operating Procedure for the booth. While this will vary from theatre to theatre, there are certain basic principles upon which all these procedures are based.

For a manager to appreciate the problems of the booth, he should have a general "working knowledge" of the booth operations, which will entail some study and the co-operation of his projectionists in learning first-hand the practical application of his studies. It is not necessary that a manager have detailed knowledge of projection, sound, etc., but he *should* know the basic principles involved and have a general idea of the component parts of the equipment and their proper functioning.

"Richardson's Bluebook of Projection" has been a standard textbook on booth operations for many years and is suggested as an appropriate source of authoritative information for managers and projectionists alike. Using this as a guide, a manager can improve his appreciation of the apparatus and processes by which a screen performance is produced.

It is the manager's responsibility to "set up" each show—that is, to give the projectionists the order in which each element of the program is to be run. Lighting cues, special music or other effects desired should also be outlined. Working from this list, the projectionists will proceed to inspect the film and align the reels in the storage cabinet in the order they are to be used.

Customarily the film exchanges inspect film before shipping to each theatre, but that does not relieve the projection staff at the theatre of all responsibility for its condition. It is good practice to remount the film on well made reels kept at the theatre for this purpose. At the same time, the film is measured for exact footage, so that the program can be properly timed.

In the days of silent pictures, the film could be speeded up or slowed down to suit a schedule (which was usually geared to a fast turnover of audiences). Sound film, however, must be run at a standard rate of speed of 90 feet per minute or there will be distortion of the sound. Schedules, therefore, are less elastic; they are easily calculated, however, from the footage of each subject on the program.

Inspection of each new program should be made *the day before the show* is to open, if at all possible, so as to permit any last minute changes and to minimize the bugaboo of a *"missout"* (non-delivery of scheduled film).

Buzzer signals to the booth for correction of sound or projection defects, has been fairly well standardized as follows:

One buzz—*Increase* sound two points; *two* buzzes—*Decrease* sound one point; *three* buzzes—Correct *projection.*

At the first show of each new program, it is customary for the projectionist on duty to keep a cue sheet and record each correction as "buzzed" by the manager during this very important showing. Thereafter, during the run of the program, the projectionist can increase or decrease sound according to cue without need of further prompting from the floor.

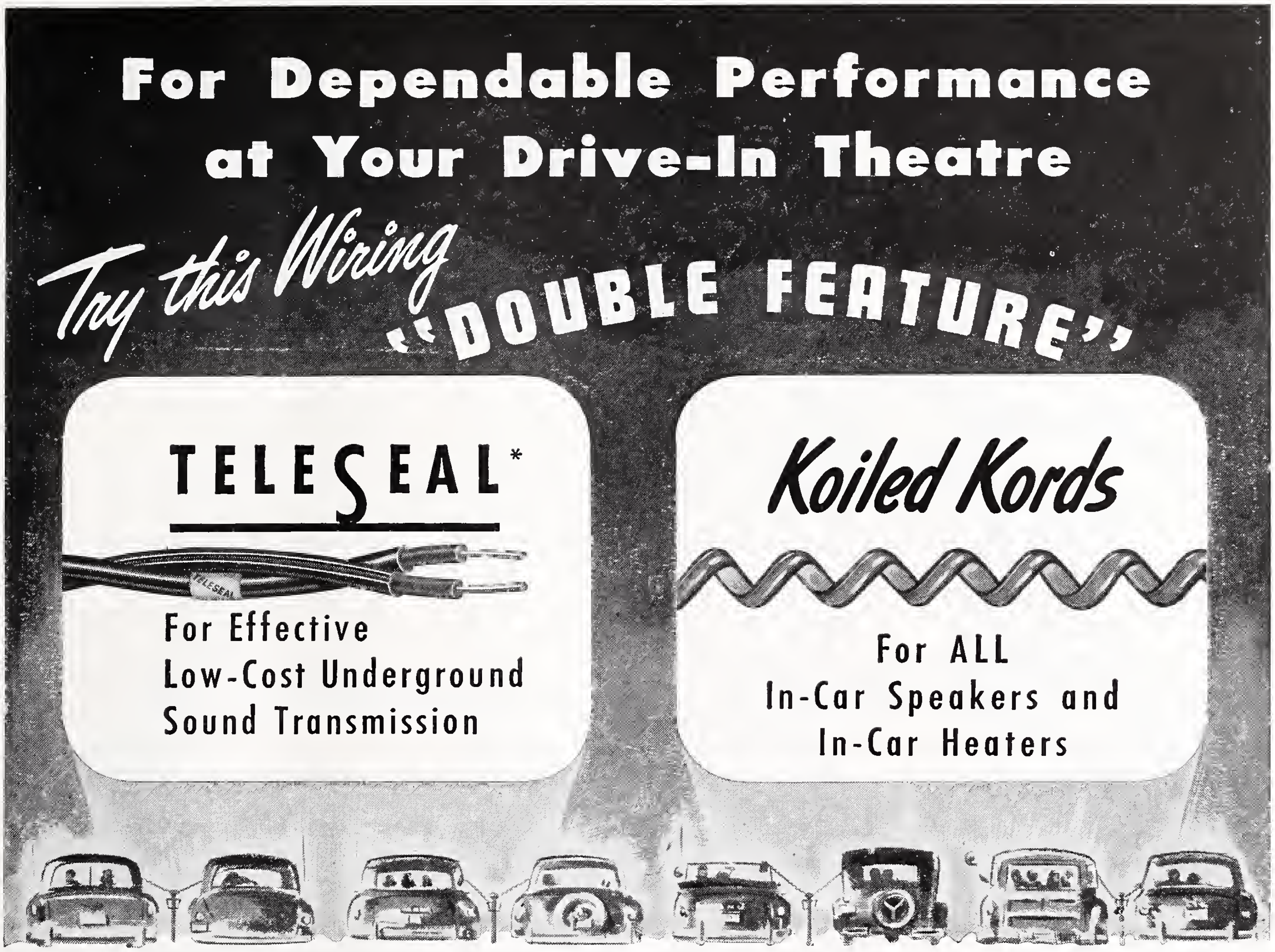
COMMON BOOTH PROBLEMS

In any enterprise involving the human element, there are bound to be problems which are essentially human errors. The booth is no exception to this, though every effort should be made on all sides to minimize such occurrences.

Occasionally an operator will miss a changeover, leaving the screen blank for a few seconds or longer. These cue marks are small dots or perforations in the upper right hand corner of the screened picture —a first dot appearing when it is time to start the motors on the "dead" machine, followed by a second dot about 10 seconds later to cue the changeover. In houses employing two operators on each shift, there is very little excuse for missing a changeover, as both men should be at their machines and should call out the observation of cues to each other.

Probably the most exasperating error is using the wrong reel of film! Usually the audience lets out so many cat-calls and hisses that this is quickly discovered in the booth as well as on the floor (there have

(*Continued on page* 27)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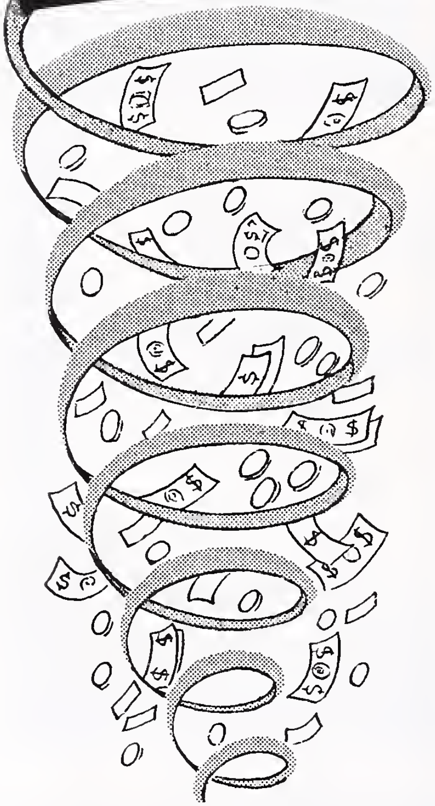

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There's Hope (We Hope) for Small Town Exhibitors

says Charlie Jones

. . . owner-manager of the Dawn theatre in Elma, Ia.

ELMA, IA.

AS IN politics, economics and international relations, confusion reigns in the world of the cinema. Probably there has been no other time in history when there was more uncertainty in the affairs of man. Then again, it might be that mankind has needled itself for so long that his nervous constitution can no longer cope with what is just the normal confusion that has always existed.

We're a little "confoosed" about just which is the case. Certainly it is true in this industry that we have needled ourselves and each other so long that we are approaching this "promised land" of 3-D Paradise through beach-heads of confusion that makes the noise of early-day sound seem like a Quakers' meeting.

We were just a colt kicking up our heels at the experience of ushering in those days of the late 20's and early 30's when the exhibitors of the nation started reserving separate wings in all the mental institutions because every time Marie Dressler's lips moved Wallace Beery's voice filtered out to the audience.

To get into exhibitor conventions in those days you had to know the secret word and sign. The sign consisted of grabbing a handful of your own hair and pulling it out by the follicles; the password was: *It's out of sync!*

•

There was a period of utter confusion that had an exhibitor stealing his wife's velvet drapes and hanging them in "bouncey" corners of his auditorium. He found himself puzzling over such words as *acoustics, frequencies, vacuum tubes, decibels,* and others such. Finally he gave up trying to understand that kind of pigeon-English, turned it over to an expert and went back to showmanship to earn enough "scratch"—at ten and 25 cents in those days—to pay for the monstrous thing that had invaded his projection room and turned his peace of mind into a snake pit.

Just like the inevitability of a war's end, or the birth of babies, confusion always settles down with some form of standardization. Standardization in sound came and you started seeing exhibitors with hair on their heads again.

The moving finger wrote and the scene dissolved into a parade of technical experts marching across the stage with capacitors for brains, vacuum tubes for hearts, and voltmeters where a wrist watch used to be. The atmosphere of the carnival was replaced by the exactness of the laboratory. The technician became an integral part of show business. Acoustical engineers were sometimes described as "scientists trying to measure the number of bounces in a flea's belch"; however, we were standardized. The projectionist became a normal human being at about the time the Depression was over, and the exhibitor could get back on the golf course.

•

We shudda known it was too good to last. It was bound to blow up sooner or later. Yep, and the igniting spark which set off the charge came from a rusty old gun that had been lying around for a quarter of a century and nobody even knew it was loaded! Now a lot of us are wondering when we are going to be able to get up off the floor.

Hunching upon one elbow, we read a lot about it. Facts are scarce, but plenty is said and printed. You read and you wonder and maybe you pray a little that one of these gadgets will be *it* and that it will fill your house, maybe for less than 50% of the take. Then, with the smoke cleared out of your head, you wouldn't feel addle-brained any longer, and maybe you might get to do a little fishing again.

•

"The miserable have no other medicine, but only hope"—so sayeth the Bard. Not that we're so terribly miserable, we small towners, but we'll nevertheless take a little shot of that hope. Good pictures still draw (that's a platitude of no mean proportions); they always did—but some of the "dogs" did, too—a few years back! You buy good pictures from every film company—just ask the salesmen. They're all good, they say. But that only adds to the confusion. After all, when we talk about good pictures we are simply referring to a

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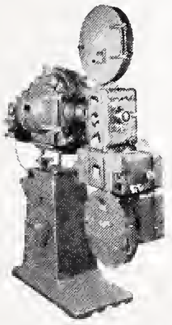

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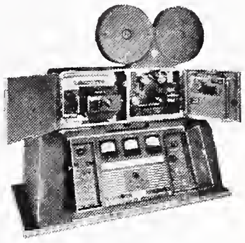

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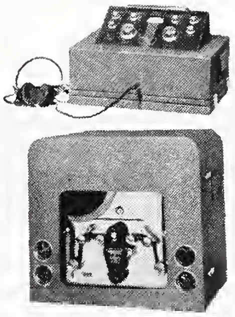

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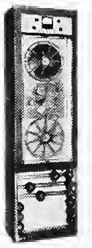

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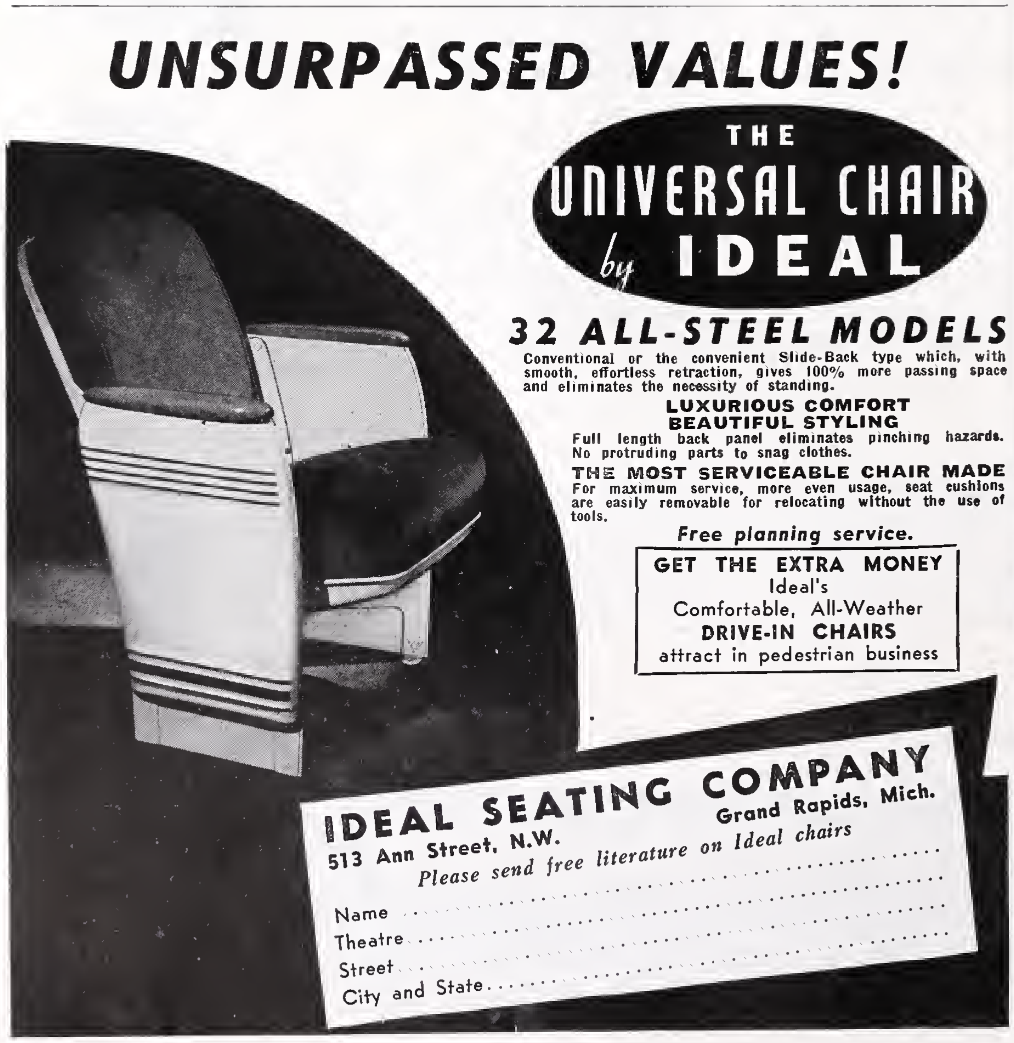

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City and State ....

majority opinion of the paying public. If enough of them *pay,* the pictures are *good.*

But to get back to this hope thing: We see a glimmer of hope through the current fog. It looks like a row of bright and shiny dollars, so we're not going to let loose of that proverbial straw. We know that if we can stay out of the strait-jacket long enough to let the confusion die down, there will be compensation beyond the mere satisfaction of being self-employed, something more than just subsistence, which has become the standard of small town theatre operation.

•

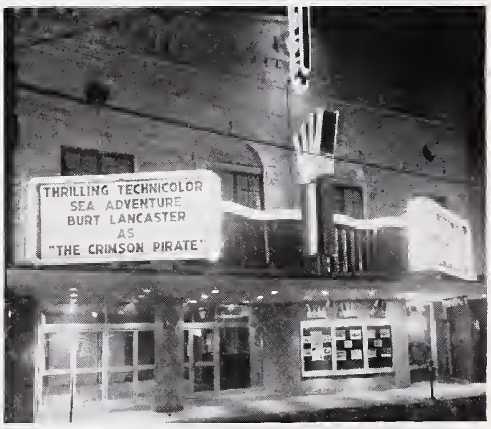
Seems to us that during this period of random announcements and furious experimentation we will have to endure the disease of confusion until the bugs are licked. It means watching expenditures now, cutting corners so as to have enough wherewithal to install whatever system is finally settled on by the majority of the producing companies.

I'm talking about the little fellows who can't afford to experiment with every new system that's announced. They must wait until the technique is all set. They can afford to buy only once! We small operators know that all of us would, once the present confusion settles down, be willing to shoot the works *again* in a demonstration of faith that the movies are here to stay.

Then, when we have the motion picture again standardized in sight and sound, we can look forward to the day when pictures can be viewed while lying down. We are not technically minded enough to develop the idea, but we've begun to wonder also about a system that will have on each seat little electrodes which the patron can wear like headphones to produce a sensation of touch, and possibly smell.

Guess we'd better quit thinking and just go lie down for awhile.

Charlie



Modernization of the Empress theatre in Fairbanks, Alaska, recently included installation of a new marquee made by Neon Products, Seattle, for the B. F. Shearer Company, with Wagner attraction panels. The sign opening measures 8 feet wide.

Supervision of Booth and Stage

(*Continued from page* 22)

been times, incredibly enough, when the continuity of a picture was such as to defy the audience to detect such an error!—with the result that at the end of the day no one knew why the schedule was so far off). Projectionists should be careful to check and recheck the reel before loading film into a projector.

More complicated problems, such as mechanical break-downs, are bound to arise in the operation of equipment. In many cases the more simple of these problems can be solved quickly by projectionists themselves. Sometimes, however, the break-down is of such serious nature as to go beyond the technical "know-how" or tools of the projectionists, which means that expert assistance must be called in. To cover such situations, as well as to prevent them, inspection and repairing may be contracted for with service companies organized specifically for this purpose. Their field engineers are available on short notice for emergency repairs.

SAFETY IN THE BOOTH

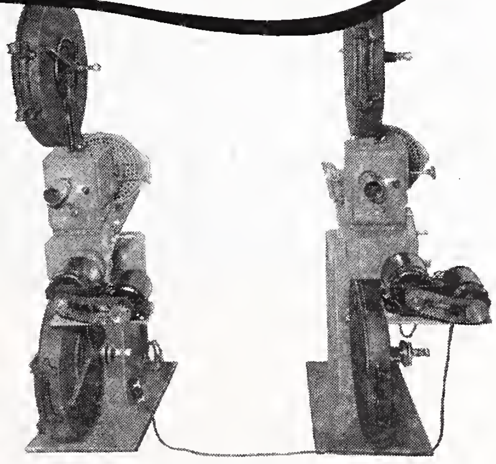
The safety of patrons of a theatre must constantly be borne in mind by all managers. The greatest fear comes from the dread *cry* of "fire"; accordingly, steps should be taken to prevent any such occurrence. Because of the inflammable nature of some film (safety film, however, is now generally used) and the possibility of flash fires in the booth, there are certain definite rules which should be laid down and strictly adhered to. They are outlined as follows:

1. *NO SMOKING IN THE BOOTH.* The reasons are obvious.
2. *CLOSED MAGAZINES OF PROJECTORS IN USE.* This will prevent fire jumping into the main reels in event of a break in film.
3. *TEST FIRE SHUTTERS REGULARLY.* Fuseable links hold up the metal covers which should drop over each porthole in event of a fire. These should be dropped manually to test smooth action.
4. *KEEP FIRE EXTINGUISHERS CHARGED AND HANDY.* At regular intervals all extinguishers should be recharged. Some times there is temptation to use the carbon tetrachloride from the small hand extinguishers as a dry cleaner—check against this.
5. *SET UP EMERGENCY ROUTINE.* Provision should be made for notifying fire department and theatre management immediately in event of an emergency in the booth. This should tie-in with

NEW Ballantyne

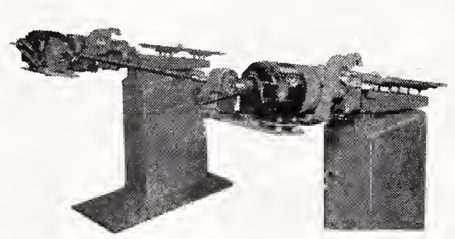
3-D Interlocks

- **MECHANICAL or ELECTRICAL**
- **SIDE MOUNTED**
  No Moving Projectors back from Booth Wall
- **SILENT TIMING**
  Linkages



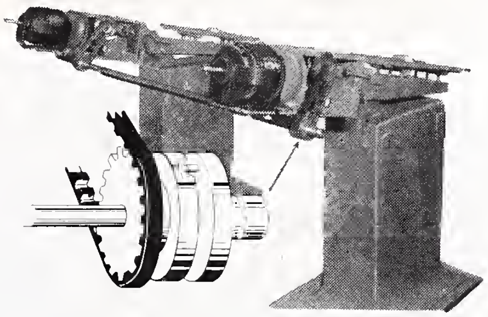
Universal Electrical

Using Selsyn motor stabilization, silent positive synchronization with complete instant control. Designed for both ½" and ⅝" extended soundhead motor shafts.



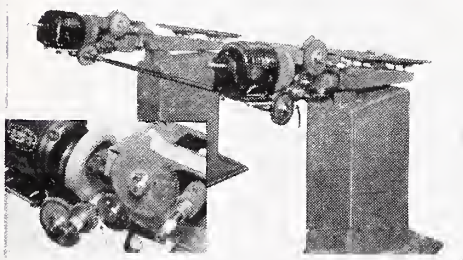
Universal Mechanical

Gear boxes mounted at side of motor eliminates moving projectors back from front projection room wall . . . shortens interlock shaft, provides smoother, better operation. Designed for both ½" and ⅝" extended soundhead motor shafts.



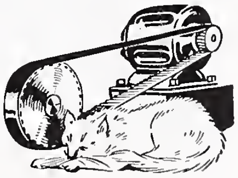
3-D-9 Mechanical — with Instant Disconnect

For Model 9 Ballantyne Soundmaster Soundheads with clutch-type instant disconnect and silent, balanced overall operation. Designed and engineered to become an integral part of the Model 9 Soundmaster Soundheads.



3-D-6 Mechanical — with Instant Disconnect

For Model 6 Ballantyne Royal Soundmaster Soundheads. Complete, silent, all-gear drive — smooth, practical and efficient. Designed and engineered to become an integral part of the Model 6 Soundmaster Soundheads.



Motor-to-Selsyn and motor-to-gear reductors drive with silent drive gears and timing linkages.

IMPORTANT — You can depend on The Ballantyne Company to provide step by step advancements as they develop in stereophone sound, magnetic sound tracks, wide angle curved screens, and modifications and adaptations of existing equipment where possible.

HERE'S YOUR 3-D KIT

Electrical or Mechanical Interlock
1 Set 24" Upper and Lower Magazines
1 Set 23" Reels
1 Hand Rewind for 23" Reels
1 Set of Polaroid Filters
1 Set Porthole Holders for same
1 Static Master Brush
1 Williams Seamless Silver Screen
SP or 3PH Arc Lamp rectifiers

All Are Available Through Your Ballantyne Company Dealer

THE BALLANTYNE COMPANY
1712 JACKSON ST.
OMAHA 2, NEBR.
U. S. A.

the house routine for evacuating patrons.

6. *PROVIDE FOR EVACUATION OF BOOTH PERSONNEL.* Study should be made of the booth to see that there is little or no chance of a projectionist being trapped in by a flash fire.

7. *VISIT THE BOOTH REGULARLY.* Being somewhat removed from the theatre floor, the booth is not visited and inspected as regularly as other parts of the house. Regular inspections by the manager should be scheduled while the house is open.

THE STAGE

The presentation of stage shows in conjunction with motion pictures has been on the decline for a number of years, but it is, nevertheless, a phase of theatre operation with which all managers should be somewhat familiar. And if yours is a theatre equipped to present stage shows, it may be found that an occasional stage show is a welcome change for your patrons.

It is on the stage that the newcomer is confronted with the most bewildering technical terms peculiar to the theatre. These should not frighten one away, but some effort should be put forth to learn these "tools of the trade." Some few of the more important items in a glossary of stage language will be briefly explained as we go along.

Looking at a bare stage with the lights on, we find the electrician's switchboard at the left as we face the stage. This will have a number of dimmer banks, which raise and lower the various lights on stage. Just behind the electrician along the side wall of the stage are the *lines* which raise and lower the stage scenery. These lines are counterweighted to balance each piece of scenery hung on the battens overhead so they may be easily handled manually and *flown* out of sight until needed. The motion picture screen may be so flown, while the speakers may be flown or rolled to one side of the stage.

An asbestos curtain at the extreme front of the stage is standard equipment in the older houses, with a house *border, legs* and *curtain* just behind it. The border is the drapery across the top of the proscenium opening; the legs are drapes down the side, while the curtain, of course, opens just behind this masking. The purpose of legs and borders is to mask off mechanical equipment from the view of the audience, as well as to provide scenic effects.

Lighting is one of the most fascinating aspects of stage productions and calls for experience in stage effects and a "feeling" for color in setting the scenes. It can make or break a show and for that reason is given more than passing interest by both the artists who know the ins-and-outs of stage effects, and the manager who wants to build an interesting stage show for his patrons. The neophyte manager might well study some of the fine textbooks on lighting, as well as experiment with the color wheels on the spotlight against various backgrounds.

Many light sources are available on the well-equipped stage, including the *footlights* and *border lights* (overhead) as well as *baby spots,* which can be placed strategically to light particular scenes, and *olivets* for sweeping light over a broad area; and off-stage *spotlights.*

A show which can be seen but not heard from every seat in the theatre is an abomination to patrons, so an item of importance for the stage is a modern public address (p.a.) system with a number of microphone outlets placed at different points on stage and in the orchestra pit for full coverage.

If the time comes to buy new p.a. equipment, do not try to economize by buying the cheapest set or you will end up with a "tinny" effect and poor coverage. Get the best and have the installation supervised by a recognized sound engineer who can locate the speakers and balance the system for full coverage of the auditorium.

DRESSING ROOMS

Actors do not expect too much in the way of dressing room facilities in houses not normally playing stage shows; even so, the rooms available should be made as comfortable and usable as possible. The manager who wants stage performers to go away with a good opinion of his theatre will see that *clean* dressing rooms are available, with some furniture for resting between shows. And it will be found that any little special touches, such as providing ice water or special directory information regarding the town and interesting things for visitors to see, are truly appreciated by the artists.

"Magic Voice" Describes New Films to Patrons

To impress upon his patrons the name and dates of coming film attractions to be shown at the Louis theatre in Chicago, manager Hugh S. Borland has installed a recording device in the outer lobby which is known as the "Magic Voice." It consists of an ordinary wire recorder located in the manager's office and connected to a speaker hidden out of sight in the lobby.

A typical announcement heard by patrons as they leave the theatre is as follows: "Good night, folks, hope you have enjoyed the show. This is the Magic Voice speaking. No use looking around as you can't see where I come from. Baffling and mystifying, isn't it? Now I wish to inform you about our next attraction tomorrow and Saturday. You'll see two of your favorite stars (their names are given) in a thrilling drama of the West. (Then another feature is announced along with its stars and a 'catchline.')"

The recorder was promoted at no cost to the theatre, with credit being given in a screen trailer to the Radio Service and Record Mart, Chicago, for providing the "new, revolutionary advertising idea." Mr. Borland has also publicized the system in his weekly film program.

House rules for stage personnel, such as the wearing of stage makeup outside the theatre, directions for using house phones, location of all facilities in the theatre, and policy for passes to other theatres in the town, etc., should be posted backstage.

S.O.P. FOR THE STAGE

A regular routine should be established by the manager for handling all matters relating to the stage. This must necessarily be worked out in conjunction with the union, if yours is a union house. To be covered are such matters as the number of stage hands and electricians needed for different types of stage shows; working hours and pay scale for setting up the show; size and pay of crew working the show; scheduling the removal of stage equipment at the conclusion of an engagement.

Union contracts should contain clauses covering all these provisions, as their clarification in advance will contribute to smooth operation with a minimum of headaches. In the old days there was considerable labor strife in the theatre world, but today's operations reflect a more friendly and cooperative attitude on both sides. Reaching agreements on all questions involved in contracts of this nature should be mostly a matter of common sense plus an appreciation of the economic problems involving *both* parties.

In addition to their duties on stage, houses employing one or more regular stage hands usually put certain matters of house maintenance under them. Frequently this includes taking over the lighting of the entire theatre and marquee, and correcting minor electrical defects within the scope of their training. Certain phases of the engineering, such as operation of the air-conditioning system, might be made their responsibility if there were not a regularly employed engineer.

Naturally the maintenance of the stage equipment is one of the continuing duties of the stage hands, and it should be followed through regularly. The manager must check to see that there is not too much "borrowing from Peter to pay Paul," leaving some equipment bare of necessary parts so as to supply other equipment.

Stage management is a field by itself and the reader interested in it is directed to the many books on stagecraft, many of them available through public libraries.

THEATRE *Refreshment* SALES

A department
devoted to
refreshment service

Catering to the Youngsters At the Drive-In Snack Bar

Paying special attention to children at the refreshment stand is considered a most important phase of "good public relations" at the Raleigh Road Drive-In at Fayetteville, N. C. Here is how they carry out the slogan, "Where Children Are Catered To, Not Hollered At!"

By E. Y. STAFFORD

District Supervisor for
H. B. Meiselman Theatres, Charlotte, N. C.

We Use Cumberland Dairy Prod
KIDDIE COUNTER

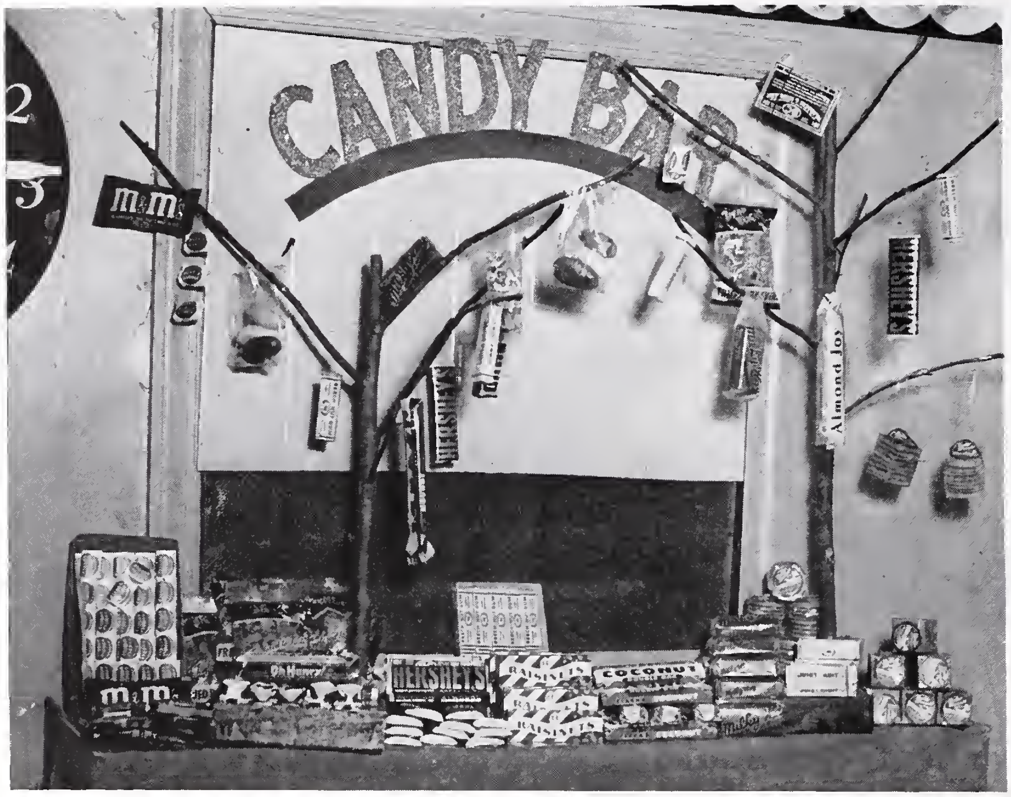
Children have no difficulty making themselves seen in order to receive service at the Raleigh Road drive-in's refreshment stand, as demonstrated above. Behind the counter is E. Y. Stafford, district supervisor for H. B. Meiselman Theatres, Charlotte, N. C. who treats the youngsters as "customers".

IN 25 YEARS of managing theatres, with the past six spent at drive-ins in Miami, Fla., and North Carolina, I have come to realize the extreme importance of maintaining good public relations in all phases of theatrical operation. This includes the running of the drive-in refreshment stand, where it seems to me building good will has been neglected in a number of vital respects.

Foremost among these latter is giving special attention to children as "customers" at the drive-in snack bar. Now it is true that many drive-in managers cater to the small fry in other ways. In the majority of situations, for instance, children are admitted free of charge. Also, at a good many drive-ins, elaborate playgrounds have been installed for their enjoyment.

But very few, yes, far too few operators have taken the youngsters into consideration when it comes to the design and operation of their refreshment stands. Ask them about it, and they'll say: "Those little devils! They only cause me trouble, and I don't make a dime off them!"

If these operators would only stop and think, however, they would realize they can't make half as many dimes without the children and their good will. And if you're going to count on them for future



Tree stands with candy hanging from the limbs have been found to have a special appeal for youngsters at the Raleigh Road. The trees are spotlighted and carry items the younger set particularly likes.

patrons, you had better count them in now!

And just how can you do that in regard to refreshment merchandising? Well, for one thing you should consider them in the actual design of the stand itself. One section of the counter should be low enough so that a small child can see over it and at the same time be easily spotted by your attendants. Nothing makes a parent angrier than to send his child to the snack bar and then wait 20 to 30 minutes for him to return — all because the little fellow couldn't make himself seen!

I'll bet your own counter is too tall for most 8 to 10 year olds. The answer, of course, doesn't lie in rushing about to remodel the entire stand. Heck, just a 10-foot section lowered with a sign swung over it reading "Kiddie Counter" would do the trick. And if you do this you will make a lot of kids feel they are wanted in your refreshment building and mothers and dads will consider you thoughtful.

Another means of pleasing the youngsters is to merchandise certain candies or other products with displays especially designed for their interest. For instance I have arranged what I call "candy trees." These are two small trees which have candy hanging from their limbs, spotlighted and carrying items the kids go for.

Then, too, you could decorate your "snow cone" machine like an ice cream mountain. There are any number of such ways you can get the small fry talking about your refreshment stand.

Sure, I will grant you won't make too much profit out of the items stocked just for the kids. But in the long run you will gain more good will than your cash registers could ever hold.

In addition to the consideration of children at the refreshment stand there are other ways of building good public relations there. One of these is in regard to prices. Don't try to make a world's fair out of your operation by charging prices that are too high! I have noticed some mighty "big" theatre operators becoming too selfish about this.

Nobody denies you the right to a reasonable mark-up. But learning early just where to stop in your prices is mighty important. Folks don't mind paying a reasonable price for your merchandise, but they are going to shy away from the fellow who persists in being away out of line.

HANDLING CAR SERVICE

And, finally, in regard to public relations in refreshment operation, there is the matter of providing car service to patrons. While this practice can bring in much extra revenue, it will also cause complaint unless properly handled.

Every location, of course, offers different problems. Here I have found a system that works well and pleases the patrons at the same time. I have four attendants who work the field each night, two on each side. Just before the newsreel I run a short trailer announcing that car service is available to patrons desiring it. They are informed that all they have to do is to turn on their parking lights, and the attendant will come for their order.

We do not allow the boys to approach any car unless the parking lights are turned on. In this way no one is annoyed by horns blowing or lights blinking. The boys work on a commission and do pretty well—particularly during the summer months.

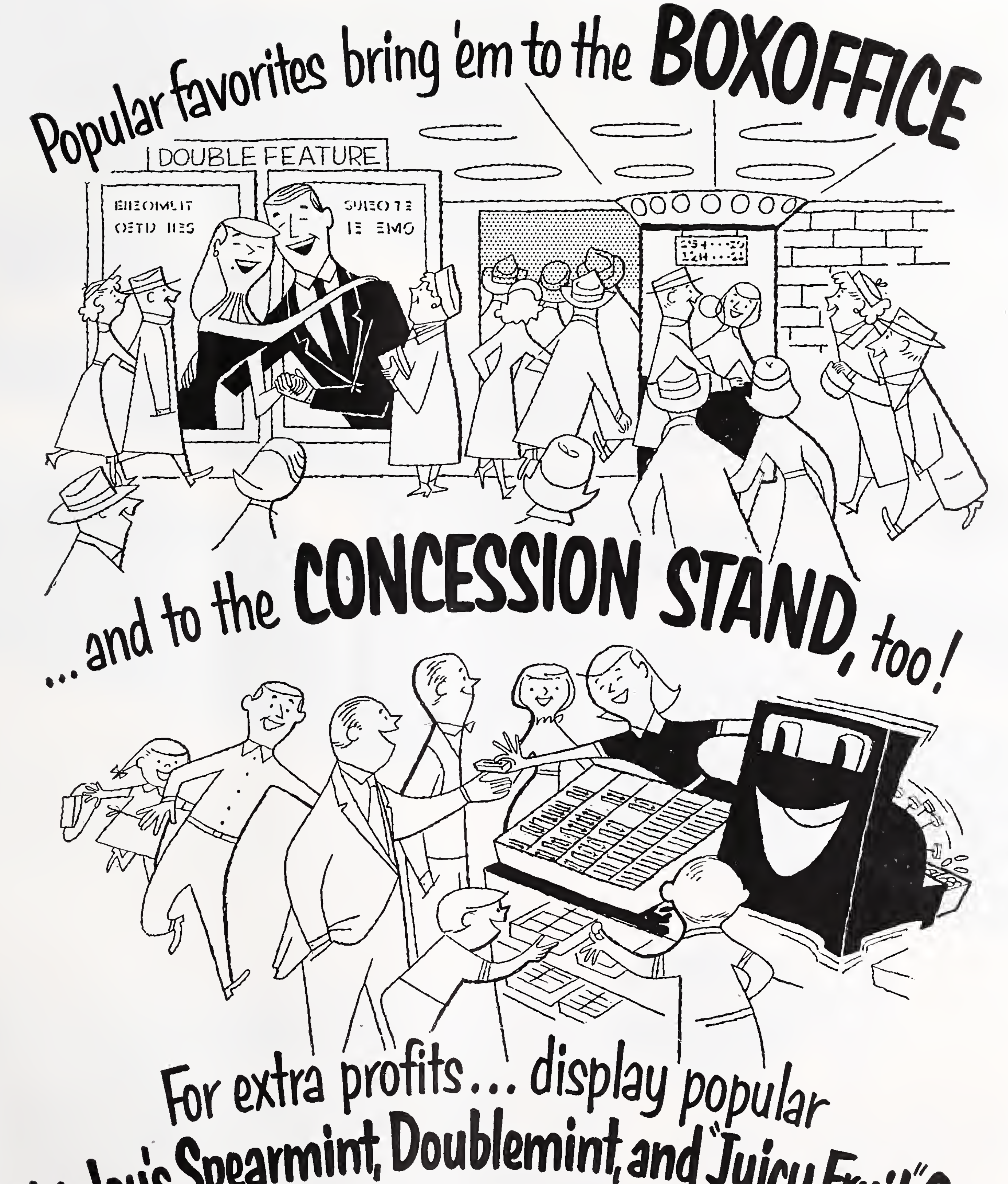
Incidentally, during our intermission period, we use a combination refreshment selling trailer with a clock trailer. The clock trailer has been cut in half, making it of 5 minutes duration. It works, too!

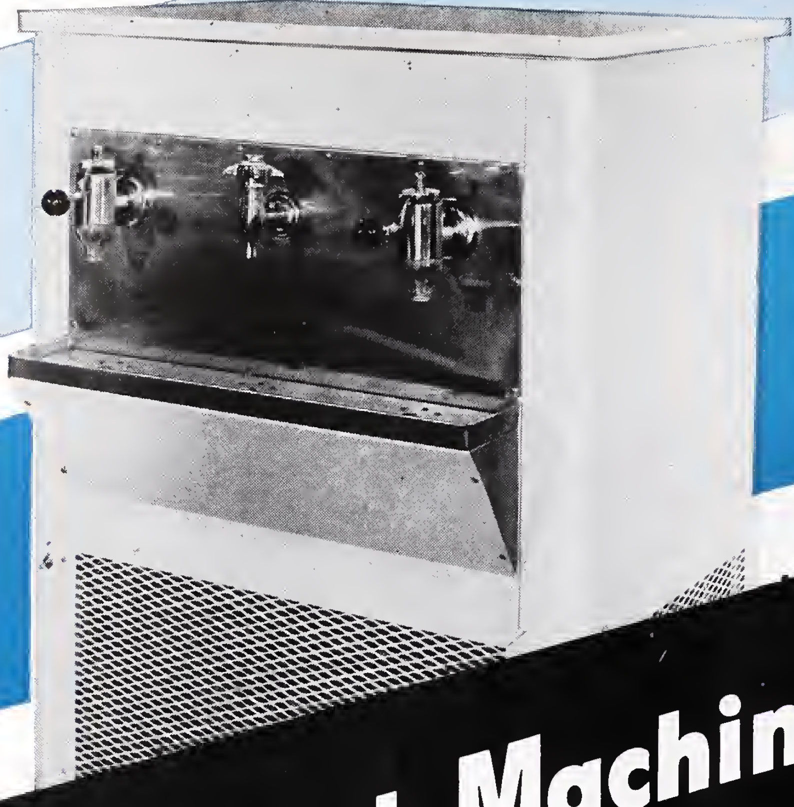
In conclusion let me repeat the point that is most important in public relations at the drive-in. That concerns the children. Don't forget them . . . and they won't forget you or your theatre!

DRINKS 10¢ 25¢
Hot Dogs 20
Hamburgers
We Use Cumberland Dairy

The full length of the Raleigh Road's refreshment counter is shown at left, with Mr. Stafford standing in front. As part of the drive-in's program for children a free Easter egg hunt was held recently and promoted as shown below.

SCOTT
THE GUN
Hey! BOYS GIRLS
FREE Easter
EGG HUNT
Sat Apr. 4
Raleigh Rd
DRIVE IN
5 to 6:30 P.M.
THEATRE
EAGLE STORE
McFAYDENS
JEWELRY CO.
HAY ST


Popular favorites bring 'em to the BOXOFFICE
DOUBLE FEATURE
...and to the CONCESSION STAND, too!
For extra profits... display popular
Wrigley's Spearmint, Doublemint, and "Juicy Fruit" Gum
WRIGLEY'S SPEARMINT CHEWING GUM
WRIGLEY'S DOUBLEMINT CHEWING GUM
WRIGLEY'S JUICY FRUIT BRAND CHEWING GUM
AG 142



Here it is!

The Drink Machine You Asked For!

The New Manley ICE-O-BAR

Serves 1500 Ice Cold Drinks

As Fast As You Can Draw Them!

Simplified Design Minimizes Service Problems!

Here is the drink machine you asked for . . . the revolutionary, new Manley "ICE-O-BAR."

Now you can handle large crowds . . . meet peak period demands . . . by serving cold drinks just as fast as *two* operators can draw them! Now you can be sure every drink will be *ice cold*—whether you draw one drink or 1000! Now you can forget all troublesome, expensive service problems!

Manley developed the "ICE-O-BAR" to meet recommendations made by hundreds of concession and fountain operators like you. That's why *you* can be sure the "ICE-O-BAR" has all the advantages *you* want in a drink machine.

The "ICE-O-BAR" guarantees ice cold drinks during peak rush periods. A double-action icemaker coil builds up a 4-inch bank of ice . . reserve cooling for more than 1000 drinks. Operating the special water circulator, the "ICE-O-BAR" will cool this volume *on continuous draw.* This capacity is based on 80-degree incoming water. With 65-degree water, the *"ICE-O-BAR" will serve more than* 1500 *ice cold drinks just as fast as two operators can draw them!*

The "ICE-O-BAR" is also unparalleled for easy operation and service. Never before has such simplicity and efficiency been developed in a beverage dispenser. Any local refrigeration man can easily install and service the "ICE-O-BAR" because of its uncomplicated design and use of standard parts. Operating the "ICE-O-BAR" is just as simple as pouring a glass of water. Pre-cooled syrup is gravity-fed . . . syrup pans are quickly refllied from the top.

The sensational Manley "ICE-O-BAR" is equipped with stainless steel faucets . . . can be fitted for any desired combination of carbonated or plain water, for two or three flavors. Features easy-to-clean, white, baked-on enamel . . . formica top. Overall dimensions: 33½" wide, 45" high, 24" deep.

Make sure you're ready for thirsty summer crowds. Don't delay. Send in coupon . . . right now . . . for complete details on the new Manley "ICE-O-BAR"—the best drink machine ever made.

MANLEY, INC.
1920 Wyandotte St.,
Kansas City 8, Mo.

Don't Miss Big Profits!

MAIL THIS COUPON TODAY!

MANLEY, INC.
Dept. MPH-553
1920 Wyandotte St., Kansas City 8, Mo.

☐ Please have a Manley representative call right away.

☐ Send complete information on the new Manley "ICE-O-BAR."

Name______________________________

Firm______________________________

Address____________________________

City______________ Zone______ State________

A Drive-in Snack Bar Goal:

75% of the Gate

Refreshment operators can reach that figure through proper management and advertising, declares Mrs. Jane Harris of the Fiesta drive-in at El Paso, Tex. Here she tells of the methods she uses in merchandising, purchasing and service for that operation.

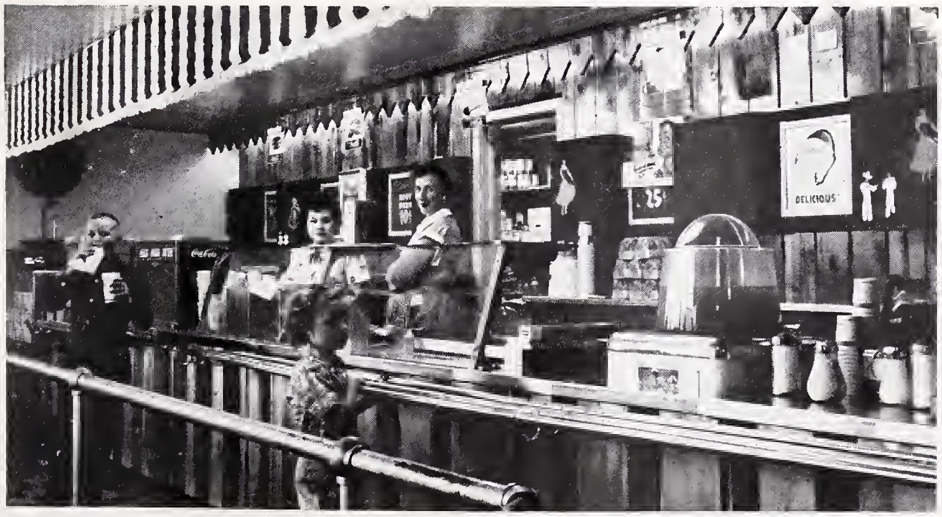
The cafeteria system has been found to have a number of exceptional advantages for speedy and efficient service at the Fiesta drive-in. Mrs. Jane Harris, manager and cashier, is shown above standing in front of the counter with her husband, Bob Harris, manager of the drive-in.

“If a drive-in snack bar is properly managed and advertised to theatre patrons, you can easily average 75% of the gate, and even more at times.” This is the conviction of Mrs. Jane Harris, refreshment stand manager and cashier for the Fiesta Drive-in theatre, a Bearden Theatres’ operation, owned by W. O. Bearden and J. B. Beeson, and located four miles west of El Paso, Tex., on the Mesa Highway.

Mrs. Harris originally gave her appraisal in replying to Better Theatres’ survey of vending practices conducted early this year. That 75% figure is such an ambitious one, and speaks so well for the way the Fiesta’s snack stand is conducted, that we asked Mrs. Harris to tell about her methods of operation. In doing so she gave much credit for favorable results to her husband, Bob Harris, who as manager of the Fiesta “naturally has a big interest in the snack bar.”

To both of the Harrises the drive-in refreshment building is not “just a place for us to serve food.” They liken it to the lobby of an indoor theatre as a place for meeting and becoming acquainted with their customers. “Either my husband or I try to be present there at all times,” Mrs. Harris says, “to carry out this purpose.”

The method of service used at the Fiesta is cafeteria style. The most popular item is frankfurters, and the brand used is Armour and Company’s. The intermission trailers provided by that company have proved quite successful in promoting sales of refreshments, Mrs. Harris reports.



The outside rail in the Fiesta’s cafeteria is far enough from the counter to permit customers to pass one another, and this helps also to speed service. The Harrises’ son, Jim, is shown enjoying a snack at left above.

Other merchandise sold includes hamburgers, popcorn, Sno-cones, candy, three cold drinks (Coca-Cola, root beer and orange), coffee, hot chocolate and cigarettes and cigars. In addition a complete fountain service is offered, featuring cones, dixie cups, sodas, malts, milk shakes and five flavors of sundaes. “We make our own ice cream,” says Mrs. Harris, “because it is more profitable that way. We make a very rich cream for the cones, etc., but can make it with less butterfat for malt cream.”

EMPHASIZING QUALITY

First consideration is given at the Fiesta to the quality of merchandise sold. “We serve only the best and most popular brands of merchandise,” says Mrs. Harris, adding that “we keep a close check and anything that doesn’t move fast we discontinue. We try to serve things that make the most profit but at the same time give the customer the most and best for his money.”

And in merchandising the food she puts an emphasis on three qualities: attractive displays, speedy service and cleanliness. “The more a customer can see, the more

(*Continued on page* 73)

Candy Wrappers without 10¢ Label Planned for Benefit of Theatres

❡ But survey of refreshment operators shows many of their patrons object to paying 11 and 12 cents for the "large size" candy bars

DO THEATRE patrons object to paying an extra penny or two for regular "nickel-size" and "dime-size" candy bars? Operators of other candy retail outlets, particularly at newsstands, have found a resistance among their customers to bars priced at 6¢ or 7¢ and 11¢ or 12¢. As a result, many of them have not been able to take advantage of this means of adding to their profits on candy.

That this same reluctance to pay the increased price does exist among theatre patrons, too, is evidenced in results of BETTER THEATRE's fifth annual survey of refreshment vending, reported on in detail in the 1953 BETTER THEATRES GUIDE, published in March. The survey showed that 75% of the theatres polled have not adopted the practice of so raising the price of candy bars. And many of the theatre operators responding took special note of the subject.

Speaking for the majority was a manager in Cornell, Mass., who said that "Selling dime bars for 11¢ does not make for good will. It *hurts* gross sales rather than *increasing* the gross from the extra penny revenue."

And an operator in Washington, D. C., who experimented with the increased price found that sales doubled when he went back to the straight nickel and dime charge. "We have found that customers often purchase two bars instead of one when the price is 5¢ and 10¢," he said.

Similar experience was recounted by the owner of a large theatre in Chicago. "I lost business from the increase in 10¢ candy bars. Many of my customers began bringing in their own," he said.

REMOVING PRICE LABELS

In contrast to this attitude, the publication *Candy Industry* recently found in a survey it conducted that many theatre operators have appealed to candy manufacturers to eliminate the price label from their wrappers for the theatre trade. The publication found further that some manufacturers are already doing this with their dime-size candy bars and that others plan to do so in the future.

With the exception of theatremen, this report stated, all candy sellers, including jobbers, vending machine operators, independent retailers and chain store executives, prefer to have the price marked plainly on the product. As a concession to the theatres, however, most companies will make a second wrapper bearing the legend "Large Size" (or something similar) instead of the price.

A list of dime-size bars labeled *large size,* but without price marking on the wrapper when sold to theatres has been compiled by Lawrence F. Kerski, manager of the Merchandising Corporation, Milwaukee, who has been one of the leaders in the theatre candy field working for the omission of price tags on wrappers. Almost all the bars he has listed do have a dime price marking as wrapped for sale elsewhere. Mr. Kerski's list, as published in *Candy Industry,* follows:

Almond Joys and *Mounds* (Peter Paul); *Baby Mints* and *Milk Duds* (Holloway); *Bit-O-Honey* (Schutter); *Baby Ruth* and *Butterfinger* (Curtiss); *Cadbury Fry Dark* and *Fry Milk* (Cadbury Fry); *Chocolate Chew Ets* (Goldenberg); *Chocolate Covered Wafers* (Neece); *Clark Bar* (Clark); *Chlorophyll Mint* (F & F); *Hershey Almond* and *Plain* (Hershey); *Jordan Almond* (Banner); *Jujyfruits* (Heide).

Also *Kit Kat Bar* (Drake); *Lemon Drops* (Lusk); *Malted Milk Balls* and *Powerhouse* (Johnson); *Nestle Crunch* (Nestle); *Pine Brothers Cough Drops* (Lifesaver); *Pom Pom* and *Coconut* (Welch); *Terry Mints* (Terry); *Vicks' Cough Drops* (Vick); *Wagon Wheels* (Melster) and *Wayne Buns* (Wayne).

A number of the bars appearing on the above list were named by theatre executives responding to BETTER THEATRES' refreshment survey as being among their ten "best-sellers." The executives were also asked to give the price at which they sell these bars, and the following list comparing the percentage of those selling at 10c with those selling at 11c or 12c indicates that most theatres still retain the dime price.

	Sell at 10¢	*Sell at 11¢ or 12¢*
Almond Joy	76%	24%
Baby Ruth	73%	27%
Butterfinger	77%	23%
Clark Bar	61%	39%
Hershey	77%	23%
Jordan Almond	75%	25%
Mounds	80%	20%
Milk Duds	75%	25%
Nestle's Bars	86%	14%
Terry Mints	90%	10%
Wayne Buns	75%	25%

A number of the bars appearing on the list are offered in two sizes—small (5c) and large (10c). When a further comparison is made, based on the BETTER THEATRES' survey, as to which size is offered by the larger number of theatres, the small size is found to be in the majority in most cases.

	Sell at 5¢	*Sell at 10¢*
Baby Ruth	63%	37%
Butterfinger	73%	27%
Clark Bar	78%	22%
Hershey	63%	37%
Jujyfruits	91%	9%
Milk Duds	52%	48%
Nestle's Bars	63%	37%
Terry Mints	50%	50%

15c ITEMS SELL WELL

A further phase of the *Candy Industry* investigation dealt with the sale of 15c candy items in theatres. "At least one of these items sells better than some dime bars," the report said, "and even 25c units have a market in this special outlet."

This theory is also substantiated by one of the respondents to the BETTER THEATRES' poll, who wrote that he is in favor "of many more 15c items. I find there is little sales resistance against them. One that we sell currently is just as popular as most dime bars."

And a theatre owner in Junction City, Kan., believes the candy companies are making a mistake in not putting out a "25c bar with a cost not to exceed 50% to the retailer. Ones we are able to get sell well."

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with
- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following pages.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. .... Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	48
63—American Playground Device Co. .... Drive-in playground equipment. Direct.	61
2—American Seating Co. .... Auditorium seating. NTS and direct.	6
3—Ashcraft Mfg. Co., C. S. .... Projection arc lamps (3A), rectifiers (3B). Unaffiliated dealers.	3rd Cover
4—Automatic Devices Co. .... Curtain controls and tracks. Unaffiliated dealers and direct.	14
5—Ballantyne Co., The .... 3-D interlocks (5A), selsyn motors (5B), 3-D kit (5C). Dealers: 1, 4, 7, 19, 20, 21, 32, 35, 43, 66, 70, 77, 80, 93, 105, 113, 116, 125, 133.	27
6—Bausch & Lomb Optical Co. .... Projection lenses. Direct and branches and dealers in all principal cities.	65
7—Berezny Engineering & Mfg. Co. .... Drive-in car counter. Direct.	48
8—Canada Dry Ginger Ale, Inc. .... Soft drinks (8A), beverage dispensers (8B). Branches in principal cities.	45
9—Carbons, Inc. .... Projection carbons. Franchise dealers.	15
10—Century Projector Corp. .... Projectors (10A), sound systems (10B). Dealers: 1, 2, 7, 9, 17, 22, 26, 32, 35, 39, 40, 44, 54, 57, 63, 66, 70, 72, 82, 86, 88, 96, 98, 99, 109, 112, 115, 116.	18
11—Coca-Cola Co., The .... Soft drinks (11A), dispensers (11B). Branches in principal citios.	2nd Cover
12—Concession Supply Co. .... Distributors.	38
13—Connolly, Inc., J. E. .... Frankfurter grills. Direct.	39
14—Continental Electric Co. .... Rectifier tubes. Direct.	19
15—Dawo Corp. .... In-car speakers. Direct.	60
16—Dayton Safety Ladder Co. .... Ladders. Direct.	22
17—Eprad .... In-car speakers. Unaffiliated doalers.	17
18—F & Y Building Service, The .... Architectural design and building service.	47
19—Forest-Harrison, Inc. .... Rectifiers. Direct.	51
20—General Register Corp. .... Admission control system (20A), ticket issuing machines (20B). Unaffiliated dealers.	24
21—Goldberg Bros. ....18, 48, Box-office speaking tube (21A), film rewinders (21B), sand urns (21C). Unaffiliated dealers and direct.	51
22—GoldE Manufacturing Co. .... Portable color spotlight. All dealers.	18
23—Griggs Equipment Co. .... Auditorium chairs. Direct.	48
24—Helios Bio Carbons, Inc. .... Projection carbons. Direct.	18
25—Heyer-Shultz, Inc. .... Metal projection arc reflectors. Dealers marked * and NTS.	69
26—Heywood-Wakefield Co. .... Auditorium chairs. Unaffiliated dealers and direct.	57
27—Ideal Seating Co. .... Auditorium chairs (27A), drive-in stadium seating (27B). Unaffiliated dealers.	26
28—Indiana Cash Drawer Co. .... Cash drawer for drive-in concession sales. Direct.	43
29—International Projector Corp. ...... Complete projection and sound systems. NTS.	4th Cover
30—Kliegl Bros. .... Theatre lighting equipment. Direct.	67
31—Koiled-Kords, Inc. .... Self-coiling cords for in-car speakers. All dealers and Graybar Electric Corp.	23
32—Kollmorgen Optical Corp. .... Projection lenses. NTS and all dealers.	14
33—LaVezzi Machine Works .... Projector parts. All dealers.	68
35—Manley, Inc. .... Soda fountain. Offices in principal cities.	32
36—Marsh Wall Products, Inc. .... Decorative wallpaneling. Direct.	13
37—Master-Kraft Fixture Co. .... Custom-made refreshment counters. Direct.	39
38—Motiograph, Inc. .... In-car speakers (38A), motor-generators (38B), sound systems (38C), projection arc lamps (38D), Trad television. Unaffiliated dealers.	5
39—National Carbon Co., Inc. .... Projection carbons. All dealers.	4
40—National Super Service Co., Inc. .... Vacuum cleaners. All dealers.	59
41—National Theatre Supply ....55, Distributors.	63
42—Poblocki & Sons .... Drive-in projection screen. NTS and direct.	47
43—Prestoseal Manufacturing Co. .... Film splicers. Direct.	48
44—Radio Corp. of America .... In-car speakers. Dealers marked *.	49
45—Raytone Screen Corp. .... Projection screens. Unaffiliated dealers.	69
46—RCA Service Co. .... Projection and sound maintenance service.	26
47—Robin, Inc., J. E. .... Motor-generators. Direct.	67
48—S. O. S. Cinema Supply Corp. .... Distributors.	48
49—Spacarb, Inc. .... Beverage dispensers. Direct.	40
50—Star Mfg. Co. .... Frankfurter steamer and bun warmer. Direct.	41
51—Strong Electric Corp., The .... Projection arc lamps (51A), rectifiers (51B). Dealers: 1, 2, 3, 4, 7, 8, 9, 12, 13, 14, 17, 19, 20, 21, 22, 24, 25, 26, 27, 28, 30, 32, 34, 36, 39, 40, 41, 42, 44, 46, 47, 48, 49, 51, 52, 54, 55, 56, 57, 58, 59, 60, 62, 63, 64, 66, 67, 70, 72, 75, 76, 77, 78, 79, 80, 81, 84, 86, 91, 92, 93, 97, 98, 99, 101, 103, 105, 106, 107, 108, 109, 111, 113, 114, 115, 116, 117, 118, 119, 122, 123, 125, 129, 130, 131, 132, 133.	11
52—Supurdisplay, Inc. .... Butter dispenser (52A), popcorn container (52B). Direct.	42
53—Telephone Answering & Recording Co. .. Automatic telephone answering equipment. Direct.	3
54—Theatre Seat Service Co. .... Theatre chair rehabilitation service. Direct.	59
55—Vallen, Inc. .... Curtain controls and tracks. Direct.	58
56—Vocalite Screen Corp. .... Projection screens. Direct.	72
57—Wagner Sign Service, Inc. .... Changeable letter signs: Front lighted panels for drive-ins (57A); back-lighted panels (57B); and changeable letters (57C). Dealers: 8, 10, 12, 13, 14, 15, 16, 17, 21, 23, 24, 25, 26, 28, 29, 30, 32, 34, 35, 36, 40, 41, 42, 43, 44, 54, 56, 57, 59, 60, 62, 64, 66, 67, 69, 70, 72, 73, 74, 75, 77, 79, 80, 86, 88, 89, 91, 92, 98, 100, 101, 104, 107, 108, 109, 114, 115, 118, 119, 120, 122, 123, 125, 129, 131 and NTS Detroit.	21
58—Wenzel Projector Corp. .... 24-inch magazines (58A), 23-inch reels (58B), projector heads (58C). Unaffiliated dealers.	13
59—Westrex Corp. .... Foreign distributors.	25
60—Whitney-Blake Co., The .... Non-conduit speaker system cable for drive-in theatres. Distributors: Graybar Electric Corp.	23
61—Williams Screen Co. .... Projection screens. Direct.	71
62—Wrigley, Jr. Co., Wm. .... Chewing gum. Direct.	31

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the May 1953 issue—

....

....

....

....

NAME ____________________

THEATRE or CIRCUIT ____________________

STREET ADDRESS ____________________

CITY ____________________ STATE ____________________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA

1—Queens Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS

3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Perrin Theatre Supply, 1008 Main St., Little Rock.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

15—Brient & Sons, 925 New Jersey Ave., N. W.*
16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA

17—Joe Hornstein, 714 N. E. 1st St., Miami.
18—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.
20—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

21—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:

22—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
23—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
24—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLINOIS

Chicago:

25—Abbott Theatre Supply, 1311 S. Wabash Ave.*
26—G. O. Anders Co., 317 S. Sangamon St.
27—Gardner Theatre Service, 1235 S. Wabash Ave.
28—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

29—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

30—Ger-Bar, Inc., 442 N. Illinois St.
31—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:

34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

39—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

41—Capitol Theatre Supply, 28 Piedmont St.*
42—Joe Cifre, 44 Winchester St.
43—Independent Theatre Supply, 28 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
50—United Theatre Equipment, 106 Michigan St., N. W.

Grand Rapids:

51—Ringeld Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

52—Elliott Theatre Equipment, 1110 Nicollet Ave.
53—Fresch Theatre Supply, 1111 Currie Ave.*
54—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
55—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

56—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
57—Shreve Theatre Supply, 217 W. 18th St.
58—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

59—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply 3212 Olive St.
60—St. Louis Supply Co., 3310 Olive St.*

MONTANA

61—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

62—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

66—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

67—Auburn Theatre Equipment, 5 Court St.

Buffalo:

68—Becker Theatre Equipment, 492 Pearl St.
69—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
70—Perkins Theatre Supply, 505 Pearl St.
71—United Projector & Film, 228 Franklin St.

New York City:

72—Amusement Supply, 341 W. 44th St.
73—Capitol Motion Picture Supply, 630 Ninth Ave.*
74—Crown Motion Picture Supplies, 354 W. 44th St.
75—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 441 W. 50th St.

Syracuse:

78—Central N. Y. Theatre Supply, 210 N. Sallea St.

NORTH CAROLINA

Charlotte:

79—Bryant Theatre Supply, 227 S. Church St.
80—Charlotte Theatre Supply, 116 S. Poplar.
81—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
82—Southeastern Theatre Equipment, 209 S. Poplar St.*
83—Standard Theatre Supply, 219 S. Church St.
84—Theatre Equipment Co., 220 S. Poplar St.
85—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

86—Standard Theatre Supply, 215 E. Washington St.
87—Theatre Suppliers, 304 S. Davie St.

OHIO

Akron:

88—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

89—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.
90—Theatre Equipment Co., 1714 Logan St.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
91—Ohio Theatre Equipment, 2108 Payne Ave.
92—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

93—American Theatre Equipment, 165 N. High St.
94—Mid-West Theatre Supply, 862 W. Third Ave.

Dayton:

95—Dayton Theatre Supply, 111 Velkenand St.
96—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

97—American Theatre Supply, 439 Dorr St.
98—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

99—Century Theatre Supply Co., 20 N. Lee St.
100—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
101—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

102—Modern Theatre Supply, 1935 N. W. Kearney St.*
103—Portland Motion Picture Supply, 916 N. W. 19th St.
104—B. F. Shearer, 1947 N. W. Kearney St.
105—Theatre Utilities Supply, 1987 N. W. Kearney St.
106—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

107—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:

108—Alexander Theatre Supply, 84 Van Bramm St.*
109—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
110—Superior Motion Picture Supply, 84 Van Bramm St.

Wilkes Barre:

111—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

112—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

113—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE

Memphis:

114—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
115—Tri-State Theatre Supply, 318 S. Second St.

TEXAS

Dallas:

116—Hardin Theatre Supply, 714 South Hampton Rd.
117—Herber Bros., 408 S. Harwood St.
118—Modern Theatre Equipment, 1910 Jackson St.
National Theatre Supply, 300 S. Harwood St.
119—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:

120—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

121—Alamo Theatre Supply, 1303 Alametoe St.

UTAH

Salt Lake City:

122—Intermountain Theatre Supply, 264 E. First South St.
123—Service Theatre Supply, 256 E. First South St.
124—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA

125—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

126—American Theatre Supply, 2300 First Ave., at Bell St.
127—Inter-State Theatre Equipment Co., 2224 Second Ave.
128—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
129—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

130—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

131—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
132—Ray Smith, 710 W. State St.
133—Theatre Equipment & Supply, 841 N. Seventh St.

[Canadian dealers and Foreign Distributors are listed on page 74]

FIRST CLASS
(Sec. 34.9, P. L. & R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD
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1270 SIXTH AVENUE
NEW YORK 20, N. Y.

THEATRE SALES Buyers Index

CLASSIFIED DIRECTORY OF LEADING SOURCES OF REFRESHMENT SERVICE EQUIPMENT AND SUPPLIES

Listing by Brand Names: Candy Bars, Beverages and Chewing Gum widely sold in theatres are listed alphabetically by trade name with manufacturers indicated on page 53.

BEVERAGES

Bireley's, 1127 North Mansfield, Los Angeles, Calif.
CANADA DRY GINGER ALE, INCORPORATED, 100 Park Avenue, New York, N. Y. See page 45.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.
Dad's Root Beer Company, 2800 North Talman Avenue, Chicago 18, Ill.
Delaware Punch Company of America, San Antonio 6, Tex.
Doctor Pepper Company, 429 Second Avenue, Dallas 2, Texas.
Double-Cola Company, 1478 Market, Chattanooga 8, Tenn.
The Grapette Company, Incorporated, 112 E. Grinstead, Camden, Ark.
Green & Green, Inc., 2000 Providence, Houston, Tex.
Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Calif.
Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
Mission Dry Corporation, 5001 S. Sota Street, Los Angeles, Calif.
National Fruit Flavor Company, Inc., 4201 Girod, New Orleans 6, La.
Nehi Corporation, 10th & 9th Avenues, Columbus, Ga.
Nesbitt Fruit Products, Inc., 2946 East 11th, Los Angeles 23, Calif.
Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
O-So-Grape Company, 1931 W. 63rd Street, Chicago 36, Ill.
Pacific Citrus Products Company, P. O. Box 392, Fullerton, Calif.
Pepsi-Cola Company, 3 W. 57th Street. New York.
Red Rock Bottlers, Incorporated, 901 W. Peachtree, Atlanta, Ga.
Rich Maid Products Company, 1943 West Highland Avenue, San Bernardino, Calif.
Richardson Corporation, 1069 Lyell Avenue, Rochester 3, N. Y.
Sero-Syrup Company, 255 Freeman Street, Brooklyn, N. Y.
Seven-Up Company, 1316 Delmar, St. Louis, Mo.
The Squirt Company, 202 S. Hamilton Drive, Beverly Hills, Calif.
Doctor Swett's Root Beer Company, Incorporated, 134 S. LaSalle Street, Chicago, Ill.
Tru-Ade, Incorporated, 20 N. Wacker Drive, Chicago 6, Ill.
James Vernor Company, 239 Woodward Avenue, Detroit, Mich.
The Welch Grape Juice Company, Westfield, N. Y.
Wonder Orange Company, 223 W. Erie, Chicago, Ill.

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BEVERAGE DISPENSERS

Anderson & Wagner, Incorporated, 14715 South Broadway, Gardena, Calif.
Automatic Products Company, 250 West 57th Street, New York 19, N. Y.
Bastian-Blessing Company, 4201 Peterson Avenue, Chicago 30, Ill.
Bert Mills Corporation, 400 Crescent Blvd., Lombard, Ill. (coffee).
Best Products Company, 220 West Addison Street, Chicago 18, Ill. (coffee).
CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York 17, N. Y. See page 45.
Carbonaire, Inc., 114 Fern Avenue, San Francisco, Calif.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.
Cole Products Corporation, 39 South La Salle Street, Chicago 3, Ill.
Dad's Root Beer, Fountain Service, 2800 North Talman Avenue, Chicago 18, Ill.
Drincolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio.
The Fischman Company, 10th & Allegheny, Philadelphia, Pa.
Fruit-O-Matic Manufacturing Company, 5225 Wilshire Blvd., Los Angeles 36, Calif. (milk and juices).
Green Spot, Incorporated, 1501 Beverly Boulevard, Los Angeles, Calif.
Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
W. Kestenbaum, Inc., 1790 First Avenue, New York · 28, N. Y.
Knickerbocker Beverage Dispenser, Incorporated, 453 6th Avenue, New York, N. Y.
Lunch-O-Mat Corporation of America, 2112 Broadway, New York, N. Y. (coffee, milk and sandwiches hot and cold).
Lyons Industries, 342 Madison Avenue, New York City.
MAJESTIC ENTERPRISES, INC., LTD., 959 Crenshaw Boulevard, Los Angeles, Calif.
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. See page 32.
Mighty Midget Manufacturing Company, 2824 East Washington, Phoenix, Ariz.
Mills Industries, 4110 Fullerton Avenue, Chicago, Ill.
Mission Dry Corporation, 5001 S. Sota Street, Los Angeles 54, Calif.
Modern Refreshers, Inc., 1812 West Hubbard Street, Chicago, Ill.
Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.
Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
Seco Company, Incorporated, 5206 S. 38th, St. Louis 16, Mo.
Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City, N. Y.
SPACARB, INC., 270 Madison Avenue, New York 16, N. Y. See page 40.
STAR MANUFACTURING COMPANY, 6300 St. Louis Avenue, St. Louis, Mo.
Uniflow Manufacturing Company, Erie, Pa.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles 15, Calif.

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CANDY BARS AND SPECIALTIES

Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.
Banner Candy Manufacturing Corporation, 700 Liberty Street, Brooklyn, N. Y.
Paul F. Beich Company, Bloomington, Ill.
E. J. Brach & Sons, 4656 W. Kenzie, Chicago, Ill.
Blumenthal Brothers, Margaret & James Streets, Philadelphia 37, Pa.
Blum's, Inc., Polk & California Streets, San Francisco, Calif.
Brock Candy Company, 11 Chestnut street, Chattanooga, Tenn.
Bunte Brothers, 3301 Franklin Boulevard, Chicago 24, Ill.
Cadbury-Fry, Inc., 261 Broadway, New York 7, N. Y.
Cardinet Candy Company, 2150 Marker Street, Oakland, Calif.
Charms Company, 601 Bangs Avenue, Asbury Park, N. J.
Chase Candy Company, 4230 Gravois Avenue, St. Louis 16, Mo.
Cherry Smash Company, Inc., 1401 Lee Highway, Arlington, Va.
The D. L. Clark Company, 503 Martindale, Pittsburgh 12, Pa.
Cook Chocolate Company, 4825 S. Rockwell, Chicago, Ill.
Cox Confection Company, East Boston, Mass.
The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.
Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.
Deran Confectionery Company, Incorporated, 134 Cambridge, Cambridge 41, Mass.
Drake America Corporation, 20 East 50th Street, New York 22, N. Y.
The Euclid Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.
F & F Laboratories, Inc., 3501 West 48th Place, Chicago, Ill.
Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.
Golden Nugget Sweets, Ltd., 1975 Market Street, San Francisco, Calif.
D. Goldenberg, Incorporated, "I" & Ontario, Philadelphia, Pa.
H. K. Hart Confections, Inc., 540 39th Street, Union City, N. J.
Henry Heide, Incorporated, 313 Hudson Street, New York, N. Y.
Hershey Chocolate Corporation, 19 E. Chocolate Avenue, Hershey, Pa.
M. J. Holloway Company, 308 West Ontario, Chicago 10, Ill.
Hollywood Candy Company, Chestnut & Calumet, Centralia, Ill.
A. S. Jaffe Company, 946 East Pico Street, San Francisco, Calif.
Walter H. Johnson Candy Company, 4500 W. Belmont Avenue, Chicago 41, Ill.
Kimbell Candy Company, 6546 W. Belmont, Chicago, Ill.
Klein Chocolate Company, Incorporated, Brown Street, Elizabeth, Pa.
Kontney Carton Company, 418 North Clay Street, Green Bay, Wis.
Kraft Foods Company, 500 North Peshtigo, Newark, N. J., Chicago, Ill.
Edgar P. Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.
Life Savers Corporation North Main Street, Port Chester, N. Y.
Luden's, Inc., 200 North Eighth, Reading, Pa.
Lummis & Company, 148 N. Delaware, Philadelphia 6, Pa.
Lusk Candy Company, 2371 Bates Avenue, Davenport, Ia.
M & M, Ltd., 200 N. 12th Street, Newark, N. J.
Marlon Contections Company, 321 West 54th Street, New York 19, N. Y.
Mars, Incorporated, 2019 N. Oak Park Avenue, Chicago 35, Ill.
Mason, Au & Magenheimer Confectionery Manufacturing Company, P. O. Box 549, Mineola, N. Y.
National Licorice Company, 106 John Street, Brooklyn, N. Y.
Nestle's Chocolate Company, Main and William Street, White Plains, N. Y.
New England Confectionery Company, 254 Massachusetts Avenue, Cambridge 39, Mass.
Norris Candy Company, Atlanta, Ga.
Overland Candy Company, Div. of Leaf Brands, 155 N. Cicero Street, Chicago 15, Ill.
Pearson Candy Company, 108-114 Glenwood Avenue, Minneapolis 3, Minn.
Peter Paul, Incorporated, New Haven Rd., Naugatuck, Conn.
Planters Nut & Chocolate Company, Suffolk, Va.
Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, Hammond, Ind.
Thomas D. Richardson Company, Atlantic and I, Philadelphia 34, Pa.
Ridleys, 159 Carlton Avenue, Brooklyn 5, N. Y.
Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.
Schutter Candy Division, Universal Match Corporation, 1501 Locust Street, St. Louis 3, Mo.
Sperry Candy Company, Milwaukee, Wis.
Sweets Company of America, Incorporated, 1515 Willow Avenue, Hoboken, N. J.
Switzer Licorice Company, 612 N. First Street, St. Louis, Mo.
James O. Welch Company, 810 Main, Cambridge, Mass.
Wilbur-Suchard Chocolate Candy, Incorporated, 48 N. Broad, Lititz, Pa.

Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
George Ziegler Company, 408 West Florida, Milwaukee 4, Wis.

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CANDY MACHINES

Automatic Canteen Co. of America, Merchandise Mart, Chicago, Ill.
Belvend Manufacturing Company, 122 South Michigan Avenue, Chicago, Ill.
Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
Mills Automatic Merchandising Corporation, 44-01 11th Street, Long Island City, N. Y.
The Rowe Corporation, 31 East 17th Street, New York City.
Sanitary Automatic Candy Corporation, 259 West 14th Street, New York City.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.

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CASH DRAWERS—See Display Cases and Counter Equipment.

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CIGARETTE MACHINES

Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
The Rowe Corporation, 31 East 17th Street, New York City.

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DISLAY CASES AND COUNTER EQUIPMENT

Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 8, Ohio.
Confection Cabinet Corporation, 234 Central, Newark, N. J.
Grand Rapids Store Equip. Company, 1340 Monroe Avenue, N. W., Grand Rapids 2, Mich.
INDIANA CASH DRAWER CO., Shelbyville, Ind. See page 43.
MASTER-KRAFT FIXTURE COMPANY, 434 North Front Street, Baltimore, Md. See page 39.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif.

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FOOD SERVICE EQUIPMENT

Acton Manufacturing Company, 605 South Summer St., Arkansas City, Kans. (portable, hot or cold food container).
American Playground Devices Company, Anderson, Ind. (outdoor grills).
Anderson & Wagner, Inc., 14715 South Broadway, Gardena, Calif.
Cinesnax Corporation, 988 Market Street, San Francisco, Calif. (frankfurter bar).
J. J. CONNOLLY, INC., 457 West 40th Street, New York 18, N. Y. (frankfurter and roll grill). See page 39.
Cory Corporation, 221 LaSalle, Chicago 1, Ill. (coffee brewer).
Dalason Products Manufacturing Company, 825 West Madison Street, Chicago 7, Ill. (frankfurter steamer).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis. (butter dispenser).
Doughnut Corporation of America, 393 7th Avenue, New York City, N. Y. (doughnut mixer).
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill. (barbecue sandwich equipment).
Hotpoint, Inc., 5600 W. Taylor Street, Chicago 44, Ill. (deep fryer and roll warmer).
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y. (griddle stand).
Kneisley Electric Company, 2509 LaGrange, Toledo, Ohio. (hot and cold drinks).
J. C. Pitman & Sons, 711 Broad Street, Lynn, Mass. (deep fryer).
Prince Castle Sales, 121 West Wacker Drive, Chicago, Ill. (beverage mixers).
Pronto Popcorn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (frankfurter steamer and dispenser).
STAR MANUFACTURING COMPANY, 6300 St. Louis Avenue, St. Louis 20, Mo. See page 41.
Steel Products Company, Cedar Rapids, Ia. (coffee dispenser).
Steel Products, Inc., 427 Guaranty Bank Bldg., Cedar Rapids, Ia. (coffee brewer).
SUPURDISPLAY, INC., 3100 Wisconsin Tower Bldg., Milwaukee 3, Wis. See page 42.

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FOOD SPECIALTIES

Armour & Company, Union Stock Yard, Chicago, Ill.
Gardena, Calif. (cabinets).
Blue Jay Products Co., Inc., 36 Bainbridge Street, Brooklyn 22, N. Y. (biscuits).
Castleberry's Food Company, Augusta, Ga. (canned barbecue pork).
Coast Packing Company, 3275 E. Vernon, Vernon, Calif. (potato chips).
Frito Company, Inc., 2600 Cedar Springs, Dallas, Tex. (potato chips).
Meadors Manufacturing Company, Greenville, S. C. (biscuits).
Pronto-Pup, Incorporated, 619 1st National Bank Bldg., Cincinnati, Ohio. (frankfurters).
National Biscuit Company, 449 West 14th Street, New York 10, N. Y. (biscuits).
Purity Pretzel Company, 38th & Derry Streets, Harrisburg, Pa. (pretzels).
Savon Candy Company, 61 Bridge Street, Patterson, N. J. (French fried potato sticks).
So-Good Potato Chip Company, 2929 Gravois, St. Louis, Mo. (potato chips).

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GUM, CHEWING

American Chicle Company, Thompson Avenue & Manly, Long Island City, N. Y.
Beechnut Packing Company, 10 E. 40th Street, New York, N. Y.
Clark Bros. Chewing Gum Company, Merchant St., N.S. Pittsburgh 12, Pa.
Frank H. Fleer Corporation, 10th & Somerville, Philadelphia 41, Pa.
WILLIAM WRIGLEY, JR. COMPANY, 410 N. Michigan Avenue, Chicago, Ill. See page 31.

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ICE CREAM AND FROZEN CUSTARD EQUIPMENT

Anderson & Wagner, Inc., 14715 South Broadway, Gardenia, Calif. (cabinets).
Freez-King Corporation, 2518 W. Montrose Avenue, Chicago 18, Ill.
General Equipment Sales, Incorporated, 824 S. W. Street, Indianapolis 2, Ind. (ice cream)
Icecreamolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio (ice cream).
La Crosse Cooler Company, 2809 Losy Boulevard, South, La Crosse, Wis. (ice cream).
Mills Industries, Inc., 4110 Fullerton Avenue, Chicago 39, Ill. (ice cream)
Multiple Products Company, 225 W. 39th Street, New York 18, N. Y. (cone dispenser)
Sweden Freezer Manufacturing Company, 3401 17th Avenue, West, Seattle 99, Wash. (frozen custard and cone dispenser).
Swirley Manufacturing Company, 2518 West Montrose Avenue, Chicago 18, Ill. (soft ice cream).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (self-service ice cream cabinet).
Whirla-Whip, Incorporated, W. O. W. Bldg, Omaha, Neb. (soft ice cream)

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PAPER CUPS

Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Lily-Tulip Cup Corporation, 122 E. 42nd Street, New York 17, N. Y.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.

POPCORN BAGS AND BOXES

MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.
Oneida Paper Products, Incorporated, 10 Clifton Boulevard, Clifton, N. J.
Rex Specialty Bag Corporation, 95-109 Onderdonk Avenue, Brooklyn 6, N. Y.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis. See page 42.
The Best Foods, Incorporated, 1 E. 43rd Street, New York, N. Y.
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
C. F. Simonin's & Sons, Incorporated, Tioga & Belgrade Street, Philadelphia, Pa.

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POPCORN POPPERS

C. Cretors & Company, 600 W. Cermak Road, Chicago, Ill.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, New York.
STAR MANUFACTURING COMPANY, 6300 St. Louis Avenue, St. Louis 20, Mo.
Viking Popcorn Machines, Incorporated 1481 W. Washington Boulevard, Los Angeles 1, Calif.

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POPCORN, RAW

A. B. C. Popcorn Company, Incorporated, 3441 W. North Avenue, Chicago, Ill.
American Pop Corn Company, Sioux City 6, Iowa.
Blevins Popcorn Company, 3098 Charlotte Avenue, Nashville, Tenn.
Central Popcorn Company, Schaller, Iowa.
Charles E. Darden & Company, 308 S. Harwood Street, Dallas, Tex.
Dore Popcorn Company, 5913 W. North Avenue, Chicago, Ill.
Indiana Popcorn Company, Muncie, Ind.
Interstate Popcorn Company, 1243 S. Wabash Avenue, Chicago, Ill.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.
J. A. McCarty Seed Company, Evansville, Ind.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis.
Betty Zane Corn Products Company, 640 Bellefontaine Avenue, Marion, Ohio.

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POPCORN SEASONING AND DISPENSERS

Arlington Edible Oil Products, 38 Yetten Place, Waltham, Mass. (seasoning).
Automatic Products Company, 250 West 57th Street, New York 19, N. Y. (butter dispenser).
Best Foods, Incorporated, 1 E. 43rd Street, New York City, N. Y. (seasoning).
C. Cretors & Company, 606 W. Cermak Road, Chicago 16, Ill. (butter dispenser).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis.
E. F. Drew & Company, 5 East 26th Street, New York City (seasoning).
Helmco, Inc., 1215 Fullterton Avenue, Chicago, Ill. (butter dispenser).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (cheese seasoning).
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y. (seasoning).
C. F. Simonin Sons, Incorporated, Tioga, and Belgrade Street, Philadelphia, Pa. (seasoning).
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis. (butter dispenser). See page 42.

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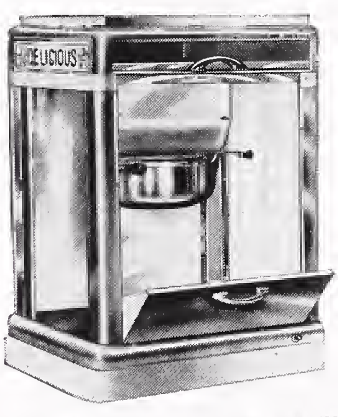
POPCORN WARMERS AND DISPENSERS

Blessing-Hoffman Corporation, 2422 W. Cermak Road, Chicago, Ill. (warmer).
C. Cretors & Company, 606 W. Cermak Road, Chicago 16, Ill. (warmer).
Hollywood Servmaster, Incorporated, 1908 S. Vermont Avenue, Los Angeles 7, Calif. (warmer).
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
Popcorn Equipment Company, 2004 Broadway, Santa Monica, Calif. (warmer).
Pronto Popcorn Sales, 702 Beacon Street, Boston 15, Mass. (warmer and dispenser).
Queen City Manufacturing Company, 1020 Richmond Street, Cincinnati, Ohio. (dispenser).

ONE STOP SERVICE



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ICE SHAVING EQUIPMENT
FOOD STAND EQUIPMENT

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3916 SECOR RD., TOLEDO 13, OHIO

SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis. (warmer).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (warmer).

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SODA FOUNTAINS

Anderson & Wagner, Incorporated, 14715 South Broadway, Gardena, Calif.
Helmco, Inc., 1215 Fullerton Avenue, Chicago, Ill.
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.

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VENDING CARTS

Federal Quality Corporation, Atlanta, Ga.
POBLOCKI & SONS, 2159 S. Kinnikinnic Avenue, Milwaukee 7, Wisc.
Walky Service Company, 401 Schweiter Bldg., Wichita, Kans.

BRAND NAMES

[Addresses of the following list can be found by referring to proper classification in the preceding directory.]

BEVERAGES

BIRELEY'S: General Foods Corporation.
CANADA DRY (cherry, cream, ginger ale, grape, lemon lime, orange, root beer): Canada Dry Ginger Ale, Inc.
COCA-COLA: Coca-Cola Company.
DAD'S ROOT BEER: Dad's Root Beer Company.
DELAWARE: Delaware Punch Company of America.
DR. PEPPER: Dr. Pepper Company.
DR. SWETT'S: Dr. Swett's Root Beer Company
GRAPETTE: The Grapette Company.
GREEN RIVER: Schoenhofen Edelweiss Company.
GREEN SPOT: Green Spot, Inc.
HAWAIIAN: Pacific Citrus Products Company.
HIRES ROOT BEER: The Charles E. Hires Co.
HI-SPOT: Canada Dry Ginger Ale, Inc.
RED ROCK: The Red Rock Bottlers, Inc.
ROYAL CROWN COLA: Nehi Corporation
SEVEN-UP: The Seven-Up Company.
SPUR: Canada Dry Ginger Ale, Inc.
SQUEEZE: National Fruit Flavor Company, Inc.
SQUIRT: The Squirt Company.
TRU-ADE: Tru-Ade, Inc.
VERNOR'S: James Vernor Corporation.
WELCH: The Welch Grape Juice Company.
WONDER ORANGE: Wonder Orange Company.

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CANDY BARS and SPECIALTIES

ALMOND JOY: Peter Paul, Inc.
ANNABELLE'S ROCKY ROAD: A. S. Jaffe Co.
BABY RUTH: Curtiss Candy Company.
BAFFLE BAR: Cardinet Candy Company.
BIT-O-HONEY: Schutter Candy Div. of Universal Match Corporation.
BLACK CROWS: Mason, Au & Magenheimer Confectionery Company.
BONOMO'S TURKISH TAFFY: Gold Medal Candy Company.
BUTTERFINGER: Curtiss Candy Company.
BUTTERNUT: Hollywood Candy Company.
CARDINAL BAR: Euclid Candy Company.
CHARMS: Charms Candy Company.
CHOCOLETTOS: Peter Paul, Inc.
CHUCKLES: Fred W. Amend Company.
CLARK BARS: D. L. Clark Company.
CRACKER JACK: The Cracker Jack Company.
CUP-O-GOLD: E. A. Hoffman Candy Co., Inc.
DOTS: Mason, Au & Magenheimer Confectionery.
FIFTH AVENUE: Ludens, Inc.
FOREVER YOURS: Mars, Inc.
GOOBERS: Blumenthal Bros.
GOOD & PLENTY: Quaker City Chocolate Co.
HERSHEY: Hershey Chocolate Company.
JU!CELETS: F & F Laboratories, Inc.
JUJUBES: Henry Heide, Inc.
JUJYFRUITS: Henry Heide, Inc.
JUMBO BLOCK: Planters Nut & Chocolate Co.
JUNIOR MINTS: James O. Welch Company.
KRAFT KARAMELS: Kraft Food Company.
LEAF-MINTS: Overland Candy Company.
LICORICE PASTILLES: Henry Heide, Inc.
LICORICE TWIST: Switzer's Licorice Company.
LIFE SAVERS: Life Savers Corporation.
M & M'S: M & M Ltd.
MALT BALLS: Leaf Brands, Inc.
MARS: Mars, Inc.
MILK DUDS: M. J. Holloway Company.
MILK PODS: M. J. Holloway Company.
MILK-SHAKE: Hollywood Candy Company.
MILKY WAY: Mars, Inc.
MOUNDS: Peter Paul, Inc.
MR. GOODBAR: Hershey Chocolate Company.
NECCO BOLSTER: New England Confectionery Co.
NIBS: National Licorice Company.
NECCO WAFERS: New England Confectionery Co.
NESTLE'S: Nestle Chocolate Company.
OH HENRY: Williamson Candy Company.
OLD NICK: Schutter Candy Co.
PAYDAY: Hollywood Candy Company.
PEANUT CHEWS: D. Goldenberg, Inc.
PECAN ROLL: Sperry Candy Company.
POM POMS: James O. Welch Company.
POWERHOUSE: Walter H. Johnson Candy Co.
RAISINET: Blumenthal Bros.
RED SAILS: Hollywood Candy Company.
ROOT BEER DROPS: Chase Candy Corp.
7-11: Mason, Au & Magenheimer Conf. Co.
SHERBITS: F & F Laboratories, Inc.
SOFTEES: Mason, Au & Magenheimer Conf. Co.
SNICKERS: Mars, Inc.
SUCKERS: M. J. Holloway & Company.
TEENS: Marlon Confections Corporation.
3 MUSKETEERS: Mars, Inc.
TOOTSIE ROLL: Sweets Company of America.
25 KARAT: Charms, Inc.
WELCH'S COCOANUT: James O. Welch Co.

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CHEWING GUM

BEEMAN'S: American Chicle Company.
BLACK JACK: American Chicle Company.
CLARK'S TEABERRY: Clark Bros.
DENTYNE: American Chicle Company.
DOUBLEMINT: William Wrigley, Jr. Company.
FLEER: Frank H. Fleer Corporation.
JUICY FRUIT: William Wrigley, Jr. Company.
P-K'S: William Wrigley, Jr. Company.
PEPPERMINT: Beechnut Packing Company.
RED HOT: Leaf Brands, Inc.
SPEARMINT: William Wrigley, Jr. Company

Makes 'em FASTER—Makes 'em BETTER!

GLEAMING STAINLESS STEEL
CONNOLLY AUTOMATIC
ROLL-A-GRILL
BOOSTS YOUR
FRANKFURTER
SALES—AND PROFITS!

Now used in Thousands of Drive-in Theatres, Amusement Parks, Food Service Counters.

NO SMOKE
NO ODORS
NO INSTALLATION NEEDED—JUST
PLUG IN!

● ROLL-A-GRILL stops traffic with its fascinating slow rotary motion—sells franks because it makes 'em look so appetizing.

● SELF-BASTING, ROLL-A-GRILL SEALS IN JUICES, retains natural flavor . . . frankfurter expands in size — looks worth more — and YOU GET MORE FOR IT!

● Saves time and labor — NO ATTENDANT NEEDED to watch or turn franks—no scraping of grill—and it's FAST—grills 500 FRANKS PER HOUR!

Consult your local dealer—or use handy coupon for further information.

J.J.CONNOLLY,INC.
MANUFACTURER
457 WEST 40th STREET, N. Y. 18, N. Y.
Phone: CH 4-5000 Cable Address: JAYCONLEY

J. J. CONNOLLY, INC.
457 West 40th St., N. Y. 18, N. Y. Dept. BT5

Please send me literature on complete line of Connolly Automatic Roll-A-Grills.

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CITY........................ STATE..............

IF YOU HAVEN'T HEARD

WE ARE THE NATION'S LARGEST MANUFACTURERS OF
THEATRE REFRESHMENT UNITS

These integrated units are complete stands which include popcorn warmer, or popping machines (of your choice) drink dispensers, ice cream and candy case. The booth type enclosure consists of BACKGROUND with 3rd. dim. displays. Illuminated CANOPY, and SIDE WING ENCLOSURES. Prefabricated in our plant, installed in one night. We have 7 yrs. experience in this field. Cost is nominal.

Call or write me—ELMER DANIELS

MASTER-KRAFT 434 N. FRONT ST., Baltimore 2, Md.

Compare Spacarb

THE CHOICE OF
BETTER THEATRES EVERYWHERE

THIRSTY ?

YOUR FAVORITE DRINKS
HIRES 5¢
CHERRY 5¢
LEMON-LIME 5¢

. . . the high speed cup machine designed for short-rush demands

1. THEATRE-DESIGNED JUMBO CAPACITY . . . the modern way to take care of customer demand during intermission rushes easily, speedily . . . no lost sales due to slighted patrons.
2. EYE APPEAL . . . Cool, modern exterior blends with your lobby.
3. INCREASED VOLUME & HIGHER PROFITS . . . through Spacarb 4-flavor selectivity. Patrons love to use Mix-A-Drink for new flavor thrills. Save on overtime to attendant, too.

Let the Spacarb Operator in your locality tell you more or send today for further details.
Write for FREE BOOKLET

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America's Oldest Manufacturer and Operator of Automatic Beverage Dispensers
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☐ Please arrange to have your operator call on me.
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THE VENDER-VANE

News and Comment about
Merchandise Sold in the Theatre

Large Frankfurter Steamer and Warmer

A new frankfurter steamer and bun warmer with a capacity of up to 350 frankfurters and up to 200 buns has been announced by the Star Manufacturing Company, St. Louis, manufacturers of a complete line of food serving equipment and popcorn machines.

HOT DOGS
HOT DOGS

Trade-named the "Star Steamro, Sr.," the new machine has been designed as two matching units due to the fact that frankfurters and buns require different temperatures. Each unit has a Fenwal Thermostat to provide the proper heat and a separate water reservoir for pin-point control, designed to prevent the frankfurters from shriveling, drying out or becoming tough.

The unit is manufactured of stainless steel with "Hot Dogs" lettered in bright red across the glass panels on the front. It is completely finished in front and rear to permit use on the counter or back bar. The stainless steel sliding doors are removable for ease in cleaning.

Special Candy Bars To Boost Metro Films

Chocolate bars with special wrappers publicizing specific motion pictures are being manufactured by the Cook Chocolate Company, Chicago, in a tie-up with the Metro-Goldwyn-Mayer studio in Hollywood. The candy will be used for prizes, gifts and contests.

The chocolate bars are to be made in several sizes, including 1, 2, 5, 10 and 25 pounds. Wrappers will be imprinted with actual scenes from the films, names of stars and other descriptions.

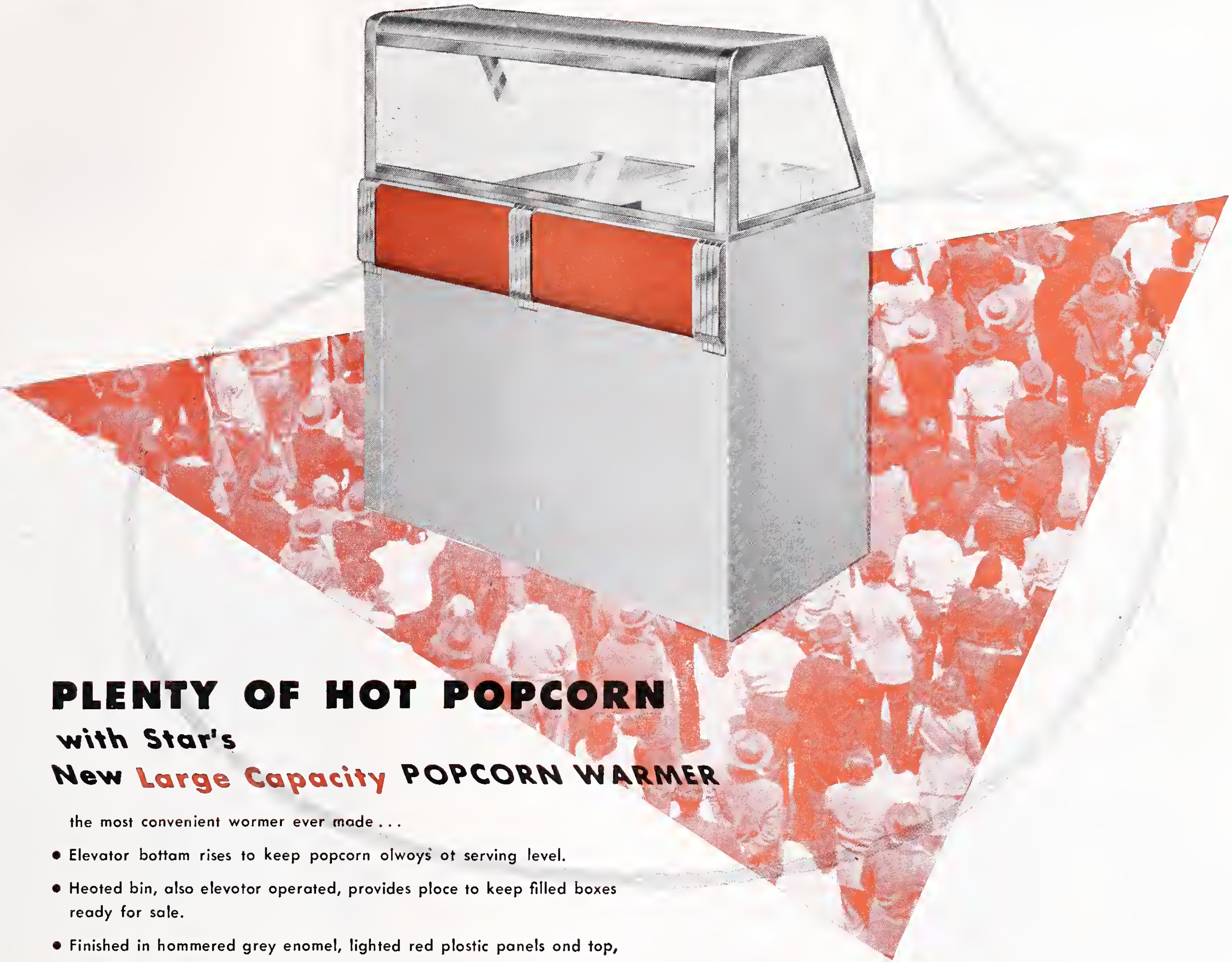
The first picture involved is "Never Let Me Go," and copy for the wrapper reads: "World's finest milk chocolate filled with roasted almonds made especially for dynamic Clark Gable and lovely Gene Tierney in M. G. M.'s wonderful, 'Never Let Me Go.'" A cut of the two stars also appears on the wrapper.

New Utility Apron Of "Durawear" Fabric

A utility apron, designed to be wiped clean with a damp cloth and not require laundering, has been announced by the Utility Apron Company, Chicago. Made of "Durawear" fabric, a plastic said to be resistant to animal fats and greases, the new apron is soft in texture and does not require laundering, according to the company.

Cleaning is by wiping with a damp cloth, it is explained. Among other qualities claimed for the apron are resistance to water, stain, acid and mildew and also to

Don't let 'em get away . . .
PLENTY FOR EVERYBODY



PLENTY OF HOT POPCORN
with Star's New Large Capacity POPCORN WARMER

the most convenient warmer ever made . . .

- Elevator bottom rises to keep popcorn always at serving level.
- Heated bin, also elevator operated, provides place to keep filled boxes ready for sale.
- Finished in hammered grey enamel, lighted red plastic panels and top, polished chrome trim, stainless steel serving shelf.

PLENTY OF HOT DOGS
with Star's New Large Capacity STEAMRO, SR.

steams up to 350 hot dogs and warms 200 buns . . .

- Two matching units with Fenwal Thermostat in each unit to provide proper heat at all times.
- Each unit has own water reservoir for pin-point control, preventing hot dogs from shriveling, drying out or becoming tough.
- Finished in gleaming stainless steel.

HOT DOGS
HOT DOGS

STAR
MAKES FOOD SERVING PAY

For complete information on concession equipment, see your Star dealer or write

STAR MANUFACTURING COMPANY St. Louis 20, Missouri

Division of Hercules Steel Products Corporation

STA-21

cracking or peeling and to chemicals and fire.

The apron is offered in sanitary snow-white in standard and extra heavy weights. The standard weight comes in a large and small size with or without a bib. The extra heavy is also available in a jet black large size with bib. Literature and prices may be obtained by writing the company.

Candy Carnival Week To Plug Theatre Sales

THE THEME of this year's "Candy Carnival Week," a nationwide promotional program sponsored annually by leading candy manufacturers, will revolve around sales at motion picture theatre refreshment stands. Headquarters for the campaign, which is set for the week of May 25th, will be in Cleveland, Ohio.

Film trailers and posters and other material for theatre snack bars will be distributed to operators through the Cleveland office of National Screen Service.

Advertising mats will also be made available. All such material will stress candy in general and the special week's celebration rather than list individual name brands. About 90% of the candy merchandise sold in theatres is manufactured by sponsors of the program, it was pointed out.

In addition, the manufacturers will place full-page advertisements in Cleveland papers and conduct a wrapper contest requiring participants to purchase at least one dollar's worth of candy during its course. Louise Baker, a local television star, will present a giant candy "key to the city" to the mayor of Cleveland. In other cities the sponsors will place newspaper, television and radio advertising on a local level.

Credit for shifting the spotlight in the campaign from supermarkets and drug store chains to theatres is given to a promotional device conceived and executed by Arthur Herzog, Jr., for Charles Einfeld of 20th Century Fox Pictures. To exploit the feature "My Pal Gus," Mr. Herzog arranged for a special candy bar named for the picture to be made and offered for sale nationally at the same time that the film was released.

Sales were so successful that they attracted the attention of Don Gussow, publisher of "Candy Industry," and sponsor for the bar manufacturers in promoting "Candy Carnival Week." Mr. Gussow handed the promotional reins for the week to Mr. Herzog, who pushed theatre exhibitors to the top of the participating list for the first time.

AUTOMATIC BUTTER DISPENSER
FAST
ECONOMICAL
DURABLE
ATTRACTIVE
ACCURATE
Buttercup
Buttercup Popcorn
HIGH SPEED PROFITS!
LOW INVESTMENT!

NO EQUIPMENT YOU OWN EARNS YOU MONEY SO FAST IN SO SMALL A SPACE

The ONLY SUCCESSFUL WAY to SELL BUTTERED POPCORN

PROVEN OVER 4 YEARS IN MORE THAN 3000 THEATRES!

Ask a Happy Exhibitor about the
Buttercup PLAN...
Featuring
BUTTERMAT
Automatic Dispenser!
BUTTERCUPS
Save Butter Won't Leak!
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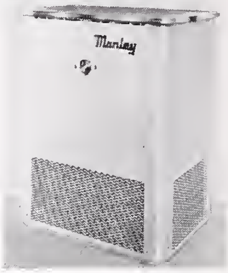
Building Drink Sales With Special Devices

Using all the promotional devices that beverage manufacturers supply has resulted in large grosses for such sales at refreshment stands in theatres of the Jefferson Amusement Company, Inc., circuit, Beaumont, Tex., according to Mortie Marks, merchandising manager.

Chief among such devices is the dispenser itself, says Mr. Marks. Sales of orange drinks are unusually good, and they are served in Jefferson houses from a Majestic dispenser placed on top of the counter which provides for an animated flow of the drink in a plastic bowl. These theatres also serve carbonated drinks from a Drincolator dispenser, which is set into the counter wherever possible.

Other merchandising devices which have proved effective include electric signs on the counter and mass displays of cups and printed posters on the backbar with artificial snow used for added decoration. On a number of occasions Mission Orange dangles were hung above the refreshment counter also, Mr. Marks reported.

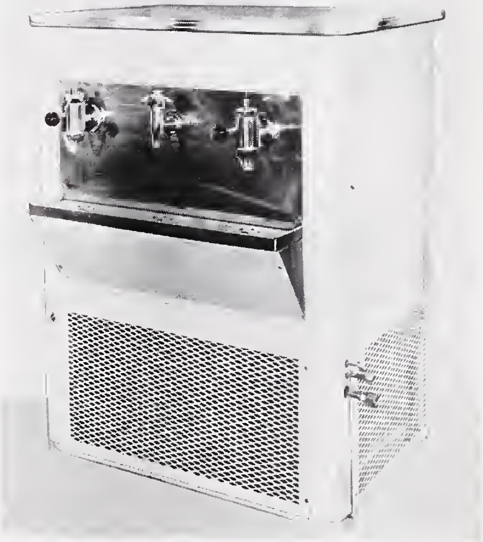
New Beverage Dispenser With Capacity of 1,500



Front of the "Ice-o-Bar"

A NEW beverage dispenser with a capacity of up to 1500 drinks, which can be equipped for any desired combination of carbonated or plain water and two or three flavors, has been announced by Manley, Inc., Kansas City, Mo.

The new unit is called the "Ice-O-Bar." A "double-action" icemaker coil builds up a 4-inch bank of ice, which, it is explained, is reserve cooling for more than 1000 drinks. Operating the special water circulator, the dispenser will cool this volume on continuous draw, with this capacity being based on incoming water of 80 degrees. With 65-degree water, the unit will service more than 1500 cold drinks "as fast as two operators can draw them," it is pointed out.


Rear view of the new Manley beverage dispenser.

An uncomplicated design and use of standard parts permit easy installation and servicing of the unit, the company explains. The pre-cooled syrup is gravity-fed, and syrup pans can be quickly refilled from the top.

Standing 33½ inches wide, 45 inches high and 24 inches deep, the dispenser has a cabinet of white baked-on enamel and a Formica top. The faucets are stainless steel.

•

NEW POSTS FOR HEIDE FAMILY

Election to new posts on the board of directors of Henry Heide, Inc., New York, of three grandsons of the late Henry Heide, Sr., founder of the 84-year-old confectionery manufacturing firm, has been announced by Herman L. Heide, president. Andrew H. Heide, formerly vice-president, was elected executive vice-president; Victor H. Heide, formerly assistant vice-president, was named vice-president and secretary; and Vincent H. Heide, formerly assistant vice-president, is now vice-president and secretary. Each of the newly-elected officers has had extensive experience in various phases of the business, Andrew having been with the company for 21 years and Victor and Vincent for 16 years. Andrew and Vincent are sons of the late Julius A. Heide, and Victor is the son of the late William F. Heide.

New Model of Soft Ice Cream Freezer

A NEW MODEL "Swirly Top" soft ice cream continuous freezer, containing an increase in power and freezing capacity, has been announced by the Swirly Manufacturing Company, Chicago. Designated Model 700-B, the new unit has a 1-h.p. beater motor and a 1-h.p. Freon 22 compressor. Overall size of the machine remains the same, however, the company explains, still requiring only 4 square feet of space. Like earlier models the unit is constructed of stainless steel with a baked enamel front.

A booklet describing it is available from the manufacturer.

•

AT ARMOUR CONVENTION BOOTH

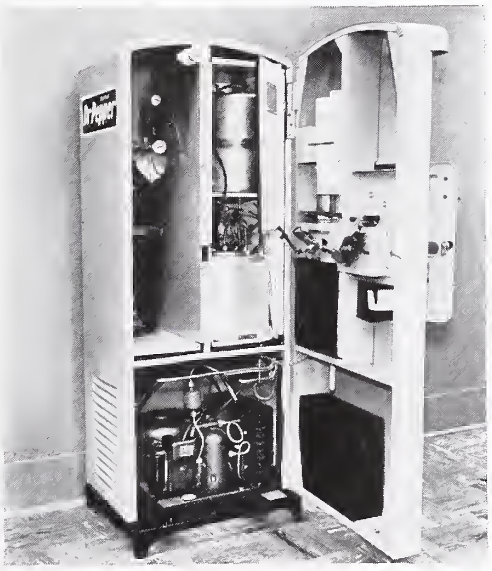
TRAILERS
FREE!

Drive-in operators received information about Armour and Company's intermission trailers, which are provided free of charge to drive-ins to boost concession sales of frankfurters and other refreshments, at the National Drive-In Convention held recently in Milwaukee. Shown above at the company's booth are (left to right) Ed Almquist of Armour, Billy Pierce, Mike Chesnick and Ray Rischman, all of the Highway 15 Outdoor theatre, Waukesha, Wis.

New Drink Cup Vendor With Capacity of 250

AN AUTOMATIC drink vendor, featuring simplified cup dispensing mechanism designed to "do away with expensive electronic parts" has been announced by the Dr. Pepper Company, Dallas.

Having a capacity of 250 cups, the unit's delivery mechanism accommodates all standard cold drink vending cups. A downward stroke of the lever after coin insertion sets off this continuous sequence: The paper cup drops to the receptacle platform, the syrup dispensing valve is opened, and syrup and carbonated water are mixed *before* reaching the cup. There is another special mechanism designed to prevent delivery of the drink if the cup supply is exhausted.



Among the vendor's other features is a three-stage cooling process, designed to deliver the drink at 34 degrees Fahrenheit. Water is first cooled to 45 degrees in the pre-cooled tank, reduced to 34 degrees in coils inside the carbonator cooler, and lowered still further in temperature in a third stage within the carbonator proper. Then syrup and water lines are refrigerated to the point of drink delivery.

Housing for the vendor is coated with the new Epon base enamel, which is baked on at 400 degrees Fahrenheit. An automatic coin changer will accept either nickels or dimes, making change as required.

Dimensions of the unit are 20½ inches deep, 22½ inches wide, and 63¾ inches high. It has adjustable leveling legs giving it from three to six inches floor clearance.

All parts of the vendor are easily accessible for quick cleaning, and the front opens completely for rapid servicing (accompanying photograph shows the vendor with door open). The unit operates on a 1/3 h.p. electrical refrigeration unit off a standard 110-volt, 60-cycle line.

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How Should Popcorn Be Promoted?

As a "taste treat,"
say some
As a "nutritional food,"
say others

. . . not to overlook other ways to make popcorn appealing — as, perhaps, the angle (and curves?) employed in the stunt at right, with a girl to give sample popcorn to patrons as they enter the lobby of the Olympia theatre in Miami. This promotional device was successfully carried out in a number of Florida State Theatre's houses, under the direction of Harry Botwick, head of the circuit's confection sales department.

SHOULD popcorn be advertised to the theatre patron as a "nutritional food" which provides energy? Or as a "taste treat" which melts in the mouth?

On this question of selling approach for the popular snack stand item there is a controversy among operators as to which will produce the greater sales. Some believe that all mention of the "food value" of popcorn should be carefully avoided, while others feel that playing this aspect up can be profitable.

A zealous spokesman for the latter point of view is Van Myers, manager of concessions for the Wometco Theatres' circuit in Miami, Fla. In a speech delivered at the Popcorn Industries Convention in Chicago (see BETTER THEATRES for December, 1952) he advocated a selling program based on the idea that popcorn is "nutritional and healthful."

"As occasion permits," he said, "let your patrons know that popcorn is highly nutritious. In energy value popcorn exceeds milk by 60 to 1, eggs by 2½ to 1, round steak by 2 to 1. The United States Department of Agriculture is authority for that, but few people know it. Talk it up, in a nice way, as a healthful food that also supplies necessary roughage to the diet."

Such a program, according to Mr. Myers, would help to dispel a widespread notion among theatre patrons that "popcorn is a noisy nuisance, a sinister scheme on the part of processors and exhibitors to extract pennies from children." The program would also help, he said, in the drive to have popcorn classified as a food item rather than a luxury. Viewed as the latter, it is subject to "the threat of arbitrary taxation and governmental restraint," he warned.

SELLING A "TASTE TREAT"

In contrast to this attitude, Harry Botwick, of the confection sales department of Florida State Theatres in Jacksonville, feels that popcorn should be sold only on the basis of its "taste appeal and delicious flavor." In a pamphlet directed to the circuit's concession managers, he emphasizes that *all mention of the food and nutritional value of popcorn should be avoided.*

"Theatre patrons are not interested in the caloric content of popcorn," he said. "In merchandising it, make the purchase an inviting and desirable experience. We are not selling food; we are selling taste treats . . . 'melt in your mouth' flavors."

In support of this sales approach, Mr. Botwick points to the advertising techniques used by breakfast food companies in newspapers, radio and television. "Relatively little *nutritional* selling is done," he said. "These products are sold through the use of gimmicks, puzzles, and give-aways, etc."

In the same pamphlet, which is concerned primarily with the sale of buttered corn, Mr. Botwick makes a number of other suggestions for promotion of the product.

In analyzing sales of buttered corn in the circuit's houses, he found that it can be sold in all types of theatres, "in and out of season"—provided special merchandising skills are employed. This special effort is warranted, he said, by the "substantial profits" afforded by the product.

Pointing out that buttered corn is not an "impulse item," Mr. Botwick feels that it must be "pushed" by the sales attendant, who must first be sold and indoctrinated as to its importance to the theatre by the manager. Enthusiasm for its sales must be generated, sparked and created by him, he said, and a "desire to sell" must permeate the sales approach of the attendant.

This enthusiasm for the products they sell is a vital qualification for all refreshment stand personnel, in Mr. Botwick's view. "Those who do not like, or cannot eat, candy and popcorn should not sell it,"

(*Continued on page* 73)

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The Drive-in . .

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The Refreshment Service

Fourteenth of a Series on GETTING INTO THE DRIVE-IN BUSINESS

By WILFRED P. SMITH

Former drive-in circuit executive, now operator of his own drive-in at Ledgewood, N. J.

EVERY NEW operator venturing into the drive-in field should explore the refreshment phase of it to determine whether he should leave this service to a reputable concessionaire, or conduct the service himself. Generally, when the refreshment stand is "concessioned out," the lessee will advance a sum of money that is quite attractive to the owner, who may be in need of immediate capital.

The money advanced by the concessionaire applies against the percentage of the gross sales as rental. The general formula offered by the concessionaire is 25% of the gross sales of merchandise sold on the premises. The lessee also installs the necessary equipment to operate the service efficiently. It has been known that the lessee who is liberal and believes he has an opportunity to realize above the average in net sales, after selling on the basis of 25%, will go so far as to build the refreshment building, or to advance a sum of money necessary for the owner to erect the refreshment stand. This would be done only if the owner gives the concessionaire a long-term lease, so that he has a chance to recover his investment and make a profit.

One approach to a deal is to give the concessionaire a five-year lease with year to year options. It can be so stipulated that in the event both parties cannot agree upon the operation of the refreshment counter after the first five years, the owner will refund to the concessionaire 50% of his original investment in either the building *and* equipment, or in the building only. In this case it would have to be further stipulated whether or not the equipment, after five years, would become the property of the *drive-in owner.*

Another formula is an arrangement in which the concessionaire offers the owner 25% of the gross sales as rent, with additional rises of 2½% should the amount of gross sales reach a certain figure in any one year. This would be on the basis of a sliding scale upward, with the *minimum* 25%. Price ranges to ascertain the increased percentage levels would then have to be mutually agreed upon, predicated on the concessionaire's investment in equipment, merchandise costs and labor. (For an average drive-in, about 600 cars, the starting point for increase in rental would be around $25,000 in any one year).

PAYMENT FOR MAINTENANCE

In any event, when such an arrangement is made, the drive-in owner pays for power and light, sewerage and general maintenance of the building outside and structurally. Should city gas be available, this too is paid for by the drive-in operator. However, *should bottle gas be installed* for operating the refreshment equipment, this expenditure, in most cases, is accepted by the lessee.

The other policy, the owner of the drive-in operating the refreshment stand along with the theatre, is adapted in the majority of cases. Starting from scratch, this is no easy task and takes plenty of experience or a willingness to accept the pitfalls of trial and error to learn the basic and specialized field that it is. The professional concessionaire, with all his years of experience, is much better qualified at the outset than a new drive-in operator. Hence, these two methods should be carefully weighed.

ROLE OF REFRESHMENTS

More and more there is the tendency for drive-in operators "to go all out" in refreshment merchandising. What with a high cost of pictures, the majority of drive-in operators have tried to figure out every angle of how to get maximum returns out of the refreshment service.

One night at the writer's drive-in a car drove up and the occupants inquired if we sold pizza pies? It so happened that on the marquee was advertised one of the most important pictures of the year! Believe it or not, the driver of the car said that if we didn't serve pizza pies, the party was not interested in purchasing tickets. Had we suspected this, we would have been careful to have the marquee copy read: *"Stars and Stripes Forever," also Pizza Pies.*

In recent years one has observed new construction and expansion of refreshment facilities throughout the country at existing drive-ins. Our daily mail brings us circulars advising us of new and interesting items that can possibly be incorporated into our refreshment enterprise.

The drive-in owner has probably done more experimental work to advance sales at his refreshment stand than the average roadside restaurant. Invariably, the owner of the restaurant buys and installs his equipment, opens his doors and waits. The aggressive drive-in operator says to himself, "Now that I have you here, I'm going to do everything possible to get an extra quarter out of you," and he usually succeeds.

Through the medium of his screen he presents hard-to-resist copy about his delicious refreshments. At the counter he posts license numbers of cars actually in the theatre, to get them down to the counter to receive *free* items (apparently this is more appealing than a free show!) He may print his programs numerically and post a few lucky numbers for the winner to receive free items at the refreshment counter. All such simple devices help to make the refreshment building a center of attraction.

CATERING TO CLIENTELE

Many items at the refreshment snack bar are more attractive in one part of the country than another; nevertheless, there are numerous items which are generally stable for the entire country. These include candy, popcorn, hot dogs, hamburgers, minute steaks, coffee, soft drinks and ice cream. As a guide to practicable prices to pay for them, the following is offered:

Popcorn purchased pre-popped should not exceed 5¢ per ounce.

All-beef frankfurters (8 to 10 lbs.)—52¢ per lb. based on the April 1953 market. Similarly, beef and pork franks—55¢.

Coffee, 77¢ per pound.

Soft drink syrups, orange and root beer are priced between $1.25 and $1.50 per gallon (Coca-Cola at $1.65 per gallon).

Ice-cream—60¢ per dozen for ice cream on a stick weighing not less than 3 oz. For the 7 oz. cups, the contents should not exceed $1.20 per dozen.

Minute beef steaks (frozen), packed in counts of eight, are currently 72¢ per package from most reliable houses. Beef hamburger is now priced at 49¢ per pound, with eight patties to the pound.

To arrive at the proper pricing of these standard items on the basis of the cost indicated, the following is a general guide for realizing a fair profit:

1½ oz. bag or box of popcorn, 15¢.

Coffee with cream, 6 oz. hot cup size, 10¢; 12 oz. size, 20¢.

Soft drinks, 9 oz. cold cup size, 10¢; 20 oz. size, 25¢.

Ice cream, 7 oz. cup, 25¢; 3 oz. on stick, 10¢.

Minute steaks on hamburger roll, 30c (with or without onion).

Hamburgers, 25¢ (with or without onion).

The cost for first-grade frankfurter rolls, already sliced, should not exceed 19¢ per dozen, delivered. The hamburger rolls used for both hamburger and minute steak,

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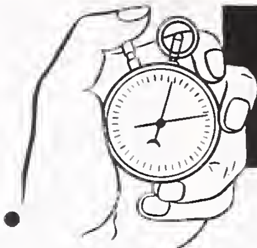

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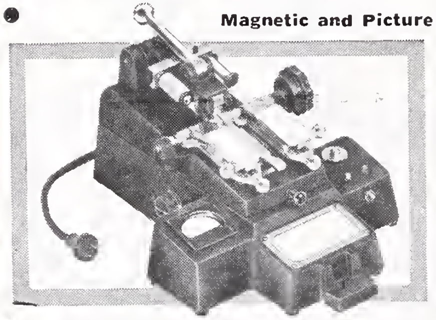

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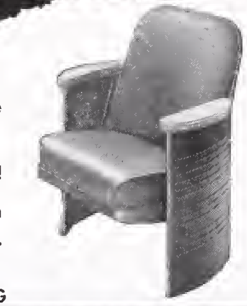

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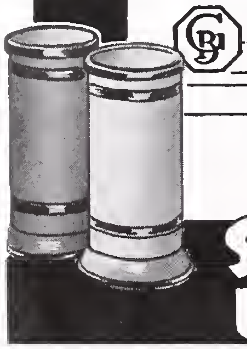

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Sand Urns

Red, Yellow, Blue and Green Chrome trim, Chromium plated top

already sliced, shouldn't exceed 22¢ a dozen.

Paper goods—1 case of 6 oz. *hot* cups used to serve coffee and hot chocolate, delivered, $12.93 per thousand; 1 case of 12 oz. *hot* cups, $17.90 per thousand. For 1 case of 9 oz. *cold* cups to serve soft drinks, $19.75 per thousand; 1 case of 20 oz. *cold* cups, $28 per thousand.

One of the drive-in's most popular items is the potato chip. Packaged in 1⅜ oz. moisture proof bag, they now wholesale for about $1.44 for 2 dozen bags, and retail at the refreshment counter at 15¢ per bag. This is one of your better profit items, comparing with popcorn.

Another excellent piece of merchandise for the drive-in is cracker jack, wholesaling at $4.30 per hundred to a case; thus costing 4⅓¢ each, this is a rapid 10¢ seller.

SPECIALTY FAVORITES

In the specialty department there are many local favorites. But one specialty that has grown in popularity over a large area is the *pizza* pie, known in the Middle West and the South as "tomato pie." Here is a break down on the cost of ingredients: 9-inch prepared shell, 8¢ each; mozzerella cheese, 50¢ per pound; pizza sauce, $4.75 per case of six No. 10 cans; oregano (for additional seasoning of the sauce where desired), $1 for 12 oz. can.

Approximate cost of preparing a single "tomato pie" would be: pie shell, 8¢; 2½ oz. cheese, 8¢; sauce, 2¢. This does not include cost of depreciation on initial investment in an oven, gas for heating, and labor for preparing and serving. Combining these three additional charges, the "tomato pie" cost, in its entirety, should not exceed 25¢. As a 50¢ seller the markup should be attractive in the majority of drive-ins.

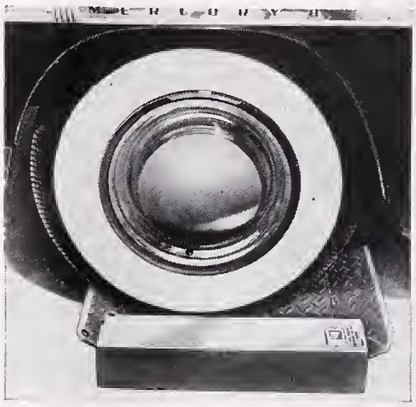
Very seldom will a patron order a pizza, or "tomato pie," without including a soft drink to go with it.

PURCHASING AN OVEN

A four-tier gas oven can be purchased and installed for $275. A four-tier all-electric baker's oven is priced at about $1,100. Both are thermostatically controlled at 575° Fahrenheit for proper baking of pizza pies in three minutes.

It should be practice, not only at the start, but continually, to experiment with new items. You might, for example, try doughnuts (as we did), only to find that they don't go well enough to pay out (as we did). Study local tastes among people who frequent roadside stands and similar eating places. If some type of food that you could handle seems to be popular, test it out in a small way. If it has promise, give it strong promotion. That is drive-in refreshment merchandising.

AUTOMATIC CAR COUNTING FOR DRIVE-INS!



None like it anywhere! Always accurate and on the job. Used for years as *the* Foolproof Automatic Car Counting Meter.

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Simple in operation.

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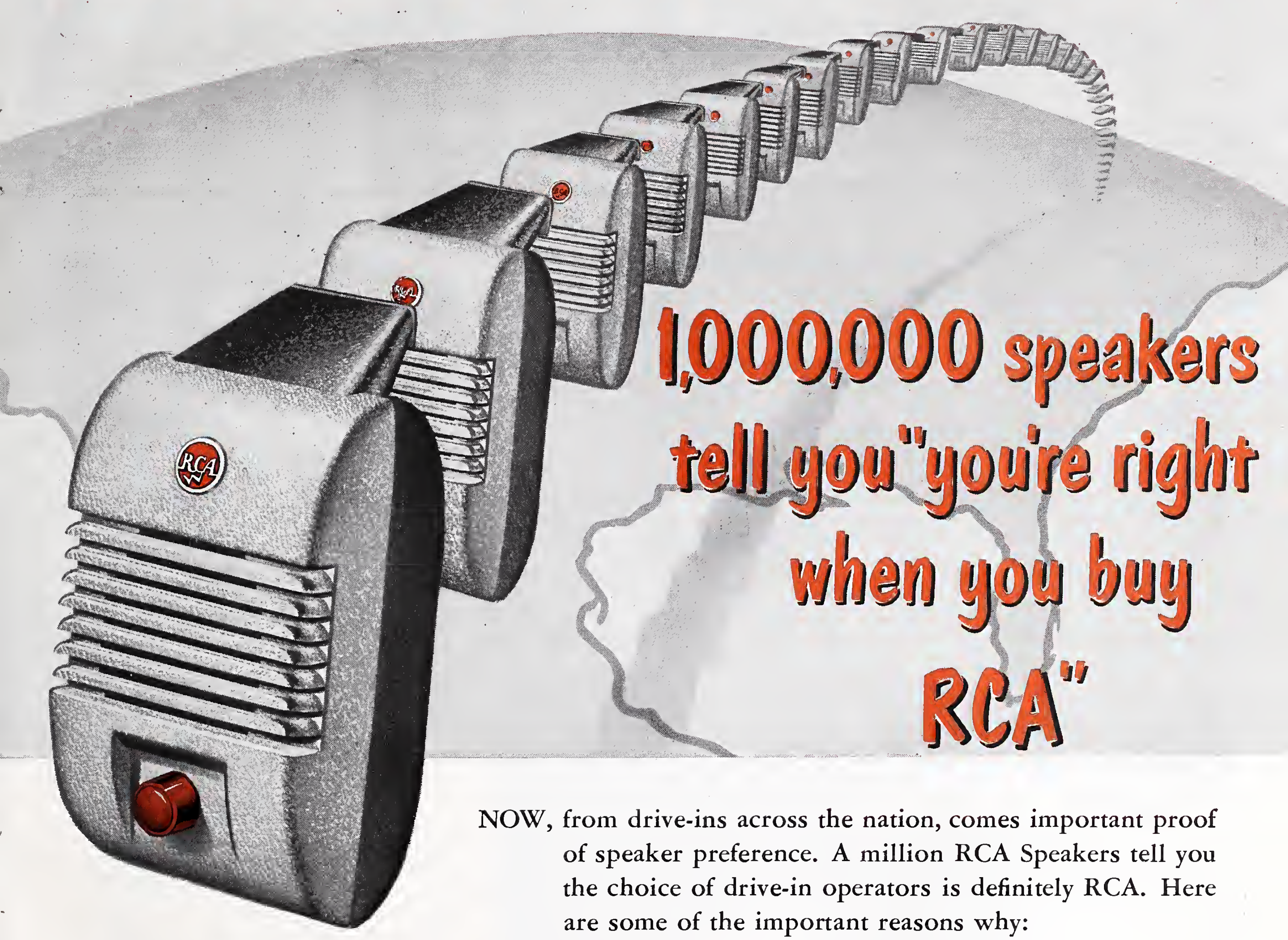

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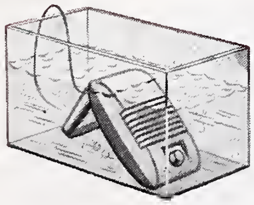
- **All-Weather Dependability**—The original, weatherproof RCA design has carried RCA Speakers through wind, rain, sand, snow, and flood since the earliest days of drive-ins—some for more than 6 years.
- **Reasonable Prices**—There's an RCA Speaker for every budget.



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about Products . .

★ news and views of the market and its sources of supply

Ballantyne Line of Projector Interlocks

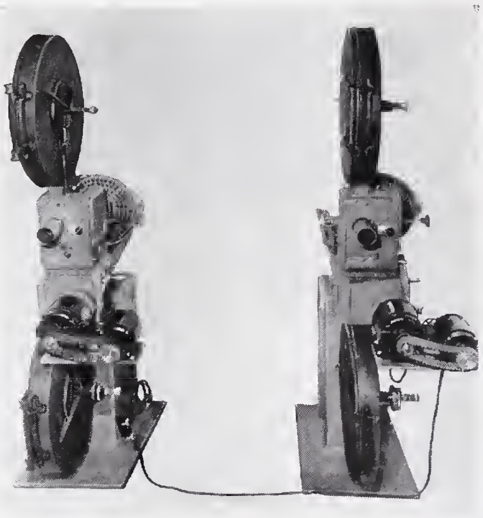
A LINE of electrical and mechanical projector interlocks, designed to equip virtually almost all types of drives for the showing of third-dimensional films, has been announced by the Ballantyne Company, Omaha.

For soundheads other than the company's own, a universal mechanical unit has been designed with a gear box and silent timing linkages. Ballantyne Model 6 and 9 "Soundmaster" soundheads can be obtained with mechanical interlocks integrated and instant disconnects built into the units. The electrical interlock uses selsyn motors equipped with silent timing linkages.

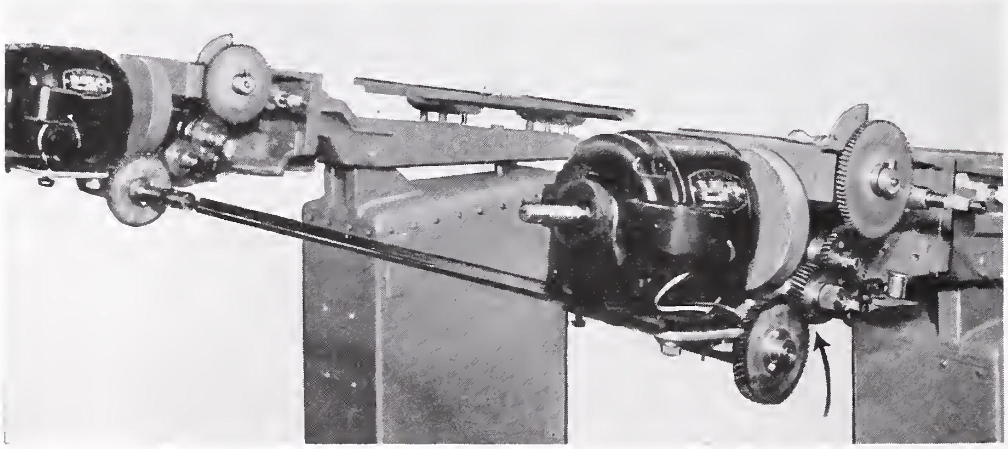
All the new interlocks feature side mounting of the equipment, which is designed to prevent the need to move projectors and bases. Side mounting also shortens the length of the interlock shafts and increases smoothness of operation, the company explains. All have silent timing.

A complete 3-D kit, including polaroid filters, porthole holders, static master brushes and alignment film loops, has also been made available by the company.

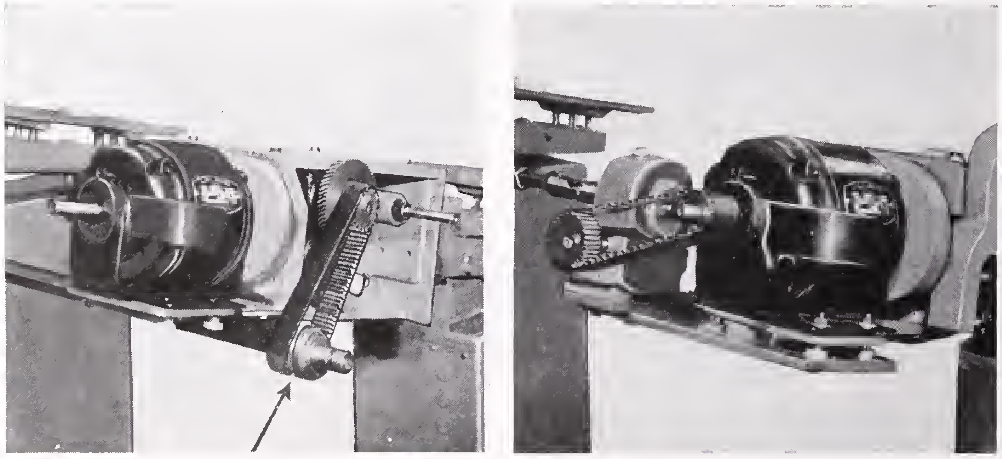
According to R. Scott Ballantyne, president, the company will provide "step by step advancements in stereophonic sound, magnetic sound tracks, wide-angle curved screens, and modifications and adaptations of existing equipment where possible."



Projector interlock with Ballantyne selsyn motors.



Ballantyne mechanical interlock equipment provides for instantaneous disconnect for single projector operation, indicated by arrow in view above of installation for Soundmaster Model 6 soundhead and left below in view of one side of a Model 9 Soundmaster installation. Below at right is shown one side of the universal mechanical interlock. All the new interlocks feature side mounting and silent timing.



Aluminum Surfacing For Drive-in Towers

A NEW SCREEN surface of aluminum, designed for mounting on new or existing drive-in screen towers for the showing of both third-dimensional and conventional films, has been announced by Poblocki & Sons, Milwaukee. It is named "Permalum" and is manufactured of virgin aluminum sheets, which are embossed in mirror-like facets and anodized to obtain a permanent finish.

The announcement points out that the construction of "Permalum" is similar to that of the company's "Permascreen," a surface of vitreous enamel designed to eliminate paint as the light reflecting material of drive-in screens. However, while "Permascreen" weighs 2½ pounds per square foot, "Permalum" is only 13 ounces per square foot. The lighter weight makes it easier and less expensive to ship and install, the announcement explains. Also like "Permascreen," it is adaptable to both curved and flat towers.

The new surfacing was developed after extensive tests made in a "trial and error method," the announcement continues. Preliminary tests were made in an enclosed theatre, and later at the Bluemound drive-in at Milwaukee. A screen structure of lumber faced with "Permalum" was hoisted there and "Bwana Devil" shown. "The definition was excellent," the announcement states.

"After this test," it continues, "a 2-D film was run, and to everyone's surprise, the definition was better than on the adjacent white Permascreen. Both 3-D and 2-D pictures were viewed from 12 cars, two of which had tinted windshields. Little or no difference could be seen through those that were tinted."

The tests were viewed by representatives of National Theatre Supply and the RCA Service Company as well as of Poblocki. Distribution of the product is through National Theatre Supply and also direct from Poblocki.

New Safety Ladder With Folding Platform

A NEW movable ladder equipped with special safety devices for use in stock and storage rooms has been announced by the Dayton Safety Ladder Company, Cincinnati, manufacturers of occupational safety equipment. Called the Dayton "Roll Along" safety ladder, it is mounted on 3-inch ball bearing, rubber-tired swivel casters fitted to the back standards. The front standards are equipped with steel ferrule type "safety shoes" with rubber suction grip treads, which are renewable. When the ladder is occupied, the weight of the workman holds it stationary, the company points out.

The unit also has a wide top shelf for holding tools, boxes, etc., and an auxiliary platform which gives 9½ inches of additional height when required, and folds back into the main platform when not in use.

The ladder is available in three different sizes: 3 feet; 4½ feet and 6 feet (height from floor to platform). The accompanying illustration shows the 6-foot size being employed.

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STEREOPHONIC FOR B & K

Ten theatres of the Balaban & Katz circuit in Chicago will be equipped with RCA stereophonic sound systems, according to J. F. O'Brien, theatre equipment manager of RCA.

New Cleaning Powder For Rubber Matting

A NEW CLEANING compound designed for use on rubber matting and other types of floor coverings has been announced by the American Mat Corporation, Toledo, manufacturers of floor matting. Trade-named the "Amatco Rubber Mat Cleaner," the new product is in powder form and is sold in 5-pound packages. It will safely and rapidly clean rubber of all types and colors as well as linoleum, terrazo, vinyl, asphalt tile, enameled and painted surfaces, and wooden floors, according to the company.

The compound is designed to remove organic oils and greases, such as vegetable oils, food greases and butter; as well as inorganic greases, such as petroleum and mineral oils. It is not caustic and will not discolor, crack or deteriorate rubber goods, the company points out.

New Spring-Back Chair Added to RCA's Line

AN AUDITORIUM chair designed to provide spring-back seating without sacrifice of seating capacity, has been announced by the RCA Victor Division of the Radio Corporation of America, Camden, N. J. It is cataloged as International Model 2450.

The chair is so constructed as to allow for normal back-to-back spacing, according to the description; except for the spring-back feature, it is similar to others in the regular RCA International line, retaining the regulation seat, "quiet-rod-type" hinge action requiring no oil or other maintenance, and the similar aisle panel styling.

The construction of the chair-back features an application of "no-sag" springs, next to which is a layer of "Kimpak," used to deaden noise. This in turn is covered with a flexilator insulator and a half-inch filter pad of rubberized sisal. Next, a generous layer of felt cotton is applied. Upholstery is then fitted to the back by the International "wire-on" method.

New Fire Hose Cabinet In Variety of Sizes

A NEW WALL fire protection cabinet featuring a door and trim of satin-finish extruded aluminum, has been introduced by the Elkhart Brass Manufacturing Company, Elkhart, Ind. In order to keep the door and trim free from damage during construction, they are so designed that they may be installed *after* plastering, the company points out.

Available in a variety of sizes to meet

NEW TYPE
3D
RECTIFIERS
for
Continuous Duty
75 to 90 amps.

Now available—the latest development in heavy-duty super power rectifiers of unmatched dependability and advantages for continuous duty . . . especially when two arcs are operating simultaneously for 3D.

• *Write for full particulars*

FOREST-HARRISON, Inc.
207 Railroad Avenue, Harrison, N. J.

GOLDBERG BROS
DENVER COLO.
GB
no draft
CASHIERS
Speaking tube
$6.00 — 2¼" to 4¼" opening
$8.00 — 2¼" to 5½" opening
Sold thru Theatre Supply Dealers Exclusively

different requirements, the cabinets fit flush to the wall. They are factory-glazed with the glass cushioned in concealed rubber channels. The contents of a typical cabinet include a 1½-inch angle valve with 75 feet of 1½-inch unlined linen hose mounted on a one-piece rack, and equipped with a fog nozzle; plus a 2½-inch valve to be used by local fire fighters, a 2½-gallon 500-pound tested brass drawn shell fire extinguisher, fireman's ax, and a spanner wrench.

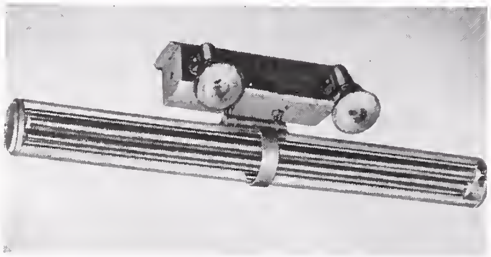
FIRE HOSE
FOR FIRE

The cabinet door has a cam type locking device. Doors and trim are constructed with mechanical joinery at the corners, and the doors are aligned by means of a guide pin arrangement. Doors may be easily removed for installation of hose rack and hose. Cabinets may also be made to hold a hand extinguisher only. Standard sizes come in five widths and three heights.

Black Light Fixture For Outdoor Lighting

A NEW weatherproof black light fixture for illumination of outdoor signs and billboards has been announced by Ultra-Violet Products, Inc., of South Pasadena, Calif.

Known as "Blak-Ray," the unit employs two self-filtering, long wave ultra-violet tubes with a reflector especially designed to deliver far greater intensity, thereby reducing the number of fixtures required per lineal foot of copy and obtaining brilliance at locations where an unusual amount of visible light exists.



Both tubes and reflectors are housed in a large-diameter, ultra-violet transmitting Pyrex tube that is adjustable so its powerful horizontal beam is directional. Units are available with two 150-watt white flood-type bulbs as an integral part of the fixture, and an intermittent flasher for these white lights may be installed in the base if specified.

Also available for use with the new fixtures is a complete line of outdoor "Blak-Ray" bulletin paints matched to the Outdoor Advertising Association of America's standard bulletin colors.

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Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart Postcard (page 35) with reference numbers as given in Index of Advertisers, on same page.

Adler Silhouette Letter Company: Catalog on Section-Ad displays and Glass-in-Frame equipment.
American Playground Device Co.: Literature on drive-in playground equipment.
Automatic Devices Company: Information on "Push-Back" Guide.
Bausch & Lomb Optical Company: Information on projection lenses.
Berezny Engineering & Manufacturing Company: Information on drive-in car counting meter.
Century Projector Corporation: Information on projection and sound equipment.
J. J. Connolly, Inc.: Literature on automatic frankfurter roll-a-grill.
Dawo Corporation: Catalog on in-car speakers.
Dayton Safety Ladder Company: Bulletin #100 on ladders and fire extinguishers.
Eprad: Literature on drive-in speakers.
Forest-Harrison, Inc.: Information on 3-D rectifiers.
General Register Corporation: Information on admissions control system.
GoldE Manufacturing Company: Information on portable spotlight.
Griggs Equipment Company: Catalog on auditorium chairs.
Heywood-Wakefield Company: Illustrated catalog on auditorium chairs.
Ideal Seating Company: Literature on auditorium chairs.
Indiana Cash Drawer Company: Write Dept. M for information on under-counter cash drawer.
Kollmorgen Optical Corporation: Bulletins Nos. 207, 209 on projection lenses.
Manley, Inc.: Information on "Ice-O-Bar."
Marsh Wall Products, Inc.: Information on modernizing interiors with "Marlite."
National Super Service Co., Inc.: Data on vacuum cleaning equipment.
Prestoseal Manufacturing Corporation: Brochure on film splicers.
J. E. Robin, Inc.: Literature on motor-generators.
Spacarb, Inc.: Booklet on Spacarb Operator beverage dispenser.
Strong Electric Corporation: Literature on 3-D rectifiers, projection arc lamps, slide projectors, spotlights, reflectors.
Supurdisplay, Inc.: Write for information on "Buttercup" Plan.
Wagner Sign Service, Inc.: Catalog on show-selling equipment and mechanical hand to change letters on marquees.
Wenzel Projector Company: Information on projectors, soundheads, reels and magazines.
Williams Screen Company: Free samples of 3-D projection screens.

New Ashcraft 130-Amp. Lamp

PROJECTION light for the first theatrical presentation of CinemaScope, 20th Century-Fox wide-screen process, introduced for this purpose a new lamp developed by the C. S. Ashcraft Manufacturing Company, Long Island City, N. Y., using the new National 10mm "Hit-Tex" carbon. Demonstrated in a series of special showings at the Roxy theatre in New York, toward the end of April, CinemaScope was later exhibited at the Mastbaum theatre in Philadelphia, employing the same type of light source. Called the "Hi-Power," the lamp is being installed in many theatres to be equipped for CinemaScope.

The "Hi-Power" is a modification of the Ashcraft "Super-High," designed for operation at 125-130 amperes. To protect the film from the heat produced at the aperture by a reflector lamp operated at that amperage, the lamp is equipped with the Ashcraft air-cooled heat deflector (BETTER THEATRES for April, page 38). The manufacturer rates output at 32,000 lumens.

The "Hi-Power" also has a special lamphouse ventilation as an integral part of its design. A directed draft flue is located immediately over the arc to draw off heat and smoke at the source; an effect also pointed out is prevention of deposit of smoke or ash on the reflector.

The trim used at the Roxy and subsequent demonstrations of CinemaScope consisted of 10mm. x 20-in. "Hi-Tex" positive with 7/16 x 9-in. "Orotip" negative. It is pointed out that this trim is the first in which the negative carbon is larger than the positive. A special high-speed carbon rotating mechanism is used to maintain a perfect crater.

Another feature of the "Hi-Power" is a new Ashcraft "AG" contact head to conduct the current to the rotating positive. According to the manufacurer, with this head only pure silver touches the carbon at the arcing end. This, it is pointed out, eliminates corrosion and electrolysis. The contacts are cooled by water which flows over the head, the water being supplied by the Ashcraft recirculator.

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS . . . LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

[For classes of products related to refreshment service, see THEATRES SALES BUYERS INDEX beginning on page 37]

AIR-CONDITIONING AND VENTILATING EQUIPMENT

ASSURANCE OF clean, comfortable atmospheric conditions in a theatre usually requires some means at least of cooling the auditorium during the warm months.

In regions of little hot weather, and particularly of low relative humidity, simple ventilation—filter-equipped intake and one or more blowers of liberal capacity at the screen end of the auditorium, also an exhaust vent and fan at the opposite end—may be adequate.

Because the amount of heat and moisture introduced into the air by people seated close together in an enclosure for two or three hours, theatres generally need cooling facilities (which are commonly what is meant by the term air-conditioning, although that term properly signifies positive control of sensible heat, relative humidity and air motion).

Comfort-cooling can be supplied by (1) built-up plants consisting of one or more compressors and in coils for transfer of heat in the air to water or refrigerant (direct expansion, which method is not permitted in some cities); (2) a similar central plant but consisting in one or more unit conditioners; (3) unit conditioners installed for direct space cooling; and air washers (evaporative cooling).

Unit-conditioners are designed to provide all of the essentials of a complete cooling plant, including an evaporative condenser, with coils for heating if desired. In their smaller sizes (generally from 5 to 10 tons), they can be installed within room zones to be cooled (space cooling), thus conditioning air supplied through a simple ventilation system. Unit conditioners are available in various capacities from 3 to 75 tons (3, 5, 7½, 10, 15, 20, 30, etc.). For central plants, they can be had for ceiling as well as floor mounting.

Engineers generally regard built-up plants more desirable from 100 tons up.

Either unit or built-up plants can be arranged for use of two or more compressors together or separately so as to provide for variation in load requirements. Such flexibility may also be adapted to cooling (also heating) of a theatre by divisions, or zones (as main section of auditorium, in or under balcony, lounge-foyer-lobby area, etc.).

Evaporative cooling is commonly regarded as being adapted to regions where relative humidity is seldom higher than 72%. That factor is minimized, however, by designers of some types of evaporative cooling equipment on the market.

Such equipment is not to be confused with evaporative condensers, which are devices for cooling the refrigerant of mechanical cooling plants. They reduce water consumption for this purpose (estimated at 95%). For some installations, a cooling tower may prove cheaper. Some water-saving device is required in a growing number of localities.

Since a large audience even in winter can raise relative humidity above the comfort level, it is well to integrate heating and cooling, preferably under automatic control.

AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

PRODUCT NEWS . . Pages 40 and 50

The department "About Products" on general equipment and supplies is on page 50. "The Vender Vane" on refreshment service products is on page 40.

DEALERS . . . . Page 36

Dealers in the United States are listed in the Theatre Supply Mart; those in Canada on page 74.

ADVERTISERS INDEX . . . Page 35

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed. One type is treated also for elimination of odor from outside air.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types.

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.
Buensod-Stacey Air-Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Curtis Manufacturing Company, 1998 Kienlen Street, St. Louis 20, Mo.
Carrier Corporation, Syracuse, N. Y.
Frigidaire Division, General Motors Sales Corp., 300 Taylor St., Dayton 1, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Governair Corporation, 605 West Main Street, Oklahoma City, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.

CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa.
Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore. Md.

FILTERS

Air Devices, Inc., 17 East 42nd Street, New York 17, N. Y.
American Air Filter Company, First and Central Avenues, Louisville 8, Ky.
Owens-Corning Fiberglas Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis. (line includes odor-elimination filters).
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 17 East 42nd Street, New York 17, N. Y.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
Multi-Vent Division, The Pyle-National Company, 1334 North Kestner Avenue, Chicago, Ill.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Baker Refrigeration Corporation, South Windham, Maine.
Carrier Corporation, Syracuse, N. Y.
Curtis Manufacturing Company, 1998 Kienlen Avenue, St. Louis, Mo.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
Governair Corporation, 605 West Main Street, Oklahoma City 1, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.
Worthington Pump & Machinery Corporation, Harrison, N. J.

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AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS, which are an integral part of a theatre type sound system, may be classified in three groups —pre-amplifiers, power amplifiers, monitor amplifiers.

Most power amplifiers today contain their own filament and plate supplies, needing only connection to a power line of suitable voltage and frequency and dispensing with all auxiliary batteries, generators or rectifiers. In addition they commonly supply polarizing voltage to photocells. They also provide filament and plate supplies to pre-amplifiers, and in many cases to monitor amplifiers, where such are incorporated in the sound system.

Pre-amplifiers, where used, are built into the soundheads themselves, or may be mounted on the front wall of the projection room. In general, sound systems use two pre-amplifiers (one for each reproducer), and a combination voltage and power amplifier of sufficient capacity to provide sound in a given theatre auditorium without distortion. Where additional power is required, it may be obtained by using a multiplicity of power amplifiers to obtain the required wattage, or by installing one large power amplifier of equal wattage. The method employed is dependent upon the manufacturer's specifications.

Minimum limitations for amplifier wattage in comparison with seating capacity have been established by the Research Council of the Academy of Motion Picture Arts and Sciences, and it is strongly recommended that exhibitors consult these requirements before purchasing sound equipment.

The main amplifier equipment is generally mounted on a rack, or in a steel cabinet, for mounting on the projection room wall or built into the wall dividing the projection room from an adjacent equipment room.

The monitor amplifier, where used, is sometimes installed as a separate unit in its own housing.

The volume control and sound changeover equipment is today commonly associated with the photocell pre-amplifier.

Cabinets are usually available in either single- or dual-channel type, while panels may include provisions for non-sync and radio equipment with related switching means.

Supplementary amplifiers in small wattage are available for cry-room as well as monitor speakers, group hearing aids, etc.

For drive-in sound systems with in-car speakers, amplification may be built up to required output by the addition of main amplifiers or booster units according to the number of speakers. There are integrated systems of this kind designed specifically for drive-ins.

AMPLIFIERS

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.
THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
J. E. ROBIN, INC., Robin-Weber Division, 267 Rhode Island Avenue, East Orange, N. J.
WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

AMPLIFYING TUBES

CONTINENTAL ELECTRIC COMPANY, 715 Hamilton Street, Geneva, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Gordos Corporation, 86 Shipman Street, Newark, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, 700 Jeliff Avenue, Newark, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Westinghouse Electric Corporation, Bloomfield, N. J.
Western Electric Company, 195 Broadway, New York City.

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ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.
Fensin Seating Company, 1139 South Wabash Ave., Chicago, Ill.

ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

[See also *Fabrics and Wallpapers*]

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing Such plastic-finished wallboards are obtainable with either semi-gloss or high-gloss surface; the latter is especially suited to refreshment stand counters.

Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the best grades of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum and steel members are available to facilitate erection of fronts employing such porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be visible from the street. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above.

For other kinds of materials of related purpose see also *Fabrics* and *Wall Paper.*

Adelhardt Construction Company, 53-15 74th Street, Maspeth, N. Y. (structural engineering).
Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).
F & Y BUILDING SERVICE, 319 E. Town Street, Columbus, Ohio (design and construction mouldings). See page 47.
The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio. (laminated plastic sheets).
Hollobilt, 2081 Laura Avenue, Huntington Park, Calif. (doors).
The Kawneer Company, 1105 North Front Street, Niles, Mich. (steel frame and porcelain enamel front structures).
Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio (architectural glass, glass doors).
MARSH WALL PRODUCTS, INC., Dover, Ohio (plastic-finished paneling, plastic and metal). See page 13.
Mosaic Tile Company, Zanesville, Ohio. (ceramic tile).
Parkwood Corporation, Wakefield, Mass. (wood veneer).
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa. (architectural glass, glass doors).

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (Stainless steel and porcelain enamel front structures).

Rigidized Metals Corporation, 658 Ohio Street, Buffalo, N. Y. (perforated metal plates).

United States Gypsum Company, 300 W. Adams Street, Chicago, Ill. (mineral boards and tiles).

United States Plywood Company, 55 West 44th Street, New York City (wood and plastic veneers).

Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

●

AUTOMATIC TELEPHONE—See Telephone Answering Equipment: Automatic.

●

BASES—See Projectors and Accessories.

●

"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, to surfaces painted with luminescent lacquer which this energy causes to glow.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors are obtainable.

Filament ultraviolet lamps are provided in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp (Purple X) is relatively low.

Fluorescent ultraviolet lamps, called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work, and directional and similar signs are available in stock models, or may be made up especially. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a *spot* beam of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio (lamps).

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

KLIEGL BROS., 321 W. 50th Street, New York City (light sources). See page 67.

Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif. (paints, light sources).

The Stroblite Company, 35 West 52nd Street, New York City (paints, lamps).

Switzer Brothers, 4732 St. Clair Avenue, Cleveland 3, Ohio.

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (lamps).

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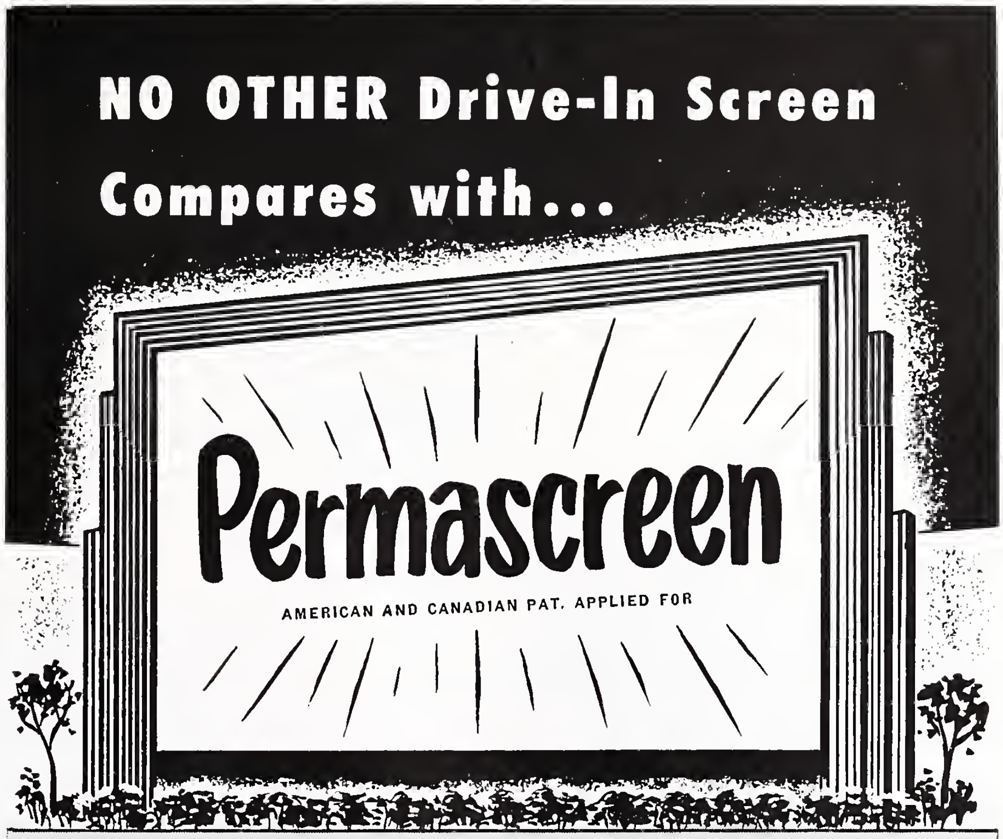
BOX-OFFICES AND ACCESSORIES

BOX-OFFICES ARE commonly built "on the job" from specifications of the designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, stainless steel (fluted or smooth) and laminated plastic are prominent among the facing materials. (Unless otherwise specified, the companies listed below are sources only of material suited to box-offices; see these further under *Architectural Materials.*)

Besides ticket issuing machines and coin changers (*which see*), box-office accessories include speaking tubes and admission price and show time signs (*see Signs, Directional*).

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually louvred, but are also available with a resonating disk.

Also for protection against cold are shields of transparent plastic extending across the deal plate and opening to several fixed positions.


NO OTHER Drive-In Screen Compares with...

Permascreen
AMERICAN AND CANADIAN PAT. APPLIED FOR

...and HERE'S WHY!

- The ONE SCREEN that lasts for years and years and years!
- Practically no maintenance cost — because of long-wearing vitreous enamel finish!
- Up to 40% MORE REFLECTED LIGHT — for brighter, sharper pictures with uniform reflection at all times!
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- Can be purchased on a convenient time payment plan!

Call... NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

for your PERMASCREEN, NOW!

PERMASCREEN costs far less — gives your patrons far more!

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields).
The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio.
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (speaking tube). See page 51.
Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.
MARSH WALL PRODUCTS, INC., Dover, Ohio (laminated plastic board).
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box-office structures).
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

CABINETS FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 0, Ill.
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo.
Mosler Safe Company, 320 Fifth Avenue, New York. N. Y.
Neumade Products Corporation, 330 West 42nd Street, New York City.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

HELIOS CARBONS, INC. (mfd. by Ringsdorff Werke, Mehlem Rhein, Germany), 122 Washington Street, Bloomfield, N. J. See page 18.
CARBONS, INC. (mfrd. by Societe Le Carbone Lorraine, Pagny, France), Boonton, N. J. See page 15.
NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 7, N. Y. See page 4.

CARBON SAVING DEVICES

VARIOUS DEVICES are available to join new carbons and stubs so as to continue use of short lengths to about 1 inch. Some are simple clamps; others consist in a jaw device permanently installed in the lamp. In still another method, carbons are purchased especially processed for such use of short lengths.

G. C. Anders, Company, 317 Sangamon Street, Chicago 7. Ill.
Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Cali Products Company, 3721 Marjorie Way, Sacramento 20, Calif.
"End-Gripper" Company, 1224 Homedale Avenue, N. W., Canton 8, Ohio.
Hal I. Huff Manufacturing Corporation, 659 West Jefferson Blvd., Los Angeles 7, Calif.
THE GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Motion Picture Accessories Inc., 1678 W. 17th Place, Hollywood, Cal.
Norpat Sales, 45 West 45th Street, New York 19, N. Y.
Payne Products, 2451 West Stadium Boulevard, Ann Arbor, Mich.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago, Ill

CARPETING

TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.

Many stock patterns suited to theatres (some primarily designed for them) are available in Velvet and Wilton weaves especially, either with all-wool or wool-rayon facing. In the latter type, the fabric is woven partly with synthetic carpet yarns, which have proved of advantage in giving the face toughness and in realizing true color.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas; and also on stairs, where some patterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (patent-back).
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
James Lees & Sons Company, Bridgeport, Pa.
C. H. Masland & Sons, 295 Fifth Avenue, New York City.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.
Alexander Smith, Inc., 295 Fifth Avenue, New York, N. Y.

CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchnadise Mart, Chicago, Ill.
Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Fremont Rubber Company, Fremont, Ohio.
Alexander Smith Inc., 295 Fifth Avenue, New York City.
Southbridge Plastics, Inc., 470 Fourth Avenue, New York 16, N. Y.
Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.
United States Rubber Company, Mishawaka, Ind.
Waite Carpet Company, Oshkosh, Wis.

CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (*See Anchors for Chairs.*)

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago.

CHAIR CUSHIONS OF FOAM RUBBER

CUSHIONS FOR auditorium chair seats and backs (or lounge chairs, settees, etc.) are obtainable in foam rubber. Such cushions may take the place of padding and coil springs, the fabric being fitted over them; or be used as padding over the springs.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure.

Foam rubber cushions are vermin-repellent.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Industrial Products Company, Foamex Div., Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Airfoam Division, 1144 East Market Street, Akron, Ohio.
Hewitt-Robins, Inc., Hewitt Restfoam Division, Buffalo 5, N. Y.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

CHAIR REPAIR SERVICE AND FABRIC PATCH KITS

AN INSTALLATION of auditorium seating can be completely reconditioned, or certain chairs be given major repairs, usually without interruption of operation if the experience in organizing such work, and the necessary skill and equipment are available. A number of companies specializing in seating rehabilitation operate nationally.

For minor repair of coated seating fabric by the theatre staff, kits are available containing small amounts of "leatherette" in a color selected to match most closely the fabric of the seating, and cement solvent with which to attach a patch. Colors regularly available are blue, brown, red, green, ivory and black.

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
Mystik Adhesive Products, 2635 North Kildare Avenue, Chicago 39, Ill.
National Seating Company, 138-13 Springfield Boulevard, Springfield Gardens, N. Y.
Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn, N. Y.
THEATRE SEAT SERVICE COMPANY, 160 Hermitage Avenue, Nashville, Tenn. See page 59.

CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

Today's theatre-goer expects LIVING ROOM COMFORT

He wants a chair he can relax in, just like the one at home

HEYWOOD-WAKEFIELD
HW
EST. 1826

Theatre Seating Division
Menominee, Michigan
Sales Offices:
Baltimore, Boston, Chicago, New York

Comfort is our business . . . in theatre seating as in Heywood's famous household furniture, like the Old Colony platform rocker at top.

Heywood-Wakefield's famous TC 706 AIRFLO is as comfortable as the average patron's own easy chair at home.

The reclining AIRFLO chair has the "rocking action" of the exclusive Heywood-Wakefield spring action mechanism. By virtue of this mechanism the AIRFLO retains the scientifically correct pitch of seat-to-back regardless of how the patron shifts his weight or position. For further information contact your Heywood-Wakefield representative or write for the fully illustrated catalogue on Heywood-Wakefield Theatre Chairs.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs available include models with self-raising seats and with retracting or with combination retracting-rising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

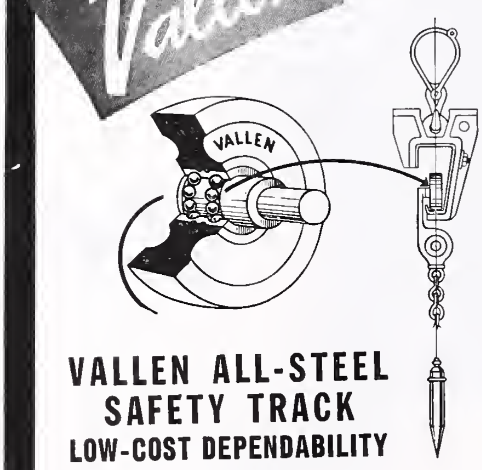
While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility; or they may be foam rubber covered with fabric.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person. so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (*see Upholstering Materials*). Some theatre operators think it feasible, however, to use chairs with at least veneer backs in the first two or three rows, as protection against children's vandalism without critical effect upon acoustics.

End standards can be supplied with or without aisle lights.

Aisle light fixtures are also obtainable for attachment to standards not providing for them.

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich. See page 6.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Tex. See page 48.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. See page 57.
IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 26.
International Seat Corporation, Union City, Ind. See RCA Theatre Equipment Div.
Irwin Seating Company, Waters Building, Grand Rapids, Mich.
Kroehler Manufacturing Company, Naperville, Ill.
National Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (aisle lights.)
Southern Desk Company, Hickory, N. C.



35 YEARS OF WORLD LEADERSHIP

CURTAIN CONTROLS AND TRACKS

VALLEN ALL-STEEL SAFETY TRACK
LOW-COST DEPENDABILITY

- Noiseless, Safe, Easy operation
- Designed to eliminate jamming
- Bearings in the hub of each wheel where they belong for smoothest operation possible
- Manually or electrically operated

There is a Vallen Electric Control and Track for every need

WE'RE HEADQUARTERS FOR YOUR PROBLEMS

VALLEN, INC., AKRON 4, OHIO

●

CHANGE-MAKERS

CHANGE-MAKING machines, which speed up ticket selling and prevent annoying errors are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of single key; others delivering on depressing keys of admission price; some with split change keys (dimes, quarters, etc.).

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Associated Ticket & Register Corporation, 346 West 44th Street, New York 18, N. Y. (chute).
Brandt Automatic Cashier Company, Watertown, Wis.
Coinometer Corporation, 1223-27 South Wabash Ave., Chicago 5, Ill.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40. Ill.
Metal Products Engineering, Inc., 45 West 45th Street, New York 36, N. Y.

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CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For making changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four cues in one operation in accordance with Standard Release Print specifications.

American Theatre Supply, 2300 First Avenue, Seattle. Wash. (reel end signal).
Clint Phare Products, 282 E. 214th Street, Euclid. Ohio. (cueing device).
Dowser Manufacturing Company, P. O. Box 214, East Northport, N. Y.
Essannay Electric Manufacturing Company, 1438 North Clark Street, Chicago. Ill. (changeover).
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa.

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FILM CEMENT — See Splicers and Film Cement.

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CLEANING DEVICE FOR 3-D SPECTACLES: See Third-Dimension Equipment & Supplies.

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CLEANING MECHANISMS

THEATRES require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least ¾-h.p.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area. Sound-deadening is a feature of some heavy-duty equipment.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials. in models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

Ace Company, 112 West Washington Street, Ocala, Fla.
Breuer Electric Manufacturing Company, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines).
Clements Manufacturing Company, 6632 South Narragansett, Chicago, Ill.
Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.
Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.
Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.
Lamson Company, Allen Billmyre Division, Syracuse, N. Y.
Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul. Minn.
NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio. See page 59.
Spencer Turbine Company, Hartford, Conn.

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CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sockets permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour. which can be of most any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or comparable center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which can be had with chrome plating, and in dull or polished finish.

Apex Brass & Bronze Works, Inc., 116 Walker Street, New York 13, N. Y.
Lawrence Metal Products, Inc., 79 Walker Street, New York City.
Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

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CUE MARKERS — See Changeovers and Cueing Devices.

CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.)

Equipment consists of electric control mechanism for controlling travel of curtain, and steel track with carriers.

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

Control equipment for contour curtain operation is likewise available, some adapted to limited overhead space.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. See page 14.

J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.

VALLEN, INC., 225 Bluff Street, Akron, Ohio (curved track and contour types as well as straight track). See page 58.

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DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

Charles H. Kenney Studios, 340 Hempstead Avenue, Malverne, N. Y.

Knoxville Scenic Studios, Maryville Pike, P. O. Box 1029, Knoxville, Tenn.

Manhoff Studios, 178 Wellington Road, Elmont, L. I., N. Y.

Novelty Scenic Studios, Inc., 28-34 West 60th Street, New York City.

Premier Studios, 414 West 45th Street, New York City.

F. G. Price, 37 Beverly Road, Merrick, L. I., N. Y.

Rambusch Decorating Company, 40 West 13th Street, New York City.

Rau Studios, Inc., 104 West 42nd Street, New York 18, N. Y.

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DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination, permitting fading out of any desired set of lights and fading in of others, are available in various types and capacities.

Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for stage (performance) lighting control.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking asemblies for flexible control of a number of circuits (as for illumination in different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Transformer type dimmer equipment is also available in a "packaged" portable unit with circuit capacities for very small auditoriums and minor stage application.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the lighting installation. For dimming hot-cathode lamps, electronic control, using two thyratron tubes, is recommended for full range from and to complete black-out.

One fluorescent dimmer, consisting of a control unit and matching ballast, permits turning on the lamps at any desired point within the dimming range by means of a knob.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.

Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.

Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.

General Electric Company, 570 Lexington Avenue, New York City.

Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.

KLIEGL BROS., 351 West 50th Street, New York 19, N. Y. See page 67.

Superior Electric Company, Bristol, Conn.

Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

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DISPLAY FRAMES, POSTER

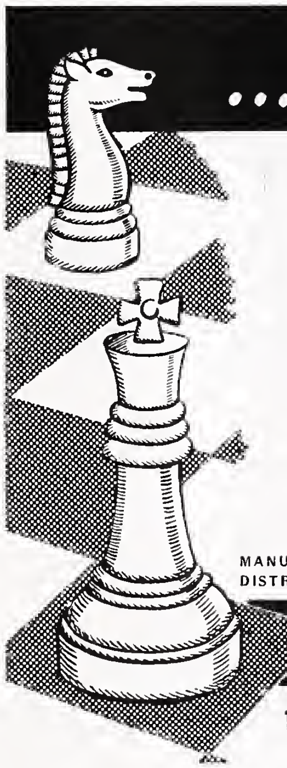
POSTER CASES with frames of extruded aluminum and of stainless steel are fabricated in sizes for single one-sheets, while the frame units may be adapted also to long lobby displays, usually set flush in the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). They are also available in models adapted to black-light sources for luminescent displays.

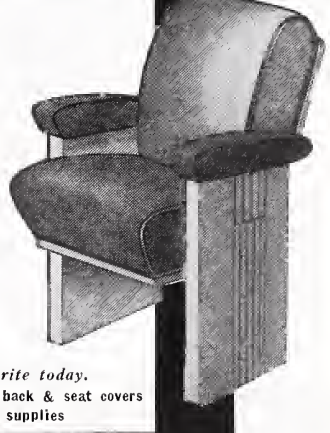
Easel frames of either aluminum or stainless steel construction are also on the market.

Standard poster size frames are also available in Kalamein mouldings (metal on wood), finished in stainless steel, chromium, aluminum or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.





... Your Best Move

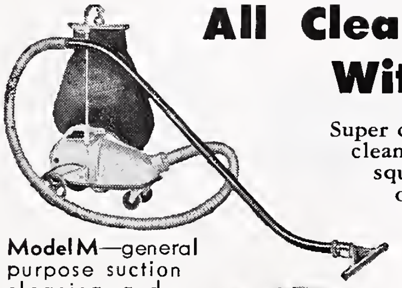
Good boxoffice is in proportion to patron satisfaction. Provide seating that's more comfortable and beautiful and it shows—in profits! Have a professional rehabilitation job, such as we do, and you've made your best move! Ours include repairs of parts, upholstering of seats and backs, replacement of worn cushions or backs with new ones on any type or make of chair, pronto, without interruption of your daily show!

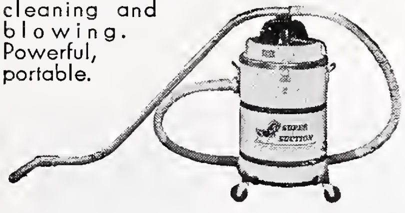
Tell us your needs. We'll quote, gladly. Write today.

MANUFACTURERS—Foam rubber & spring cushions & back & seat covers
DISTRIBUTORS—Upholstery fabrics and general seating supplies

theatre seat service co.

160 Hermitage Avenue • Nashville, Tennessee





All Clean-up Jobs Can Be Done With a Super . . .

Model M—general purpose suction cleaning and blowing. Powerful, portable.

Model BP-1—Powerful pick-up for both wet and dry cleaning. Minimum noise level

Super cleaning gives you high efficiency at low cost. The Super cleaner does the work of special brushes, floor cleaners, mops, squeegees, furniture dusters, air filter cleaners, blowers and other expensive miscellaneous equipment once regarded as necessary for the theatre cleaning Job.

The Super is easy to use. One operator and a Super can clean • Screen • Sound equipment • Box fronts • Upholstery • Air ducts • Overhead pipes • Floors and floor coverings • Wet pick-up models take up scrubbing suds from bare, and carpeted, floors.

Your supplies dealer will be glad to demonstrate the advantages of Super cleaning right in your theatre. Or write for complete data.

NATIONAL SUPER SERVICE COMPANY, INC.
1941 N. 13th Street Toledo 2, Ohio
Sales and Service in Principal Cities.
In Canada: Plant Maintenance Equip. Co.
Toronto, Montreal, Vancouver

"Once Over Does It"

All Super models approved by Underwriters' Laboratories and Canadian Standards.

SUPER SUCTION ®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

Ames Metal Moulding Company, Inc., 226 East 144th Street, New York City.
Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Champion Moulding Manufacturing Company, 234 East 151st Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Lobby Display Corporation, 551 West 52nd Street, New York City.
Peoples Display Frame Company, 1515 Olympic Blvd., Montebello, Calif.
POBLOCKI & SONS, INC., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis.
Universal Corporaiton, 6710 Denton Avenue, Dallas, Tex.

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DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

[For Refreshment Service, Supplies and Equipment, see Theatre Sales Buyers Index, p. 56]

MUCH OF THE equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lamps, motor-generators, rectifiers, and projection accessories such as splicers, rewinders, etc., reference should be made to the classifications in The Buyers Index that deal with these individually.)

Items applying specifically to drive-in theatres are as follows:

ADMISSION CONTROL

Equipment especially devised to record drive-in admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by trip of a treadle when the car passes over it; and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the manager's office.

BEREZNY ENGINEERING & MANUFACTURING CO., 4208 Avalon Blvd., Los Angeles 11, Calif. (car counter). See page 48.
The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y.
GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 24.
K-Hill Signal Company, 326 West Third Street, Uhrichsville, Ohio (ticket control car register).
Ohmer Corporation, 740 Bolander, Dayton, Ohio.
Perey Turnstile Company, 101 Park Avenue, New York City. (turnstiles).
Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marquees and fronts of regular theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structures are indicated, with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. Designs for such structures, from simple to elaborate. are available with complete blueprints for local fabrication.

Changeable letter frames are also available for front illumination by reflector lamps, designed to be readily attached to walls, posts or similar supports. These are made in standard units for convenient erection on the job to any size of panel. Besides use as attraction boards at the drive-in, they are effective for remote exploitation, as along the highway, at nearby gasoline stations, etc.

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning lever at the end of a handle is available.

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 48.
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.
WAGNER SIGN SERVICE, INC., 218 South Hoyne Avenue, Chicago, Ill. (changeable letters and letter mounting tool). See page 21.

CLEANING CART

Refuse carts are available to facilitate daily grounds cleaning. There is a model with a steel basket mounted on wheels and demountable so debris may be burned in it; it can also be had with a utility platform for light cartage.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

DESIGN AND CONSTRUCTION

Professional designers experienced in ramp grade requirements, drainage, traffic plans, etc., as well as structural needs and the operating peculiarities of drive-ins, are availale for plans and construction supervision.

Such service may also include actual construction of the project.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.
Drive-In Theatre Service Company, 840 Cooper Street, Camden, N. J. (design and construction).
F & Y BUILDING SERVICE, 319 East Town Street, Columbus 15, Ohio (design and construction).
Griffing-Laskey Construction Company, Astor Station, Boston, Mass. (design and construction).

DIRECTIONAL SIGNS

These include electrically lighted ramp markers, with manual means of indicating when the ramp is full; stop-and-go, exit signs, etc. A portable type with plexiglas inserts for traffic instructions or other copy is available; others are designed for mounting on a pedestal or wall.

Associated Ticket & Register Company, 354 West 44th Street, New York City.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.
RADIO CORP. of AMERICA, Engineering Products Department, Camden, N. J.
Revere Electric Manufacturing Co., 6020 Broadway, Chicago 40, Ill.

DRIVE AND RAMP OILING

Fogging and spraying equipment (*see above*) is available also with attachment for uniform, controlled application of road oil over drives and ramps (not only preserving surfacing and laying dust, but retarding weed growth).

Welch Equipment, Inc., 224 S. Michigan Ave., Chicago 4, Ill.

IN-CAR SPEAKERS AND HEATERS

Two in-car speakers are hung suspended for convenient removal by patrons, from the terminal, or junction box attached to a fixed pipe, which is located between each pair of automobile positions, making one speaker readily available to each car. The speaker unit is equipped for attachment to a car door or other suitable portion of the interior, with a control for regulation of the volume according to the wishes of the car occupants.

Such equipment is available in a variety of models, with speaker units ranging from 3 to 6 inches.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp, and for signaling refreshment vendors.

Heating units separate from the speaker are also available; they suspend from the speaker post and are electrically supplied through the speaker junction box.

Following manufacture in-car speakers only unless otherwise specified:

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
DAWO CORPORATION, 145 North Erie, Toledo, Ohio. See this page.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
EPRAD, 1206 Cherry Street, Toledo 4, Ohio. See page 17.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
Loizeaux Lumber Company, 561 South Avenue, Plainfield, N. J. (rainproof speaker cover).
Minnesota Mining & Manufacturing Company, St. Paul. Minn. (rainproof speaker cover).
Oxford Electric Corporation, 3911 S. Michigan Avenue, Chicago, Ill.
MOTIOGRAPH, INC., 4431 W. Lake Street, Chicago, Ill. See page 5.
National In-Kar Heaters, 1638 Victory Boulevard, Glendale, Calif. (heaters only).
RADIO CORPORATION OF AMERICA, Engineering Products, Camden, N. J. See page 49.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (speaker guard).
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

INSECTICIDE FOGGING AND SPRAYING

Equipment mountable on a small truck is available for application of insecticides by the fogging method (mist carried by air over broad area, effective particularly to discourage mosquitos and similar pests from entering drive-in area). Some equipment is designed also for spraying insecticides (within buildings, on foliage, etc.) and weed killers. Other uses include spray painting and tire inflation.

To control flies, mosquitoes and other insects

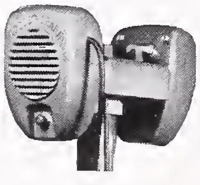
3 D or not 3 D???

—may be your problem, but you still require the best in sound reproduction, and while we feel all our competitors offer good, high quality merchandise, we feel DAWO ACOUSTICRAFT offers more in high Quality projected sound and at prices O so low when you can buy the D30 set from your local dealer or direct from the factory for only $15.90 per set.

May we send you our new catalogue?

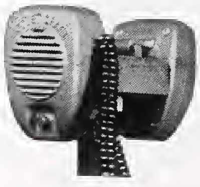
DAWO CORPORATION

145 N. Erie St. Toledo, Ohio



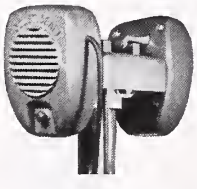
D-30

Straight Cords — standard junction box and **quality.**



D-31

Koiled Kords — standard junction box and **quality.**



D-32

Straight Cords — junction box with jeweled down lite.

D-33

Koiled Kords — junction box with jeweled down lite.

as drive-in refreshment buildings and restrooms, there are electrical vaporizing units which can be mounted on the wall. When they are plugged into an ordinary electric outlet, the heat generated vaporizes an insecticide, either crystal or liquid, which is supplied by the manufacturer. Most models are designed to operate in an area of up to 10,000 square feet.

Detjen Corporation, 303 West 42nd Street, New York City (pest electrode).
Lindavap Corporation, Ann Arbor, Mich. (electrical vaporizer).
Magic Fog, Inc., Cissna Park, Ill.
Todd Shipyards Corporation, Combustion Equipment Division, 81-16 45th Avenue, Elmhurst, L. I., N. Y.
Welch Equipment, Inc., 224 S. Michigan Avenue, Chicago 4, Ill.

LIGHTING

Mushroom and pylon lighting fixtures for drives, and floodlights for mounting on poles or high structures, are available in various styles and combinations, including downlights with glass insets to aid lane demarcation.

Associated Ticket & Register Company, 354 West 44th St., New York City.
General Electric Company, Nela Park, Cleveland, O.
KLIEGL BROS., 321 West 50th Street, New York 19, N. Y. 67.
Revere Electric Manufacturing Company, 6020 Broadway, Chicago 40, Ill.

PLAYGROUND, FIREWORKS, ETC.

Drive-in playgrounds for the younger children usually include teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swung from a pole, a small, safe version of "The Whip," etc. These are operated by motors of around 1 h.p.

AMERICAN PLAYGROUND DEVICES, Anderson, Ind. See this page.
Bally Manufacturing Company, 2640 Belmont Ave., Chicago, Ill.
CONCESSION SUPPLY COMPANY, 3916 Secor Road, Toledo 13, Ohio. See page 38.
King Amusement Company, Mt. Clemens, Mich.
Joyrider Co., Ontario, Calif.
Liberty Fireworks Company, Box 98, Franklin Park, Ill.
W. F. Mangels Company, 2863 West 8th Street, Brooklyn 24, N. Y.
Miniature Train Co., Rensselaer, Ind.
Miracle Whirl Sales Company, Grinnell, Iowa.
National Amusement Device Co., Dayton 7, Ohio.
Pedal Plane Manufacturing Company, South Beloit, Wis.
Play-Way Company, 3227 Indiana Avenue, St. Louis 18, Mo.
B. A. Schiff, 901 S.W. 69th Avenue, Miami, 34, Fla.

PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or pealed palings, in straight-top or escalloped forms. The fencing comes in sections ready for erection, including gates and hardware.

Arnold-Dain Corp., Mahopac, N. Y.
Habitant Shops, Inc., Bay City, Mich.

SCREEN TOWERS

Prefabricated screen towers are available with steel framing designed to withstand pressures equivalent to wind of 90 miles per hour. Some types are designed for convenient enclosure of the frame with wood or other materials, also for attachment of a stage. The members come complete for erection by local labor, including materials for the screen itself. The structures are designed in several sizes, for screen widths from 40 to 60 feet.

Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, transite, etc.

Steel plates with a screen surface of vitreous enamel (not requiring painting) are available for mounting on existing or new drive-in screen towers.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
Elizabeth Iron Works, Green Lane, Elizabeth, N. J. (steel).
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. See page 47.

SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (neoprene-covered) is available which may be laid underground without conduit and without reference to frost line.

For safer connection of in-car speakers to the terminal than that provided by ordinary cable, self-coiling cable is available. Leading makes of in-car speakers are obtainable with self-coiling cords instead of the straight type.

General Electric Company, Bridgeport, Conn. (underground cable).
KOILED-KORDS, INC., Hamden, Conn. (coiled cords for speakers). See page 23.
Permoflux Corporation, 4900 N. Grand St., Chicago, Ill. (speakers).
Western Insulated Wire Company, 1001 East 62nd Street, Los Angeles 1, Calif.
THE WHITNEY-BLAKE COMPANY, New Haven, Conn. (underground cable). See page 23.

STADIUM SEATING

For situations that advise chairs in front of the first automobile ramp, for persons preferring to view the screen performance from such position, or for vaudeville or other special attractions on a stage at the screen structure, standard outdoor stadium type chairs serve the requirements. Typically of hardwood on metal frames, there are portable types, and models designed for safe attachment to wood or concrete.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Texas.
IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 26.

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EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergencies, switching is automatic.

Chatham Products Company. 15 East Runyon Street, Newark 5, N. J. (batery floodlamp).
Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants).
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems, and battery floodlamp).
Fairbanks, Morse & Company, 600 South Michigan Avenue, Chicago, Ill. (power plants).
General Electric Company, Schenectady, N. Y. (power plants).
Lamplighter Products Co., Inc., 95 Atlantic Avenue, Brooklyn 2, N. Y. (battery floodlamps).
D. W. Onan & Sons, University Avenue, S.E., at 25th, Minneapolis 14, Minn. (power plants).
Portable Light Company, 216 Williams Street, New York, N. Y. (battery floodlamps).
Ready-Power Company, Kales Building, Detroit, Mich. (power plants).
U-C Lite Manufacturing Company, 1050 W. Hubbard Street, Chicago, Ill. (battery floodlamp).
U. S. Motors Corporation, 412 Nebraska Street, Oshkosh, Wis. (power plants).
Westinghouse Electric Corporation, East Pittsburgh. Pa. (power plants).

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EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

FOR QUICK and easy cutting of figures, settings, etc., out of composition or wooden board, in making

AMERICAN
Approved
PLAYGROUND EQUIPMENT

Unsurpassed in Design, Safety and Performance

● It's the *plus* factor that makes American the most respected name in Playground Equipment . . . *Plus* in design—American leads the field. . . . *Plus* in performance—*Approved* Equipment stronger, more ruggedly built to assure a lifetime of perfect repair-free service . . . *Plus* in safety—for American craftsmen are aware of their responsibility for the safety of your children. Thus, with American you receive far superior design and performance and unmatched safety.

Send for Literature

AMERICAN
PLAYGROUND DEVICE CO.
ANDERSON, INDIANA U.S.A.
WORLD'S LARGEST MANUFACTURERS OF FINE PLAYGROUND & SWIMMING POOL EQUIPMENT

atmospheric lobby displays, etc., electric saws are available designed especially for such purposes.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors that plug into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby or elsewhere.

A motor-driven revolving tree holder is available for Christmas decoration and mounting large exploitation material.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. (revolving Christmas tree holder).
Best Devices Company, 10921 Briggs Rroad, Cleveland, Ohio (slide projector).
Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).
Flowers of Hawaii, Ltd., 670 La Fayette Park Place, Los Angeles 5, Calif. (orchids).
General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).
K & W Automatic Stand Company, Muskegon, Mich. (Christmas tree stand).
F. D. Kees Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).

FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask; fabric woven of glass filament; weaves combining glass and cotton; also glass and asbestos; and fabrics woven of plastic filament.

Fabrics of these types are suited to stage drapes and curtains, to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglas, plastic woven and glass-asbestos fabrics are non-combustible. The cotton of Fiberglas-cotton fabric is flame-proofed before weaving.

Chicopee Manufacturing Corp. of Georgia, Lumite Div., 40 Worth Street, New York City (plastic).
Dazian's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).
Duracote Corporation, 350 North Diamond Avenue, Ravenna, Ohio.
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).
Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks).
Manko Fabrics Company, Inc., 114 East 27th Street, New York 16, N. Y.
New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y.
Plymouth Fabrics, Fall River, Mass. (Fiberglas-cotton).
Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglas).
United States Rubber Company. 1230 Sixth Avenue, New York City (glass-asbestos).

FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various designs for applying them.

A guide in selection of the required preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish. etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, with which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 100 East LaFrance Street, Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Avenue, Bridgeport, Conn.
Buffalo Fire Appliance, 221 Crane Street, Dayton 1, Ohio.
General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film. There is also a safety sprocket which actuates the dowser by means of a speed-sensitive mechanism within the sprocket.

Film Treatizor Corporation, 117 West 63rd Street, New York 23, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports to isolate the projection room in an emergency, operate either automatically (by melting of fusible links in case of fire), or manually.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct.

Best Devices Company, 10921 Briggs Rroad, Cleveland, Ohio.
Murch Electric Company, Franklin, Me.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

FLAMEPROOFING

FLAMEPROOFING OF any combustible fabrics used for walls, stage drapes or curtains should be carried out before they are set in place and as often thereafter as is necessary to maintain their resistance to fire. Compounds are available in powder form to be diluted with warm water. Application can be made either by immersion or spraying.

Flamort Chemical Company, 746 Natoma, San Francisco, Calif.
Monsanto Chemical Company, Merrimac Div., Everett St., Boston, Mass.
Neva-Burn Product Corporation, 67 Sullivan St., New York City.
New York Flameproofing Company, 115 Christopher St., New York City
Signal Chemical Manufacturing Company, 15116 Kinsman, Cleveland, Ohio.
L. Sonneborn Sons, Inc., 300 4th Avenue, New York City.

FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile type are available for colorful pattern effects as well as solid tones in heavy-duty qualities adapted to non-public areas of theatres, and to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains, and toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Such materials make serviceable baseboards, and composition bases of cowled type are available for this purpose.

Composition flooring of heavy-duty grade, without design, is recommended for projection rooms.

American Floor Products Company, 1526 M Street, N. W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo 2, Ohio.
Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
R. C. Musson Rubber Company, 10 South College Street, Akron 8, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with mechanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche.

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a.c or d.c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

Bradley Washfountain Company, 2203 North Michigan Avenue, Milwaukee. Wis.
The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Puro Filter Corporation of America, 440 Lafayette Street, New York 3, N. Y.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sunroc Company, Glen Riddle, Pa.
The Halsey W. Taylor Company, Warren, Ohio.
Temprite Products Corporation, 47 Piquette Avenue, Detroit 2, Mich.

FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in either metal or wood, and in metal-wood combination (steel frame).

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum.

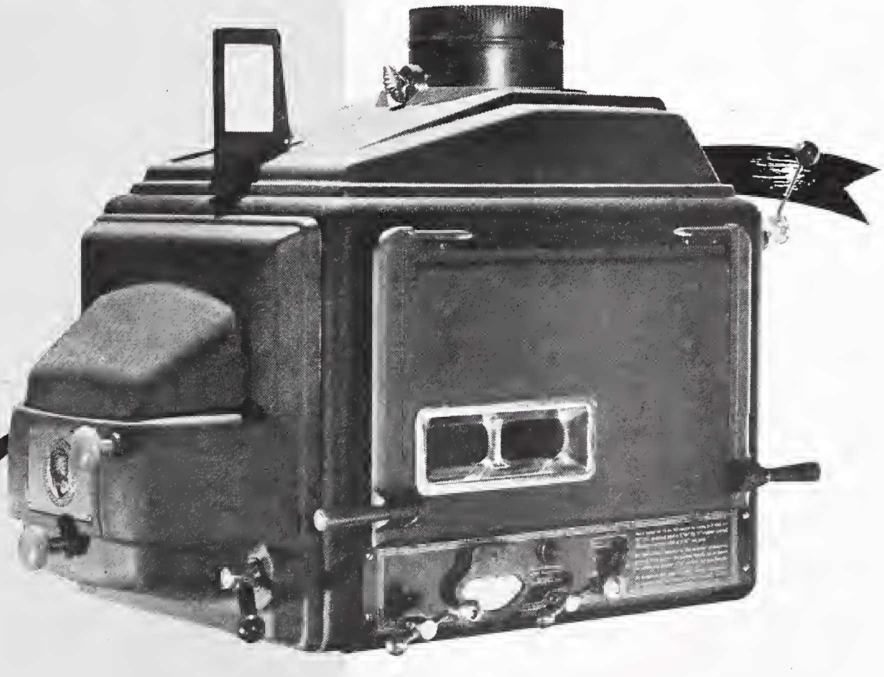
Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be most practicable these

Theatres with Bright Pictures Hold Their Patrons

For even the largest screens they invariably install the

NATIONAL EXCELITE

75-130 ampere high intensity reflector type arc lamp



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THEATRE SUPPLY
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"THERE'S A BRANCH NEAR YOU"

should be of wood or metal-wood construction, with the frame fully covered in durable fabric (eliminating arm rests, feet, etc., of wood).

Moderately priced wood furniture of sturdy construction, without upholstering or with only seat or back cushions, is available in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(For foyer and lounge furniture fabrics, see Upholstering Materials.)

Admiral Chrome Furniture Company, Inc., 213 Greene Street, New York 12, N. Y.
Art Chrome Company of America (Div. of American Table Manufacturing Company), Melrose, Mass.
Associated Ticket & Register Company, 354 West 44th Street, New York 16, N. Y. (smoke stands).
Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York, N. Y.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
KROEHLER MANUFACTURING COMPANY, Naperville, Ill.
Lloyd Manufacturing Company, Menominee, Mich.
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

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HAND DRIERS, ELECTRIC

ELECTRIC DRIERS for hands, and of course applicable also to the face, eliminate towels, which practically always are of the paper variety in theatre wash rooms; hence, they remove the menace to clean toilet rooms of paper wads on the floor, and the danger to plumbing of wads thrown into water closets; and additionally, the fire hazard of matches tossed into used towel receptacles.

Such driers are available with heating units, and related fans capable of drying hands in about 20 seconds, or less than the time required for comparably thorough drying with paper towels.

They can be had in either pedestal or wall models, the former operated by a foot pedal, the latter by either foot or hand control; and in black, brown, gray or ivory as well as white enamel finish.

Chicago Hardware Foundry Company, North Chicago, Ill.
Electric-Aire Engineering Company, 135 S. LaSalle Street, Chicago, Ill.
Electronic Towel Corporation, 57 William Street, New York 5, N. Y.
National Dryer Corporation, 616 Adam Street, Chicago, Ill.

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HEARING AIDS

THERE ARE two distinct types of group hearing aid systems on the market of interest in motion picture exhibition.

Most practicable method uses the principle of audio induction. This device consists physically in a series of loops of suitable electrical conductors, concealed beneath aisle carpeting, in baseboards, etc. This network is tapped into the theatre sound system amplifier through the hearing aid system amplifier. The deafened patron procures from the management a small "receiving set" and is equipped with a lorgnette type earphone. Picture sound is thus available from any seat in the auditorium.

By the other general method, certain seats (usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier.

Acousticon Division of Dictograph Products Company, Inc., 92-25 149th Et., Jamaica, N. Y.
Audivox, Inc. (subsidiary of Western Electric Company), 259 West 14th Street, New York City.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Sonotone Corporation, Elmsford, N. Y.
Telesonic Theatrephone Corp., 3 East 48th Street, New York 17, N. Y. (audio duction method).
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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IN-CAR SPEAKERS—See Drive-In Equipment and Supplies.

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INTERLOCKS, PROJECTOR—See Third-Dimension Equipment and Supplies.

INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as sometimes used, for example, to advise the projection staff that a change in sound volume is necessary; but the limitations of the buzzer do not permit communication of any but the simplest instructions.

House phones for more effective inter-department contact range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other. Such equipment includes a type requiring no batteries, it being "powered" by the voice itself.

Loud-talking systems, consisting essentially in distant-pickup with any other microphones and miniature speakers are also adapted to theatre intercommunications.

Connecticut Telephone & Electric Corp., Meriden, Conn.
S. H. Couch, Inc., Boston, Mass.
Wheeler Insulated Wire Co., Inc., Division of Sperry Corp., East Aurora Street, Waterbury, Conn.

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LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.
Atlas Industries Corporation, 849 39th Street, Brooklyn, N. Y.
DAYTON SAFETY LADDER COMPANY, 2337 Gilbert Avenue, Cincinnati, Ohio. See page 22.
Goshen Manufacturing Company Goshen, Ind.
M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.
The Patent Scaffolding Company, Inc., 38-21 12th Street, Long Island City, N. Y.
Reynolds Corporation, 1400 Wabansis Avenue, Chicago, Ill.

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LAMPS, A.C. PROJECTION ARC

CARBON ARC projection reflector lamps are available for the use of alternating instead of direct current. A component of the equipment is a rotary transformer which alters 60-cycle line current to a frequency of 96 (twice that of shutter) for supplying the arc. The trim is 7-mm. x 14 suprex positive carbon, unrotated.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y.

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LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—*condenser* and *reflector.*

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is available also for operation of reflector lamps at the higher amperages.

Reflector type high-intensity carbon arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of theatres from small to large and including what appears to be the practical requirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42-45 amperes; and 8mm positive, with 7mm negative for 56-65 amperes.

Reflector lamps with 16-inch mirrors are available for carbon trims of greater light output, using a 9mm rotating positive carbon for operation at around 85 amperes; a 10mm positive of similar characteristics for operation at about 95 amperes; and a 10mm positive of greater density for operation at approximately 125 amperes.

These larger reflector lamps are designed to permit filtering the light to reduce heat at the aperture (one filter system deflects heat from the filter glass by means of a blower). Also available are water-cooling systems for protection of the carbon jaw assembly from excessive heat.

For arc illumination in 16mm projection, lamps are available for high-intensity carbon trims of 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts. A 46-ampere size is also available.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y. See third cover.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 27.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 49.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
MOTIOGRAPH, INC., 4431 Lake Street, Chicago, Ill. See page 5.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 11.

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LAMPS, FILAMENT FOR PROJECTION

FILAMENT ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose —the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required.

There are also available, 1,000-watt prefocus base, and 1500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield. N. J.

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LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE filament lamps, in sizes from 15 to 1000 watts, serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 to 1000 watts (also a 10-watt). The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Sign and Decorative General Service Lamps: The 6-watt S14, 10-watt S11, 10-watt S14, 25-watt A19 and 40-watt A21 sizes have outdoor enamel coating on outside of bulb. Principal colors: red, green, blue, yellow, white, flametint, and orange.

Outside coated lamps for interior use include 7½ watt S11, 15-watt A15, 60-watt A21, and 100-watt A23.

Lumiline lamps are a tubular filament type in clear, inside frosted, straw and white; 30 and 60 watts (17¾ inches long), 40 watts (11¾ inches long). Other colors red, orange, blue, green, surprise pink. They may be used exposed or in narrow reflecting and shielding equipment.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	*Diameter*	*Average lamp watts at 200 ma.*
42 inches	¾ inch	25
64 inches	¾ inch	37
72 inches	1 inch	36.5
96 inches	1 inch	49

General line Length	*Diameter*	*Wattage*
9 inches	⅝ inch	6
12 inches	⅝ inch	8
21 inches	⅝ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2⅛ inches	100

Color

The two most useful "white" lamps for theatres are the deluxe cool white (keyed to natural daylight) and deluxe warm white (keyed to filament). Lamps are also available in standard cool white, standard warm white, red, green, blue, pink, gold.

Slimline is another type of fluorescent lamp, which is characterized by instant start operation. For general lighting the 1½" diameter group is the most popular. All are designed to operate at 0.425 amperes.

Length	*Average lamp watts*
48 inches	38
72 inches	55
96 inches	74

Where space is limited, small diameter types are available. These may be operated at 120, 200, or 300 milliamperes.

Circline or *Circlarc* lamps, fluorescent lamps of curved shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1½ Lamps are available in 8, 12 and 16 inch diameters.

Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets and are available 150 watts (PAR 38), 200 watts (PAR 46), 300 watts (PAR 56). The latter two are narrow-beam spots.

The *Reflector* spot and flood lamps also have

Best For

LONG THROW!

That's why more and more drive-ins choose Bausch & Lomb

Build *capacity* patronage . . . for better-than-ever profits . . . by giving *all* of your patrons the world's most satisfying screen images. Unequalled edge-to-edge sharpness and definition, at all ranges, all angles. Breathtaking contrast . . . vivid, brilliant images, actually 44% to 100% brighter! Tops in "Come back again!" appeal.

1853/1953 INTO A NEW CENTURY OF OPTICAL PROGRESS

BAUSCH & LOMB CENTENNIAL

WRITE for complete information, Bausch & Lomb Optical Co., 67917 St. Paul St., Rochester 2, New York.

Bausch & Lomb *Super Cinephor* **Projection Lenses**

built-in, mirror-like surfaces. Available in 75, 150, 300, and 500 watt sizes in spot and flood distribution. The 300 and 500 watt sizes are available in heat-resistant glass for outdoor use. The 75, 150, and 300 watt sizes are available in ordinary glass for indoor use. (*See also Black Lighting Equipment.*)

New line of reflector color lamps with color coating fired on end of bulb. Made in 150 watt R40 spot type only. Four saturated colors—red, yellow, green and blue. Two tints pink and blue—white. For decorative lighting stages and curtains, and for general lighting of patron areas.

Germicidal lamps are for air disinfection. They can be used in patron areas in suitable equipment or in air ducts.

Length	*Diameter*	*Nominal lamp watts*
12 inches	5/8 inch	8
18 inches	1 inch	15
36 inches	1 inch	30
36 inches	3/4 inch	16* 23 30 36

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*Slimline type. Average lamp watts at 120, 200, 300, and 420 milliamperes.

Ozone-producing lamps (4-watt S11 bulb) are used, with suitable equipment, for odor control in such locations as wash rooms. One lamp per 1000 cubic feet is recommended.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 700 Jeliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Westinghouse Electric Corporation, Lamp Division Bloomfield, N. J.

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LENSES, PROJECTION

THERE ARE two general classes—the *condenser* lens, which focuses light on the aperture and the *objectives.* The latter, commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, and in 4-inch diameter, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Speeds of f/1.9 and f/2.0 are available in focal lengths from 2 inches (or 3½ inches, depending on type) to 5 inches, in ¼-inch steps; and slower speeds from 5¼ to 7 or 9 inches all in standard diameter. Speeds of f/1.9 and f/2.0 are available also in focal lengths from 5 through 7 inches in 4-inch diameter. The faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Coated as well as uncoated lenses are also available for portable model projectors, in focal lengths 3 to 6 inches, speeds f/2.5 to f/3.4.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y. See page 65.
Gundlach Manufacturing Company, Fairport, N. Y.
Ilex Optical Manufacturing Company, 600 Portland Avenue, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 347 King Street, Northampton, Mass. See page 14.
Projection Optics Company, Inc., 334 Lyell Avenue, Rochester, N. Y.

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LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 347 King Street, Northampton, Mass.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

CHANGEABLE letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. (*Also see Marquees; and Attraction Advertising under Drive-In Equipment.*)

Standard practice employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes are 8, 10, 12, 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame.

Plastic leters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Frames of similar letter provisions against steel panels are available for attachment to a wall or other structure, with illumination by shielded lamps placed in front (*see Drive-In Equipment*).

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays); also projectors and accessories for projecting slides or film trailers on the attraction panel from inside the marquee structure (*see Marquees*).

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning letter at the end of a handle is available.

A tapered slotting for the attraction board letters designed to "lock" them on the bar and thus prevent dislodgement by high winds or other disturbances is also available.

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 48.
Falk Glass & Plastics Co., Inc., 48-10 Astoria Blvd., Long Island City 3, N. Y.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.
Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.
Theatre Specialties, Inc., 1615 Cordova Street, Los Angeles, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See page 21.

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LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or fluorescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general classes—functional and decorative.

Functional devices include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Decorative fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both.

(*See also Lamps for General Theatre Illumination, "Black Light" Materials and Lighting Equipment.*

Adams Lighting, Inc., 48 W. 27th Street, New York City.
Art Metal Manufacturing Company, 3110 Park Place, St. Louis, Mo.
Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.
Curtis Lighting, Inc., 6135 West 65th Street, Chicago 38, Ill.
The Egli Company, Inc., 29 West 17th Street, New York City.
Gruber Brothers, 72-78 Spring Street, New York City.
Edwin F. Guth Company, 2615 Washington Blvd., St. Louis, Mo.
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 67.
McFadden Lighting Company, Inc., 2308 South Seventh Blvd., St. Louis, Mo.
Novelty Lighting Corporation, Emmaus, Pa.
Revere Electrical Manufacturing Company, 6009 Broadway, Chicago, Ill.
Westinghouse Electric Corporation, East Pittsburgh, Pa.
Charles J. Winston & Company, Inc., 41 East 53rd Street, New York City.

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LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (*see Projector and Reflector Lamps under Lamps for General Theatre Illumination*); the arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.
Genarco, Inc., 36-56 34th St., Long Island City, N. Y.
General Electric Company, Schenectady, N. Y.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill. See page 18.
Killark Electric Manufacturing Company, Vandeventer & Easton Avenues, St. Louis 13, Mo.
Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 67.
Neumade Products Corporation, 330 West 42nd Street, New York City.
Stroblite Company, 35 West 52nd Street, New York City.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 11.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LOBBY POSTS AND ROPES—See Crowd Control Equipment.

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MAGAZINES—See Projectors and Accessories.

MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade: or by the design department of the fabricator.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps.

An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

American Sign Company, 1911 West 18th Street, Cincinnati, Ohio.
Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York Ctiy.
Continental Signs, Inc., 550 E. 170th Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo 9, N. Y.
Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (inside service type).
White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

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MATS FOR LOBBIES RUNNERS, SPACE UNITS

LOBBY MATS (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off grit and dirt so that it won't be tracked in upon the carpeting.

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns.

Portable rubber mats with built-in radiant heating units can be secured for installation in recessed exits and other chilly areas to eliminate discomfort from drafts.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacurers make rubber mats, unless otherwise specified.

American Floor Products Company, 1526 M Street N.W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo, Ohio.
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
Firestone Industrial Products, Inc., Akron, Ohio.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
B. F. Goodrich Company, 500 South Main Street. Akron 18, Ohio.
HEYWOOD-WAKEFIELD COMPANY, Gardner. Mass. (cocoa mats).
Interstate Rubber Products Corporation, 908 Avila Street, Los Angeles 12, Calif. (electric).
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.
National Mat Company, 106 Kingsley Street. Buffalo 8, N. Y.
Perfo Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City.
United States Rubber Company, 1230 Sixth Avenue, New York City.

MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and cardioid are the type of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
American Microphone Company, 370 South Fair Oaks Avenue, Pasadena 1, Calif.
Amperite Company, 561 Broadway, New York City.
Electro-Voice, Inc., South Bend, Ind.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

MOTOR - GENERATOR sets are made in models specifically designed for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during changeover.

Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation, or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners.

Sets of lower voltage for 6mm to 8mm suprex carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (*see Lamps, D.C. Projection Arc*).

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis. Mo.
Crocker-Wheeler Division, Elliott Company, Jeanette, Pa.
General Electric Company, 1 River Road, Schenectady. N. Y.
Hertner Electric Company, 12690 Elm-Wood Avenue, Cleveland, Ohio.
Imperial Electric Company, Inc., 64 Ira Avenue, Akron, Ohio.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill. See page 5.
ROBIN-ESCO DIVISION, ELECTRIC SPECIALTY COMPANY, 267 Rhode Island Avenue, East Orange, N. J. See this page.
Westinghouse Electric Corporation, East Pittsburgh.

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell operates in the sound system to transform the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
Gordos Corporation, 86 Shipman St., Newark, N. J
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

PHOTO MURALS

Photo murals produced on portrait paper and mounted on superboard are available in a large variety of sizes for placing on the walls of foyers, lounges, cry rooms and other areas throughout the theatre. Inviting, home-like effects can be achieved through scenes which celebrate a local hero or locale, express the character of the theatre, or supply human interest appeal.

The murals can be mounted in existing theatres without the need for structural changes. They are obtainable in almost any size desired and in black-and-white, sepia or full-color, Manufacturers will supply a series of stock photos to choose from or, if desired, enlarge and reproduce any photographs supplied them.

Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif.
Photomammoth Murals, 12-48 Van Owen Blvd., North Hollywood, Calif.
RCS Studios, 123 North Wacker Drive, Chicago 6, Ill.

THEATRE
LIGHTING

A dependable source for all your lighting requirements . . . originators and manufacturers of "Klieglights" . . . specialists in the field for more than half a century.

STAGE LIGHTING
ARCHITECTURAL LIGHTING
SPECTACULAR LIGHTING
SPOT LIGHTING
FLOOD LIGHTING

Footlights
Frontlights
Downlights
Directional Signs

Borderlights
Bridgelights
Blacklights
Dimmer boards

and many other products

INQUIRIES INVITED

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
321 WEST 50TH STREET
NEW YORK 19, N. Y.
Telephone: COlumbus 5-0130

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"Super-Power" M. G. SET
MODERN . . . DEPENDABLE AND UNFALTERING POWER SOURCE
Write for Information and Literature
J. E. ROBIN, INC.
267 RHODE ISLAND AVENUE
EAST ORANGE, N. J.

PROJECTION PORT COVERS

OPTICAL GLASS covers for projection ports (indicated especially where the auditorium had better be acoustically isolated from the projection room) are available in metallic frame units ready for mounting in existing projection room walls as well as in new construction. They may be had in round or square shape.

Best Devices Company, 10921 Briggs Road, Cleveland 14, Ohio.
Murch Electric Corp., Franklin, Me.

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PROJECTION LAMPS: See Lamps, D. C. Projection Arc.

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PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See this page.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Il.

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PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually indicated even for theatres not operating on a daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-duty equipment is "portable" in a limited sense.

Even within the classification of heavy-duty there are models which, while adapted to large as well as small theatres, are of somewhat simplified design suggested by the requirements of theatres not operating on a continuous policy.

Heavy-duty mechanisms are available with various types of shutters, but all with rear shutters either exclusively or optionally. Some may be had with rear shutters of single or double type; or with single rear and front shutter.

For reduction of film gate heat, a water-cooled gate assembly may be procured for some models of projectors. If a lamp with water-cooled carbon jaw assembly is used, the film gate device and jaw assembly may use the same water supply.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp, and are adapted to, or include models designed for, tilting upwards as required by drive-in theatres. The takeup for the lower magazine is also a separate item.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr. See page 27.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 18.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 49.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. See page 5.
ROBIN-WEBER DIVISION, Weber Machine Corporation, 267 Rhode Island Avenue, East Orange, N. J.
Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa. (belt punching machine).
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 13.

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PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (*see listing under Lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Victor Animatograph Corporation, Davenport, Iowa.

Don't Neglect Your Projectors!
SUPER
LaVezzi
SERVICE
REG. U.S. PAT. OFF.
Replacement of worn parts in your projector is the smallest item of good theatre maintenance —and yet the most vital to patron satisfaction.

HAVE YOUR PROJECTION EQUIPMENT INSPECTED REGULARLY!

LAVEZZI MACHINE WORKS
4635 West Lake Street
Chicago 44, Illinois

PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Street, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

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RECTIFIER TUBES

LINES OF Tungar tubes made by the manufacturers listed below embrace types and amperages for exciter lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages run from 2 to 15. (*See Rectifiers.*)

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
CONTINENTAL ELECTRIC COMPANY, 715 Hamilton Street, Geneva, Ill. See page 19.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Gordos Corporation, 86 Shipman Street, Newark, N. J.
Radiant Lamp Corporation, 300 Jelliff Avenue, Newark, N. J.
Strickland Electric Company, 1427 East 18th Avenue. City.
Westinghouse Electric Corporation, Bloomfield, N. J.

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RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makes, copper oxide, magnesium-sulphide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to four-tube capacities, inclusively; higher capacities are three-phase. Capacities range from 20 to 80 amperes in most makes, and higher in some.

Sound system rectifiers also are made in tube and disc types.

C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-eighth Street, Long Island City, N. Y. See third cover.
Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
FOREST-HARRISON, 207 Railroad Avenue, Harrison, N. J. See page 51.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Kneisley Electric Corporation, 2509 Lagrange Street, Toledo, Ohio.
McColpin-Christie Corporation, Ltd., 4922 S. Figuera Los Angeles 37, Calif.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.
Richardson Allen Corporation, 15 West 20th Street, New York City.
J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 11.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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REELS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Original specifications provided for a diameter of 14½ inches with a 4½-inch hub, but reel manufacturers regularly supply two diameters—15 inches with 5-inch hub, and 14 inches with 4-inch hub. Cast aluminum or stamped steel is used for the grades best able to provide maximum protection to the film. Reels of less protective design and cheaper construction are also available and may be practicable for purposes other than regular program projection in theatres.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.
Neumade Products, Inc., 330 West 42nd Street, New York City.
Tayloreel Corporation, 2 Commercial Street, Rochester, N. Y.
WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill. See page 13.

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REFLECTORS, PROJECTION ARC

MIRRORS FOR reflector type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal, including both rhodium and aluminum (*see Lamps, D. C. Projection Arc*).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
HEYER-SHULTZ, INC., Cedar Grove, N. J. (metal reflectors). See this page.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
KOLLMORGEN OPTICAL CORPORATION, 347 King Street, Northampton, Mass.
J. E. McAuley Manufacturing Company, 552 West Adams Street, Chicago 6, Ill.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 11.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 18.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
Lakewood Automatic Rewind Switch, 1298 Hathaway Avenue, Lakewood 7, Ohio.
The Neumade Products Corporation, 330 West 42nd Street, New York City.
WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Eouth Wabash Avenue, Chicago, Illinois.

SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high.

Associated Ticket & Register Company, 354 West 44th Street, New York 18, N. Y.
Atlas Products Company, 9257 South Houston Street, South Chicago, Ill.
Compco Corporation, 2257 West St. Paul Avenue, Chicago 47, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 48.
Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill.
Glaro Machine Products Co., Inc., 3711 Edgemere Avenue, Far Rockaway, N. Y.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

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SCREENS, PROJECTION

MOTION PICTURE screens are of two basic types: *Diffusive*, for auditoriums having a ratio of width to depth of approximately 3 or more, to 5; and *Specular*, for auditoriums definitely elongated. Another type is *Translucent*, used with rear projection.

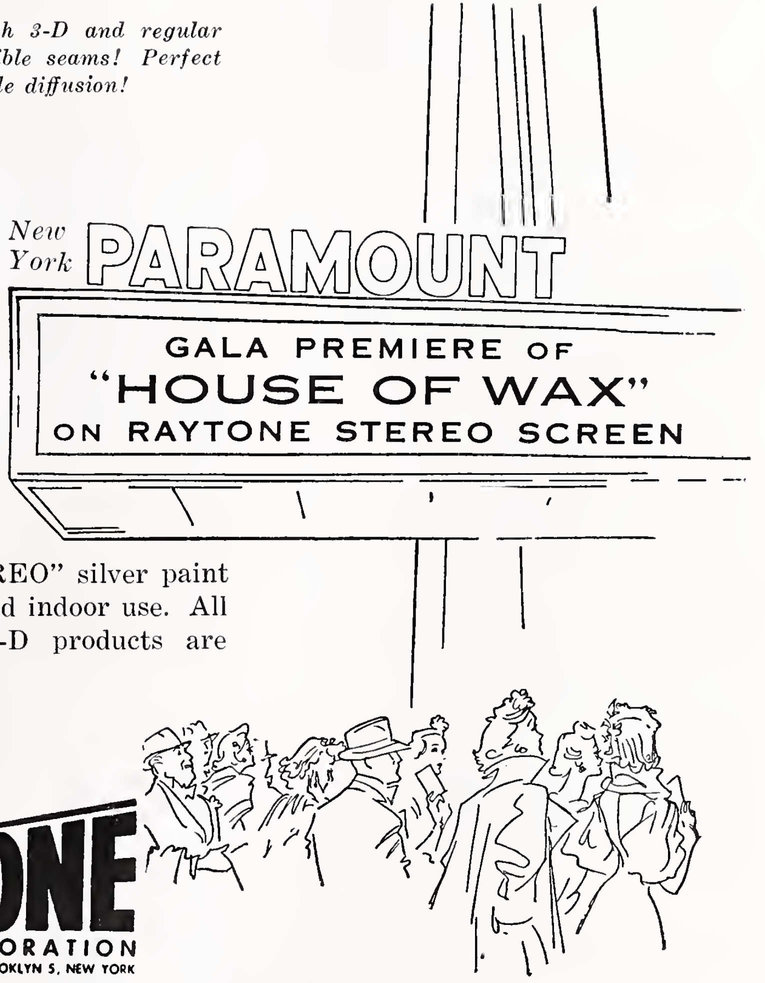
In surface screens are "white," "silver" metallic) or "beaded" (glass). Specular screens are either "silver" or "beaded."

Specular screens surfaced with aluminum (mixed with a suitable vehicle, usually a plastic substance) are required for third-dimension (stereoscopic) projection.

Diffusive screens are variously fabricated, being available (1) in cotton or comparable material having the front surface treated with a suitable pigment-carrying coating in several layers; (2) in cotton or comparable synthetic woven fabric, of which there may be several layers; (3) in plastic; and (4) in fabric woven of glass filaments.

For transmission of sound, non-porous screens (Types 1 and 3) are perforated. A plastic screen is available either uniformly perforated, or with perforations graduated recessively from the center. (These types can also be procured without perforations for installation where speakers are not placed behind.)

Means of installing a screen with a luminous surround (instead of black masking), without an intervening border or edge, so as to free the picture from the delimiting effect of a frame and the extreme contrast of a black border, are available in a system which synchronizes the



Designed for both 3-D and regular projection. Invisible seams! Perfect polarization! Wide diffusion!

Also — "STEREO" silver paint for outdoor and indoor use. All RAYTONE 3-D products are approved.

RAYTONE
SCREEN CORPORATION
165 CLERMONT AVENUE • BROOKLYN 5, NEW YORK

NOW! 15% MORE LIGHT
ON YOUR SCREEN

"The Greatest Projection Reflector Development In Motion Picture History"

H-S "52"
ALUMINIZED

METAL Reflectors
GUARANTEED 5 YEARS

Top Screen Illumination
No Breaking – Pitting – Tarnishing
Top Performance at Highest Lamphouse Temperatures
A Life Saver For Drive-In Theatres and Continuous Run Houses
Real Economy: Eliminates Continual Replacements and Spare Reflectors

SEE YOUR THEATRE SUPPLY DEALER

Manufactured by HEYER-SHULTZ, INC., Cedar Grove, N. J.

surround illumination with that of the picture entirely by use of reflected screen light (prevention of a constant level and quality of light in the surround, and of an edging effect between surround and pictures, are critical factors.

Physically, the system consists in screen material mounted on a structure designed to provide the diffusion and reflection of light necessary to absorb normal image vibration and to control reflected light relative to the audience area.

For picture widths of 25 feet or less, a prefabricated form is available for adaptation to existing as well as new auditoriums; larger images may be provided for by special construction.

Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.
Hurley Screen Company, Inc., 96-17 Northern Boulevard, Corona, N. Y.
National Theatre Screen Refinishing Company, 129 Zenner Street, Buffalo, N. Y.
Nu-Screen Corporation, 1501 Broadway, New York 8, N. Y. (glass filament fabric).
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. (line includes luminous surround system).
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See page 69.
B. F. Shearer Company, 2318 Second Avenue, Seattle 1, Wash.
VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See page 72.
WILLIAMS SCREEN COMPANY, 1620 Summit Lake Boulevard, Akron, Ohio. Opposite page.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

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SCREEN PAINT

THE RELATIVELY rapid deterioration of the reflection characteristics of *coated* motion picture screens (see Diffusive type under *Screens, Projection*) advises either replacement of the screen or resurfacing of it within eighteen months after its installation, and subsequently at somewhat more frequent intervals so long as resurfacing is practicable. For better standards of projection, resurfacing (if done at all) should take place at intervals of from nine to twelve months.

For this purpose various coating materials are available already made up into a paint of proper consistency for spraying without serious filling of the sound-transmission perforations, provided it is skillfully applied. Such resurfacing paint is available from screen manufacturers (*see list under Screens, Projection*), and from the following:

For drive-in screens, flat white paints compounded especially for such outdoor application are available, adapted to metallic or asbestos or comparable surfaces.

Gillespie Varnish Company, Inc., Day & Howell Streets, Jersey City, N. J.
National Theatre Screen Refinishing Company, 129 Zenner Street, Buffalo, N. Y.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
Tropical Paint & Oil Company, 1148-1246 West 70th St., Cleveland 2, Ohio.

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SCREEN TOWERS—See Drive-In Theatre Equipment.

SEATING—See Chairs, Auditorium.

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SELSYN MOTORS—See Third-Dimension Equipment and Supplies.

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SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions, are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also standardized designs adaptable to the theatre front. (*See also Attraction Advertising under Drive-In Theatre Equipment.*)

Artkraft-Strauss Corporation, 820 Twelfth Avenue, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo, N. Y.
Long Sign Company, 61 West Hubbard Street, Chicago, Ill.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

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SIGNS: DIRECTIONAL, BOX-OFFICE, IDENTIFICATION

SIGNS FOR all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Information," etc., and as poster date strips; and for the box-office there are admission price signs available with or without show time clocks of the same material.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Associated & Ticket Register Co., 354 West 44th Street, New York City.
Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.
L. Bahn Company, 123 West Canton Street, Boston 18, Mass.
Edgar S. Bowman, 124 West 21st Street, New York 11, N. Y.
Everbrite Electric Signs, Inc., 1440 North Fourth Street. Milwaukee, Wis.
International Metal Products Company, 3110 Park Avenue, St. Louis 4, Mo.
KLIEGL BIOTHERS, 521 W. 50th Street, New York City. See page 67.
McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.
Novelty Lighting, 2480 East 22nd Street, Cleveland 15, Ohio.
POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.
Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.
Posterloid Corporation, 693 Broadway, New York 12, N. Y.
The Tablet & Ticket Company, 1021 West Adams Street, Chicago 7, Ill.
Vio-Glo Plastics Corporation, 249 West 34th Street, New York City. (black-light signs).

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SLIDES—See Stereopticons

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SOUNDHEADS

HOWEVER MUCH soundheads may be of comparable design in principle, different models may accomplish their purpose by substantially different methods. This is true even within the lines of some manufacturers, particularly those who include a simplified type, possibly eliminating certain components of their most refined model, for installations of relatively moderate requirements.

Critical points of design in any case are the provisions for filtering out flutter, and for assuring constant accuracy of the optical system.

Not all, but most models are adapted to integration with various makes and types of projector mechanisms.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 27.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York 19, N. Y. See page 18.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 5.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 49.
S. O. S. CINEMA SUPPLY CORPORATION, 602 West 32nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
WENZEL PROJECTOR CORPORATION, 2509-19 South State Street, Chicago 16, Ill. See page 13.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada. See page 25.

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SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with some of his own fabrication and the rest (notably speakers) the products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities, and also for large outdoor installations such as in drive-in theatres.

(*See Amplifiers and Amplifying Tubes; Soundheads, Speakers and Horns.*)

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 27.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 18.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 5.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 49.
WESTREX CORPORATION, 111 Eighth Avenue, New York City (except in U. S. and Canada). See page 25.

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SPEAKERS AND HORNS

SPEAKER EQUIPMENT usually recommended for the picture sound system of indoor theatres is a horn system consisting in a low-frequency speaker housed in a suitable horn baffle, and a high-frequency speaker attached to a multicellular horn. Speaker systems are available in many models for the various seating capacities of theatres. (*Also see Drive-In Theatre Equipment and Supplies.*)

In large theatres these speaker systems may incorporate as many as six low-frequency, and four high-frequency units. An integral part of such a system is a dividing network which may, or may not, incorporate means for high-frequency attenuation.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 La France Avenue, Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 49.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada). **See page 25.**

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SPECTACLES FOR 3-D—See Third-Dimension Equipment and Supplies.

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SPLICERS AND FILM CEMENT

DEVICES FOR splicing film are available in various models, including those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the *pressure* type, depending on mechanical force to effect a firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10- and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film cement generally recommended for theatre use is of the weld, rather than the adhesive, type, and is classified as *all-purpose.* It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

Griswold Machine Works, Port Jefferson, N. Y.
Lake Products Company, 6576 Oleatha Avenue, St. Louis 9, Mo. (cement).
NATIONAL THEATRE SUPPLY, 90 Gold Street, New York 38, N. Y. (cement).
Neumade Products Corporation, 330 W. 42nd Street, New York City (splicers, cement).
PRESTOSEAL MANUFACTURING CORPORATION, 37-27 33rd Street, Long Island City, N. Y. (splicers). See page 48.

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SPOTLIGHTS—See Lights, Spot and Flood.

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STAGE DRAPES AND CURTAINS—See Fabrics for Walls, Curtains and Stage Drapes.

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STAGE LIGHTING EQUIPMENT

EQUIPMENT FOR lighting the stage in its use for live-talent performances basically requires such permanent installations as footlights, borderlights and striplights. What is additionally required depends on the kind of stage productions to be offered; these may need a variety of portable flood and spotlights equipped for color effects.

Most productions, even of home talent, advise the availability of at least one small spotlight for projection room installation or comparable location.

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the BUYER'S INDEX under *Dimmers*, or elaborate preset interlocking switchboards of resistance, autotransformer or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except possibly actual switchboard units); others limited to certain items, are so indicated.

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 419 West 55th Street. New York City.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See opposite page.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and floodlights).
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N Y.

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STEREOPTICONS AND SLIDE PROJECTORS

LIGHT PROJECTORS for advertising copy, pictorial and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are typically filament lamps with reflectors, but carbon arc models are available. The simpler models, some with color wheels, can be obtained at moderate prices.

Slides for the projection of song lyrics, advertising and effects are available made up on glass, and in a flexible material on which a message can be typewritten at the theatre.

American Optical Corporation, Buffalo, N. Y.
BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
Beseler Visual Products Co., Inc., 200 East 23rd Street, New York City.
Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
GOLDE MANUFACTURING COMPANY, 4888 North Street, Chicago 40, Ill.
KLIEGL BROS., 321 West 50th Street, New York 19, N. Y. See page 99.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (slide projector). See page 75.

SLIDES

NATIONAL STUDIOS, 145 West 45th Street, New York 19, N. Y. See page 43.
North American Slide Company, 206 North Linden Avenue, Kirklyn, U. D. Pa.

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TAKEUPS—See Projectors and Accessories.

TELEPHONE ANSWERING EQUIPMENT: AUTOMATIC

TO TAKE CARE of incoming calls about the feature film attraction, including its name, stars, time schedule, etc., both before the theatre opens when no one may be around and during operating hours to relieve the staff from this duty, there is available an automatic telephone-answering machine. The machine includes complete equipment for recording a prepared message, which can be done right at the theatre as often as necessary. The completed record is placed on the machine, which answers the incoming telephone calls automatically upon registering the signal.

In addition to delivering information the machine will also record incoming messages of a business nature or otherwise which the management might want to receive when no one is present at the theatre to take them.

TELEPHONE ANSWERING & RECORDING CORP., 342 Madison Ave., New York 17, N. Y. See page 3.

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TELEVISION, LARGE-SCREEN

TELEVISION equipment for theatre auditoriums is obtainable in two general types—*instantaneous* (direct projection of the televised image), and ***intermediate*** photographing of the televised image on film from almost immediate motion picture projection, automatically).

Instantaneous equipment, with the receiver-projector mounted not more than 65 feet from the screen (on balcony or auditorium ceiling) can reproduce an image up to 20 feet wide. Dual projection equipment (should one projector fail, the other can be switched on immediately at the control panel in the projection room) is available in apparatus of the instantaneous type. Intermediate equipment is obtainable for either 35mm or 16mm film.

General Precision Corporation, Pleasantville, N. Y.
Paramount Pictures, Inc., 1501 Broadway, New York City.
RADIO CORPORATION OF AMERICA, Theatre Equipment Div., Camden, N. J.
TRAD-MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 5.

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TELEVISION SETS FOR FOYERS AND LOUNGES

FOR TELEVISION entertainment in a foyer or lounge, conventional home type sets are sometimes used; however, there is equipment specifically designed for such purposes. Models incorporating the screen and speaker are available for images up to 48 inches wide. Another is essentially comparable to auditorium equipment, with a receiver-projector on a stand or suspended from the ceiling to beam the image to a screen, and with a speaker placed near the screen. Such equipment can reproduce an image up to 6 x 8 ft.

HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Trad Television Corporation, 1001 First Avenue, Asburg Park, N. J.

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THIRD-DIMENSION EQUIPMENT & SUPPLIES

PROJECTION of third-dimensional (stereoscopic) motion pictures employing two films for the superimposition of disparate images, requires means of interlocking two projectors positively, means of polarizing the projection light (plus similarly polarizing spectacles for the audience), and a fully specular screen.

With only two projectors installed, large magazines and reels are needed to avoid a disrupting number of intermissions. For only one of these, reels should be at least of 23-inch diameter, magazines of 24-inch diameter. (Rewinders may be adjusted to these diameters; projector locations and pedestals have to be adjusted to them in some cases.)

Projectors may be synchronized either by electrical or mechanical interlocks. There are various types of the latter, with rigid or flexible connections; in either case, the device should permit quick unlocking of the projectors if two-dimensional films are included on the program. Electrical interlocks employ special self-synchronizing transformer type motors ("selsyn") with sprocket attachment to the regular drive motors.

Projection light polarizing filters are placed in frames over the projector ports. These are destroyed by extremes of heat, hence should be cooled, and tiny fans for the purpose are available. Being fragile, the filters also should be cleaned electrostatically rather than mechanically, and "brushes" for this purpose are available. The filters and related implements are

SEAMLESS
SILVER
3-D
SCREENS

Super-reflective screens for all third-dimensional processes and wide-screen systems; engineered to assure sharp, brilliant pictures with vivid contrast in any theatre.

Produced of permanently flexible, seamless plastic. Clean-cut perforations, with no projecting fibres to impede sound or collect dirt. Fungus proof. Unaffected by moisture. Shipped with protective coating.

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SCREEN COMPANY
1675 SUMMIT LAKE BOULEVARD
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included in "kits" of 3-D supplies obtainable from most theatre supply dealers.

Light polarizing spectacles can be had in either throw-away (paper frames) or permanent types. Permanent types must be processed so as to be free of germs before reuse. The best method is to expose them to ozone; equipment is available to do this automatically, styled for lobby placement.

A 3-D installation may also require a change in arc lamp trim. Since polarization reduces light available to the eyes about 60%, more powerful lamps may be necessary. In any case, the trim must have a burning rate allowing uninterrupted projection according to the intermission schedule. (*See Lamps, D. C. Projection Arc*)

Additional current rectification equipment may also be necessary, since two lamps must be operated simultaneously. (*See Motor-Generators and Rectifiers*)

For specular screens see *Screens, Projection.*

Before projectors are threaded, they must be precisely aligned for perfect superimposition of the two pictures. A continuous alignment test loop is necessary for this (such a loop is included in some 3-D supply "kits").

THE BALLANTYNE COMPANY, 1707-11 Davenport St., Omaha, Neb. (mechanical interlocks). See page 27.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. (mechanical interlocks).
General Electrical Company, 570 Lexington Avenue, New York City (selsyn motors).
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (reels).
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. (magazines).
Magic Viewers, Inc., 1740 Broadway, New York City (throw-away spectacles).
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. See page 5 (mechanical interlocks).
National Film Service, 630 Ninth Avenue, New York City (throw-away spectacles).
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York City (mechanical interlocks).
Natural Vision, 1710 North LaBrea Ave., Los Angeles, Calif. (throw-away spectacles).
Neumade Product Corp., 330 West 42nd Street, New York City (reels).
RADIO CORPORATION OF AMERICA, Engineering Products Department, RCA Victor, Camden, N. J. (mechanical interlocks).
Steriloptics, Inc., 37-40 12th St., Long Island City, N. Y. (ozone spectacle sterilizer).
J. Thomas, 145 South Robertson Blvd., Los Angeles 48, Calif. (permanent spectacles).

WENZEL PROJECTOR CORP., 2509-19 S. State Street, Chicago 16, Ill. (magazines). See page 13.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill. (magazines).

●

TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to prevent collusion.

SILVERLITE
3D SCREEN
COATING
FOR INDOOR AND DRIVE-IN SCREENS

Prepare your present flat surface screen for 3 dimensional projection at lowest minimum cost.

Available through Theatre Supply Dealers.

VOCALITE SCREEN CORP.
ROOSEVELT NEW YORK

Simplex boxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a bowled hinged top of aluminum or comparable metal.

Chopper boxes are of similar construction and design, plus knives actuated manually by an outer wheel.

Collection and filing systems consist in a receptacle of regular ticket box dimensions and comparably attractive in external finish, with means of cutting the ticket in two and filing stubs.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. (admission control systems). See page 24.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

●

TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

Argus Manufacturing Company, 1141 N. Kilbourn Avenue, Chicago 51, Ill.
GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 24.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
National Cash Register Corporation, Dayton, Ohio.
Ticket Register Industries, 1223-27 South Wabash Avenue, Chicago 5, Ill.
WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill. (manual type)

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UNIFORMS

WHILE LEADING uniform manufacturers can readily meet special design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match. Some lines also include such accessories as gloves, hoods and capes, shoulder knots, etc.

Angelica Uniform Company, 1471 Olive Street, St. Louis, Mo.
S. Appel & Company, 840 Broadway, New York City.
Brooks Uniform Company, 75 West 45th Street, New York City.
Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16, N. Y.
Maier-Lavaty Company, 2141 Lincoln Avenue, Chicago, Ill.
Marcus Ruben, Inc., 625 South State Street, Chicago, Ill.
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass. (dickies only).
Russell Uniform Company, 192 Lexington Avenue, New York.

●

UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *woven fabrics,* and (2) *coated fabrics.*

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, wool flat fabrics (certain high grades), corduroy and plastic-filament.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of coated fabrics, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades and in various leather-grains as well as smooth finish.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

Athol Manufacturing Company, Athol, Mass.
Bolta Product Sales, Inc., Lawrence, Mass.
Chicopee Manufacturing Corporation, 40 Worth Street, New York City (plastic fabric).
Columbus Coated Fabrics Corporation, Columbus, Ohio.
Cotan Corporation, 331-359 Oliver St., Newark, N. J.
Crompton-Richmond, Inc., 1270 Sixth Avenue, New York City 20.
E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn.
Firestone Industrial Products Co., Velon Div., Akron.
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (simulated leather).
A. D. Julliard & Company, Inc., 40 West 40th Street, New York City.
Manko Fabrics Company, 114 East 27th St., New York City.
Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa.
The Pantasote Corporation of N. J., 444 Madison Avenue, New York City.
The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio.
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.
Zapon-Keratol Division of Atlas Powder Company, Stamford, Conn.

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VACUUM CLEANERS—See Cleaning Mechanisms.

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VENDING EQUIPMENT—See Theatre Sales Buyers Index on page 37.

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WALLPAPERS AND OTHER FLEXIBLE WALL MATERIALS

WALLPAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way.

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base and plastic sheets, and coated fabrics. The coated fabrics are available in a variety of wall paper-like patterns, and also in leather-like types.

Armstrong Cork Company, Lancaster, Pa. (linoleum).
Frederick Blank & Company, Inc.. 230 Park Avenue, New York City (wall paper).
Bolta Products Sales, Inc., 151 Canal Street, Lawrence, Mass.
Congoleum-Nairn, Inc., Kearny, N. J. (linoleum).
Goodyear Tire & Rubber Company, 1144 East Market Street, Akron, Ohio (simulated leather).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City.
Katzenback & Warren, 49 East 53rd Street, New York City (wall paper).
Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa. (simulated leather).
The Pantasote Corp. of New Jersey, 444 Madison Avenue. New York City (simulated leather).
Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (simulated leather).
United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (simulated leather).

Promoting Popcorn to Theatre Patrons

(*Continued from page* 44)

he said. He suggested having the attendants try some of the buttered corn themselves to "sell them on it."

Sales attendants must further be well instructed in the operation, cleaning and maintenance of the butter dispenser, he explained, adding that peak sanitary operating conditions help greatly in increasing and maintaining sales.

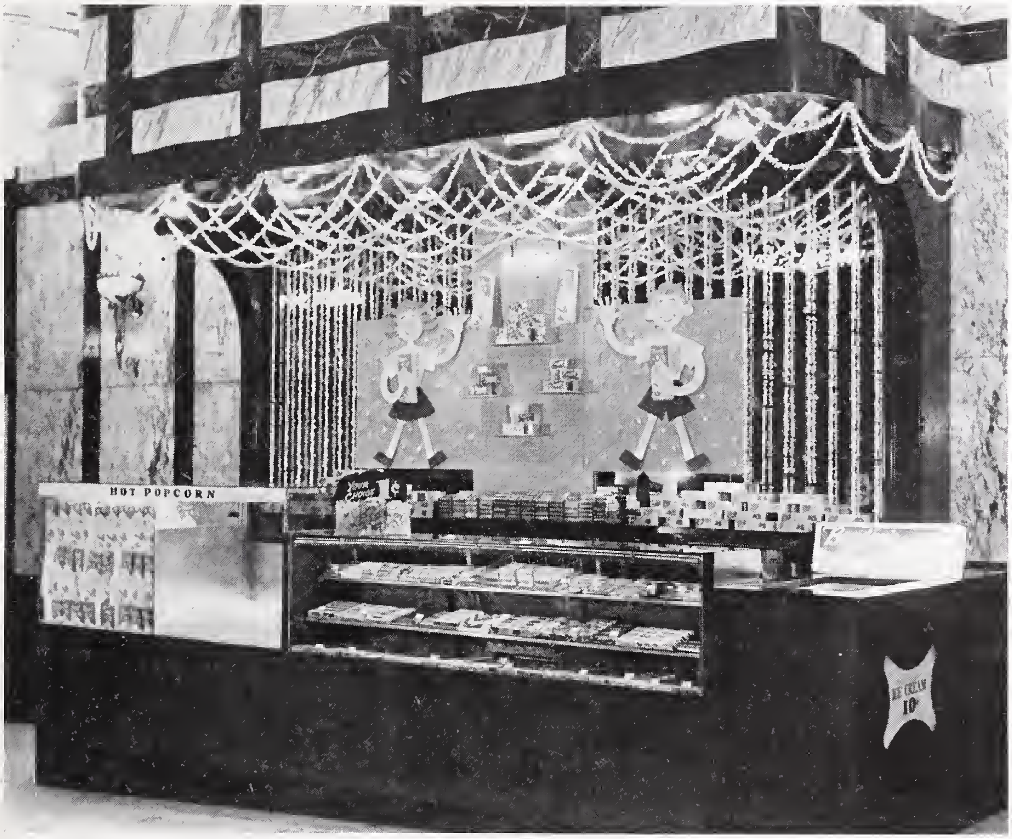
Personnel can also help, he said, through asking patrons to try the buttered corn. He suggested asking all those patrons who request popcorn the following: "Buttercorn?" . . . or "Would you like to try out Buttercorn?" . . . or "Butter?" . . . or "Extra Buttercorn," etc. This should be spoken, he added, with a "smile" and a "lilt" in the voice and eyes.

The use of special signs and displays was also outlined by Mr. Botwick. The butter dispenser itself should be visibly displayed next to the popcorn machine or warmer, he emphasized. It has an illuminated Translite advertising sign, which can display either Butter cups or boxes and flasher buttons should be used to obtain a "blinking" effect, he pointed out.

Found particularly effective in a number of Florida State Theatres were counter and back bar exhibits, containing mass displays of oversized boxes or cups or Buttercorn as well as dummy butter cartons supplied by local dairies. Special signs were also used, and Mr. Botwick advises omission of price on such signs. "Where it is necessary to mention it, it should be subordinate," he said. "Play up the availability of the buttered corn . . . NOT the price."

Other stunts to help sales which can be carried out in individual theatres, as recommended by Mr. Botwick, include placing passes in boxes, holding limerick contests for patrons, and sales contests for attendants. The circuit has also provided large buttons for the refreshment personnel to wear with copy reading, "It's Better with Butter." Tests proved that seven out of ten patrons will stop to ask, "What's better with butter?" and this gives attendants an opportunity to boost Buttercorn, he said.

On the subject of handling the butter, he suggested that operators purchase it in quarter pound bricks. The number of Buttercorn units per pound of butter should be no less than 30 boxes to the pound, he said. Where Buttercorn is sold for 25c, 3 squirts of butter should be given the customer, each 6cc. Where it is sold for 20c, there should be two servings.



How special displays at the refreshment stand can be devised to help boost popcorn sales is demonstrated in these decorations for Loew's theatre, Rochester, N. Y., as arranged by manager Lester Pollock. Popcorn was strung and then hung in scallops from the stand's canopy as well as from the ceiling along the back bar. The cut-outs of a girl and boy along the back bar wall have flexible arms, and a bag of popcorn has been placed in their hands. The board to which they are attached has popcorn "dots" placed all over it. In the center of the back bar wall are shelves containing bags of popcorn and boxes of candy.

A Snack Bar Goal: 75% of the Gate

(*Continued from page* 33)

he will buy," she points out, and "all food should be displayed as attractively as possible." Sales are also stimulated, she has found, if the food is prepared where patrons can smell as well as see it. "We grill frankfurters and keep popcorn popping all during the evening," she explains.

As for speedy service, that is an advantage of the cafeteria system, she has discovered. In the first place, of course, food must be prepared in advance. A check is made each night at the box-office to find out the number of tickets sold, which gives them an idea of what kind of a crowd to expect at the snack bar. With the food all prepared, the line is kept moving and customers don't have to wait, Mrs. Harris points out.

Also, she says, if the line should slow down the rail is far enough from the counter for customers to pass. "We encourage this and when you make it known that passing is permitted, no one resents it."

As for cleanliness, "that is a must with us—clean floors, walls, counters, show cases, drink dispensers, etc. Our employees must always be neat and clean. We find it is helpful to keep cleaning supplies handy during the night for spilled drinks and other accidents. A wet, messy floor is not a pretty sight, and it can also be dangerous."

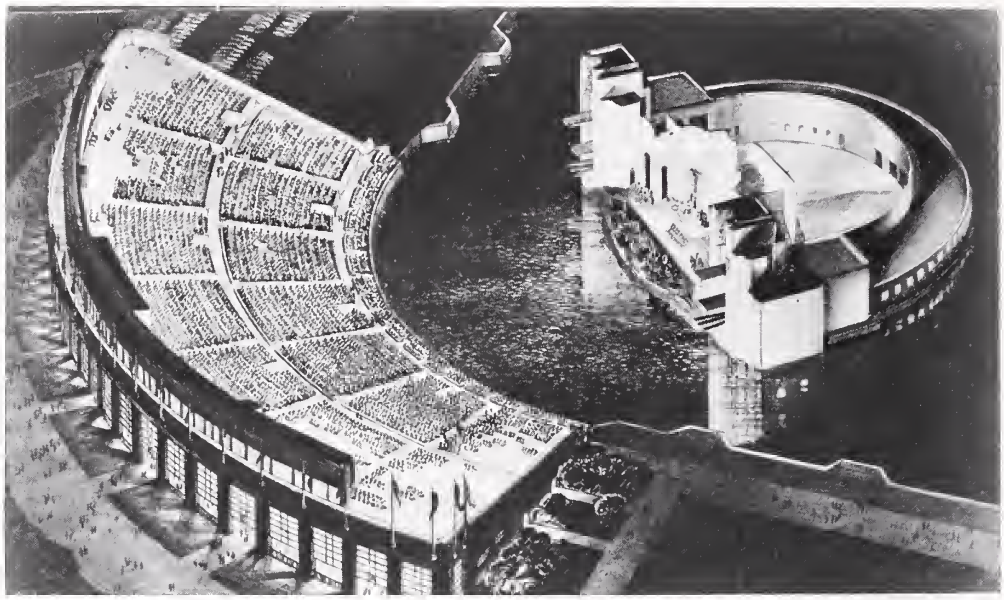
CONTROLLING ALL SUPPLIES

An efficiently run snack stand also requires careful attention to the supply situation, according to Mrs. Harris. She employs a regular schedule for ordering so that no emergencies can arise "such as the discovery that we are out of something that it will take days to get." In general, she keeps a three to four weeks' supply of all merchandise and materials on hand. The exception is paper goods, of which she stocks several months' supply in advance. It is especially important, she points out, to have a week's supply of popcorn boxes and carrying trays folded at all times. The employees can do this when business is slow, she explains, since they should at any rate appear to be busy at all times.

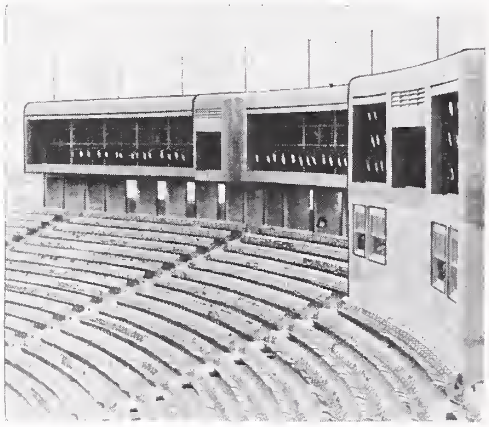
Further, in regard, to the employees, Mrs. Harris believes that each should have a thorough working knowledge of all phases of snack stand operation. However, each should have a definitely assigned space to operate in during the intermission period, she warns, in order to avoid confusion and unnecessary movement.

In conclusion Mrs. Harris expressed her recognition of the possibilities of further improvement and expansion of the Fiesta snack stand. This they plan to do in the near future, she says.

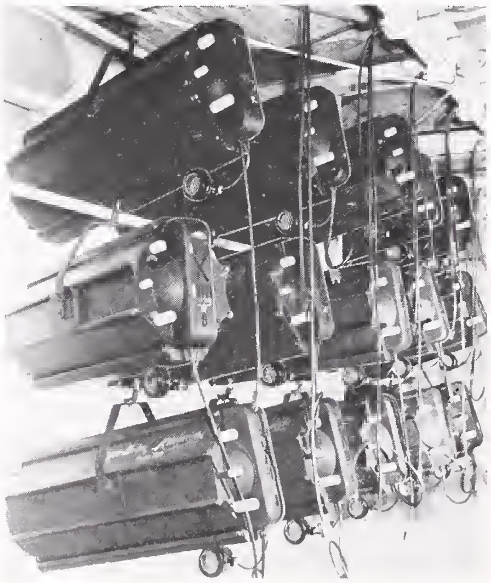
Stage Lighting Now Possible With Single Unit at 300 Feet

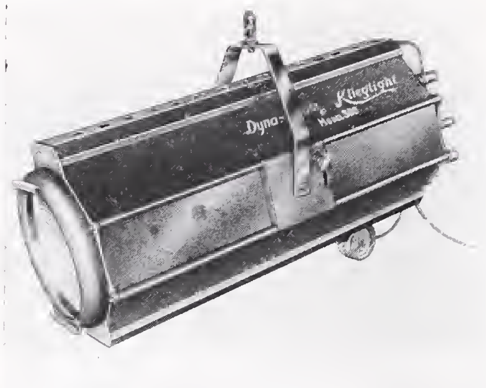


Distance from the spotlight gallery at the rear of Marine Stadium to the center of the stage (see above) is 315 feet. A battery of 120 "Dynabeam" Klieglights is used, with one section of the spotlight gallery showing arrangement of the units pictured below, left. At right below a 'Dynabeam" unit.



A close-up view from inside the spotlight gallery showing one of the banks of Klieglights used for highlighting definite areas is provided below.





FEW establishments for entertainment merit the adjective "unique," but that is probably a safe distinction for the huge Marine Stadium located at Jones Beach on Long Island, N. Y. With a stadium seating 8,000, the stage has been built 100 feet off the shore. Action on the stage can thus be combined with marine spectacles and aquatic sports events formed as an important part of the performances.

This arrangement posed tremendous problems of stage lighting. The rear of the stadium is 315 feet from the center of the stage. For Kliegl Brothers of New York, who installed all the stage lighting, it necessitated the development of an entirely new unit, powerful enough to deliver illumination of high intensity upon the stage without sacrificing the controls characteristic of front lights for theatrical purposes.

The unit developed was the 3000-watt "Dynabeam" Klieglight, Model 300, Type 1376/S, which projects its beams approximately 300 feet. It will also serve to illuminate particular areas where a well-defined cut-off of light is desired. It employs the principle of an ellipsoidal reflector coordinated with an optical system and an arrangement of adjustable shutters. It has weatherproof construction, rear controls and is manually operated.

At Marine Stadium a battery of 120 of these units is located in a spotlight gallery at the rear of the stadium to front-light the stage and water channel. The units are now available for other similar applications, including drive-in stage lighting.

CANADIAN DEALERS

Adamson, M. L., 9921 113th St., Edmonton, Alta.
Dominion Sound Equipment, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 114 Bond couver, B. C.; 712 Eighth Avenue, West, Calgary, Ala.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 2300 Dewdney Avenue, Regina, Sask.; 10305 160th Street, Edmonton, Alta.
Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.
Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.
Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.
General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street,, Vancouver, B.C.; 271 Edmonton St., Winnipeg, Man.; 86 Charlotte St., St. John, N. B.
Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.
LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.
Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.
Perkins Electric Co., Ltd., 1197 Phillips Pl., Montreal, Que.: 277 Victoria Street, Toronto, Ont.; 591 Yonge St., Toronto, Ont.
Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.
Sharp's Theatre Supplies, Ltd., Film E change Bldg., Calgary, Alta.
Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.
United Electric Company, 847 Davie Street, Vancouver, B. C.

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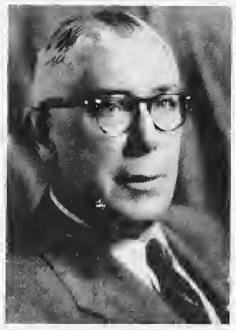
EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th St., New York 19, N. Y.
Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.
National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.
Norpat Sales, Inc., 45 West 45th Street, New York, N. Y.
Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.
Robin, Inc., J. E.; 267 Rhode Island Avenue, East Orange, N. J.
S O. S. Cinema Supply Corporation, Export Division, 303 West 42nd Street, New York 18, N. Y.
K. Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.
Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

About People of the Theatre

AND OF BUSINESSES SERVING THEM


D. M. Farish

D. M. Farish was elected president of Dominion Sound Equipment, Ltd., Montreal, at the recent annual general meeting. Mr. Farish, who succeeds T. C. Clarke, is also vice-president, accounts and finance, of Northern Electric Company, Ltd. He has been a director of Dominion Sound since its inception in 1935 and has served as secretary-treasurer and later as treasurer of the company. As treasurer, he is succeeded by S. B. Wickes, C.A., who was also elected to the board of directors. Mr. Wickes is comptroller of Northern Electric. Other officers of Dominion Sound for the coming year are F. E. Peters, who was re-elected vice-president and W. Orchin, who was appointed secretary and assistant treasurer. Until his new appointment Mr. Orchin was secretary and office manager. J. E. Milburn, central district manager of Northern Electric, was appointed to the board of directors to replace the late K. P. Macpherson.

E. S. Gregg, vice-president and general manager of the Westrex Corporation, New York, is currently abroad to make a study of market conditions in Great Britain, Ireland, France, Italy, Switzerland, Denmark and Sweden and to discuss with managers and staffs of the Westrex subsidiaries the equipment required to record and reproduce stereophonic sound. He plans to return to New York in June.

Jake Mitchell, sales manager for LaVezzi Machine Works, Chicago, died on March 29th while in Tampa, Fla. This year Mr. Mitchell had celebrated 46 years in the motion picture industry, dating back to 1906, when he and his late brother, Lee Mitchell, operated a nickeledeon in Chicago. Later he was a film salesman and after that entered the supply field in 1928. He joined LaVezzi in 1938.

Jimmy Bellows has been named manager of the Center theatre in Greensboro, N. C., by new owner Dick Kennedy, who also has theatres in Alabama and Tennessee. Mr. Bellows was formerly manager of the Lyric and Strand theatres in Birmingham, Ala.

H. D. Barnes, formerly manager of the Capitol theatre at Clinton, Iowa, has been named director of advertising and public relations for Central States Theatres, Des Moines. Succeeding Mr. Barnes at the Capitol is Harold Aldinger, who will also continue to manage the circuit's Rialto theatre in the same city.

John Benedetto has been named manager of Loew's Poli theatre in Worcester, Mass., according to an announcement by Harry F. Shaw, division manager.

The Bowl drive-in, a new 700-car outdoor theatre, at Stratford, Conn., has been opened by Seymour Levine and associates.

William S. Stewart has been promoted to the position of assistant division manager of the southwestern division of the American Seating Company, Dallas, according to James M. VerMeulen, vice-president and general sales manager of the company. Replacing Mr. Stewart as office manager at the company's Syracuse branch is Norman E. Wietig. Prior to joining American in 1950 as a sales representative in San Francisco, Mr. Stewart had been western division manager for the Winchester Arms Division of Olin Industries, Inc. Mr. Wietig joined the company in 1945 after service in the U. S. Navy as a lieutenant during World War II. A graduate of Notre Dame University, he also coached at the Trenton Boys' High School in New Jersey for seven years.

William S. Stewart

Norman E. Wietig

Nathaniel M. Marshall has been appointed manager of television equipment sales by General Precision Laboratory, Inc., Pleasantville, N. Y. Previously he had been assistant manager, having joined GPL in 1950 as a commercial engineer. A graduate of Brown University in 1943, Mr. Marshall was an electronics officer in the Naval Air organization, specializing in radio and radar. He continued with the Navy in a similar capacity as a civilian and in 1948 was transferred to head a television research project.

Martin F. Bennett has been appointed regional manager of the west coast region of the RCA Victor Division, Radio Corporation of America, according to Charles M. Odorizzi, operating vice-president of the division. Mr. Bennett will join the staff of Paul A. Barkmeier, vice-president and director of regional operations. Previously Mr. Bennett had served as assistant manager of the company's eastern region with offices in New York. He assumed that post after more than a year as manager of RCA theatre equipment sales at the division's headquarters in Camden. He joined RCA as a theatre equipment sales representative in the eastern region in 1946, following 14 years' association with the motion picture theatre industry. At the same time Mr. Odorizzi announced that Harold R. Maag, vice-president and western manager of the RCA Victor Division will assume broader responsibilities in supervising west coast operations. In this capacity he will be on the staff of the operating vice-president and will act as the official west coast representative of RCA Victor management.

Fred R. Greenway, manager of Loew's Poli Palace theatre, Hartford, Conn., recently marked his 22nd year with Loew's, Inc.

William Duffy has been appointed assistant manager of the Roger Sherman theatre in New Haven, Conn.

Harry Margolesky, formerly with the Randforce Amusement Corp., Brooklyn, N. Y., is now manager of the Gables theatre in Miami, Fla.

Harry Brady has been named manager of the Strand theatre, Miami, Fla., replacing Paul Baron, who is now at the Gateway theatre there.

Robert Battin has been appointed manager of the Paramount theatre in Palm Beach, Fla., replacing William Klug.

Mrs. Lois Arthur has been named manager of the St. Cloud theatre, in St. Cloud, Fla.

A new 550-car drive-in, called the Rodeo, has been opened at Phoenix, Ariz. It is owned by J. B. McCormick, Jr., long-time theatre man in Arizona; Wade F. Allen, a Detroit theatre man and Weldon Girard, who has a theatrical supply company at Phoenix.

Al Chamberlain has sold his interest in Pismo Theatres (including the Pismo in Pismo Beach, Calif., and the Rio Grande in Rio Grande) to Westland Theatres, San Francisco, according to an announcement from Gerald Hardy, Westland president.

The Collins theatre at Joliet, Ill., which has been closed since last summer, has been purchased by Jim Fineglio, also owner of the Times theatre in Oglesby, Ill.

Extensive remodeling and redecoration has been given the Markey theatre at Jackson, Ohio, by Chakeres Theatres, Inc., Springfield.

New twin refreshment stands have been installed in the Montrose drive-in at Montrose, Ohio, by owner Lou Ratener in order to expedite service.

A new drive-in with a 400-car capacity is being constructed at Emmetsburg, Iowa, by the Emmetsburg Amusement Company, operators of the Iowa theatre there.

The new Brad drive-in at Plaquemine, La., was opened early in April by W. H. Cobb and B. W. Stevens.

Reconstruction of the Joy theatre at Dubach, La., which was partially destroyed by fire several months ago, has been started by O. O. Fontenet.

E. N. Sturdivant and Harry Gantt have purchased the Lyric theatre at Yuma, Ariz., from Yuma Theatres, Inc., a subsidiary of Fox West Coast Theatres.

Plans for a new 1400-car twin drive-in theatre, to be known as the Bel-Air, at East Bakersfield, Calif., are announced. The builders will be Lloyd Miller, O. E. Scott, James Banducci, William Gannon, Owen Clark, Mike Easley and Jeff Lewis.

The Liberty theatre at Lone Wolf, Okla., was destroyed by fire late in March. Operator of the theatre was C. E. Truitt.

The 81 Drive-in theatre at Wichita, Kan., was remodeled and rewired for improved sound before its seasonal opening.

A new drive-in is being constructed on a 30-acre plot near Rehoboth Beach, Del., by William Derrickson.

Paul Aiken has been named assistant manager of the Enright theatre in Pittsburgh.

Tom Muchmore, who recently took over operation of the Canoga theatre, Canoga Park, Calif., has modernized the house.

The 20th Century drive-in at Tampa, Fla., is being enlarged to accommodate 783 cars, according to Charley Lambert, manager.

Plans are being made to rebuild the Buchanan theatre at Buchanan, Ga., which was recently destroyed by fire.

Charlie L. Funderburke has been appointed manager of the Gem theatre, Cuthbert, Ga., replacing Cecil Prescott, who resigned.

Frank Lawery, formerly with RKO, has resigned to join Bailey Theatres, Atlanta, as manager of its Panama City house.

OFFICIAL TIME
LONGINES
WITTNAUER
MILLER HIGH LIFE
A. A.
IN R
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N. L. IN R
A. L.
IN R
8
78
BALL
OUT
PLAY
STRIKE
AT BAT
S
WELCOME
MILWAUKEE BRAVES

Milwaukee's Scoreboard

Credit for designing, manufacturing and erecting Milwaukee County's new ball stadium scoreboard, as shown at left, in Milwaukee, Wis., goes to Ben Poblocki, president of Poblocki & Sons. The steel board is 57 feet high and 61 feet wide. The changeable letters and numerals on the main board are 16-inch plastic, furnished by the Wagner Sign Service, Inc., of Chicago. The scoreboard was donated to the county by the Miller Brewing Company in return for the advertising sign on top.

THE BIG PICTURE

(*Continued from page 8*)

abruptly cut off by a dark frame well within the area of *central* vision, with the performance only a focal point of an optical image that takes in also a blacked out platform, perhaps a proscenium arch, and a relatively huge expanse of architectural doodads, plus spots and streaks of light, no factor of the illusion has conditions permitting it to seize and hold the mind as it might. To provide those conditions for *all* of the qualities which contribute to a realistic image is the Big Picture's aim.

How big should it be? That is not a matter of fixed footage but one related to the dimensions of the auditorium—specifically, to the size and shape of the seating plan. For example, the new size of the picture at the Radio City Music Hall: It was recently increased from around 33 feet to 50 feet in width; however, it is draped-in on a stage having a 100-foot proscenium opening!—in an auditorium something like 200 feet wide! One might say (if available projection light were no consideration whatever) that the Music Hall is only now *approaching* the size of picture it always should have had. Further comment on this point is provided by the fact the Music Hall's 50-foot picture is presented quite as successfully as the 33-foot image was with a horn system only at the middle.

There are a number of conditions affecting this fundamental factor of *scale;* this particular piece, however, is confined to the *purposes* of so-called "wide-screen processes"—the predominant and general purposes, rather than such specialized and isolated functions as "audience participation" stunts. The main purposes are primarily so distinct from that of 3-D, and so important within that distinction, that they command consideration without reference to "third-dimension," whether it is a matter of stereoscopy or of "effect."

Public reaction to 3-D pictures, as studios become more and more proficient in stereo-cinematography, may be so favorable in spite of the spectacles that it would be well to make the art stereoscopic. But 3-D, of itself, cannot create the conditions for an illusion and presence which can be produced (especially with integration of screen and auditorium design) by a picture physically dominating the field of vision. (Indeed, 3-D apparently contracts the image, even shrinking the characters, thus making the picture optically more remote than a 2-D picture of the same size.)

The two techniques therefore are not possible alternatives, one for the other. If greater dramatic impact, more conviction and presence are the objectives, stereopsis is instead a *further* potential source of motion picture realism. —G. S.

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65 Foot Screen

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WITH STANDARD S.M.P.T.E. ILLUMINATION LEVELS

- 32,000 LUMENS
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C. S. ASHCRAFT MANUFACTURING COMPANY
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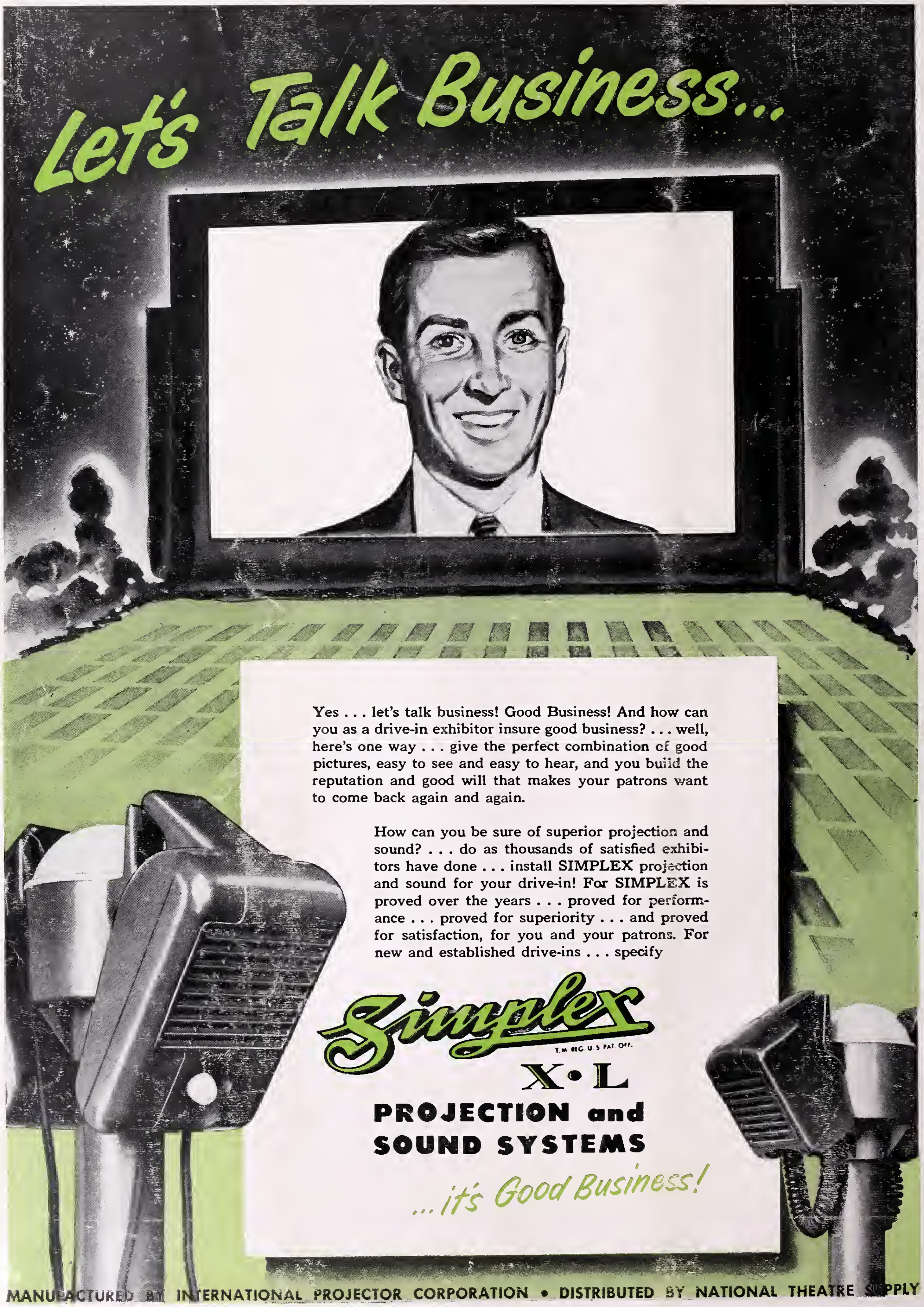
LONG ISLAND CITY, N. Y.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Yes . . . let's talk business! Good Business! And how can you as a drive-in exhibitor insure good business? . . . well, here's one way . . . give the perfect combination of good pictures, easy to see and easy to hear, and you build the reputation and good will that makes your patrons want to come back again and again.

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MAY 16, 1953

MOTION PICTURE HERALD

WIDENING THE SCREEN:

Paramount "Recommends" 1.66 to 1 Standard with A Maskless Screen

Universal Announces 3-D for Wide Screens

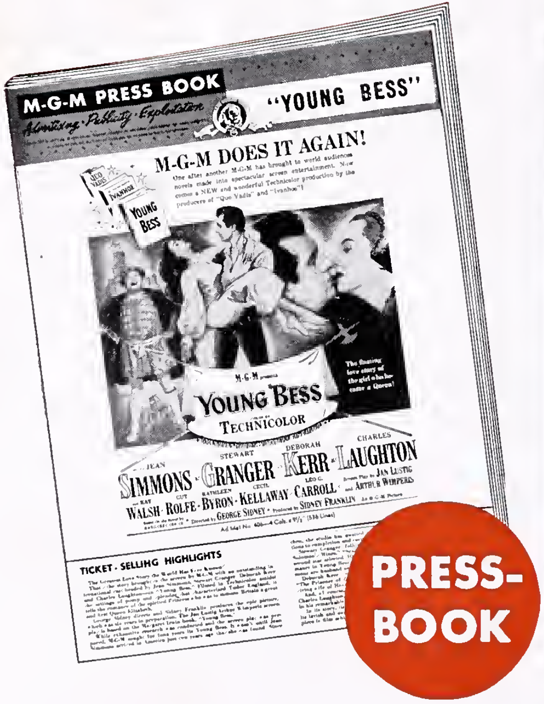
REVIEWS *(In Product Digest)*: THE DESERT RATS, FORT TI, PICKUP ON SOUTH STREET, SIREN OF BAGDAD, THE GLORY BRIGADE, THE 49TH MAN, POWDER RIVER, BAD BLONDE, THE GIRL NEXT DOOR, DOUBLE CONFESSION, COLUMN SOUTH

Entered as second-class matter, January 12, 1931, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices, $5.00 a year in the Americas; $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

RIGHT: *On this spread are 4 of the 6 Lobby Door Panel Set. Giant size cards 20" x 60" in full color.*

HOW TO ADVERTISE "YOUNG BESS"

THE LOVE STORY OF A PRINCESS.



M-G-M PRESS BOOK

Advertising · Publicity · Exploitation

"YOUNG BESS"

M-G-M DOES IT AGAIN!

One after another M-G-M has brought to world audiences novels made into spectacular screen entertainment. Now comes a NEW and wonderful Technicolor production by the producers of "Quo Vadis" and "Ivanhoe"!

M-G-M presents YOUNG BESS Technicolor

The flaming love story of the girl who became a Queen!

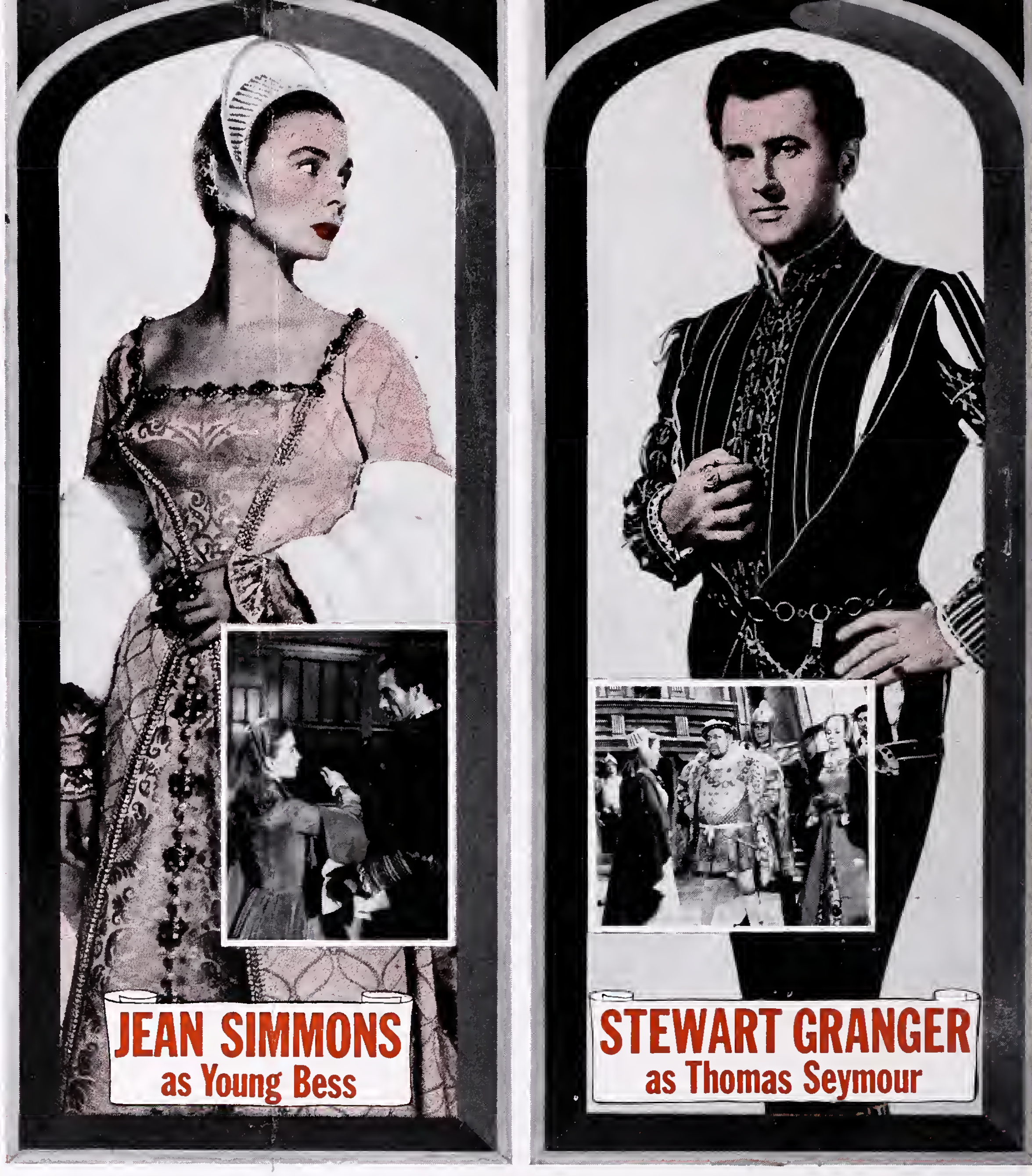
JEAN SIMMONS · STEWART GRANGER · DEBORAH KERR · CHARLES LAUGHTON

KAY WALSH · GUY ROLFE · KATHLEEN BYRON · CECIL KELLAWAY · LEO G. CARROLL · Screen Play by JAN LUSTIG and ARTHUR WIMPERIS

Directed by GEORGE SIDNEY · Produced by SIDNEY FRANKLIN · An M-G-M Picture

TICKET-SELLING HIGHLIGHTS

PRESS-BOOK



1. Study the pressbook. M. P. Herald says, "M-G-M introduces more new ideas in their pressbook than any other company." "Young Bess" tie-ups and accessories are tops in ticket-selling.

2. Where engagements are close to the Coronation, capitalize on the timeliness AND BE SURE TO STRESS THAT THIS IS A GREAT TECHNICOLOR FILM DRAMA BASED ON A GREAT NOVEL OF THE FIRST QUEEN ELIZABETH *(YOUNG BESS)*.

3. In all types of promotion, in all advertising, use the catchline *below* prominently to describe the title:

"YOUNG BESS"
THE LOVE STORY OF A PRINCESS

4. In engagements that follow the Coronation, eliminate all copy referring to this event and confine copy to the picture itself.

5. "'YOUNG BESS' YES!" says Trade Press. Book it! Exploit it! It pays off!

"'YOUNG BESS'

(THE LOVE STORY OF A PRINCESS)

A SPECTACLE IN 'QUO VADIS' CLASS!"

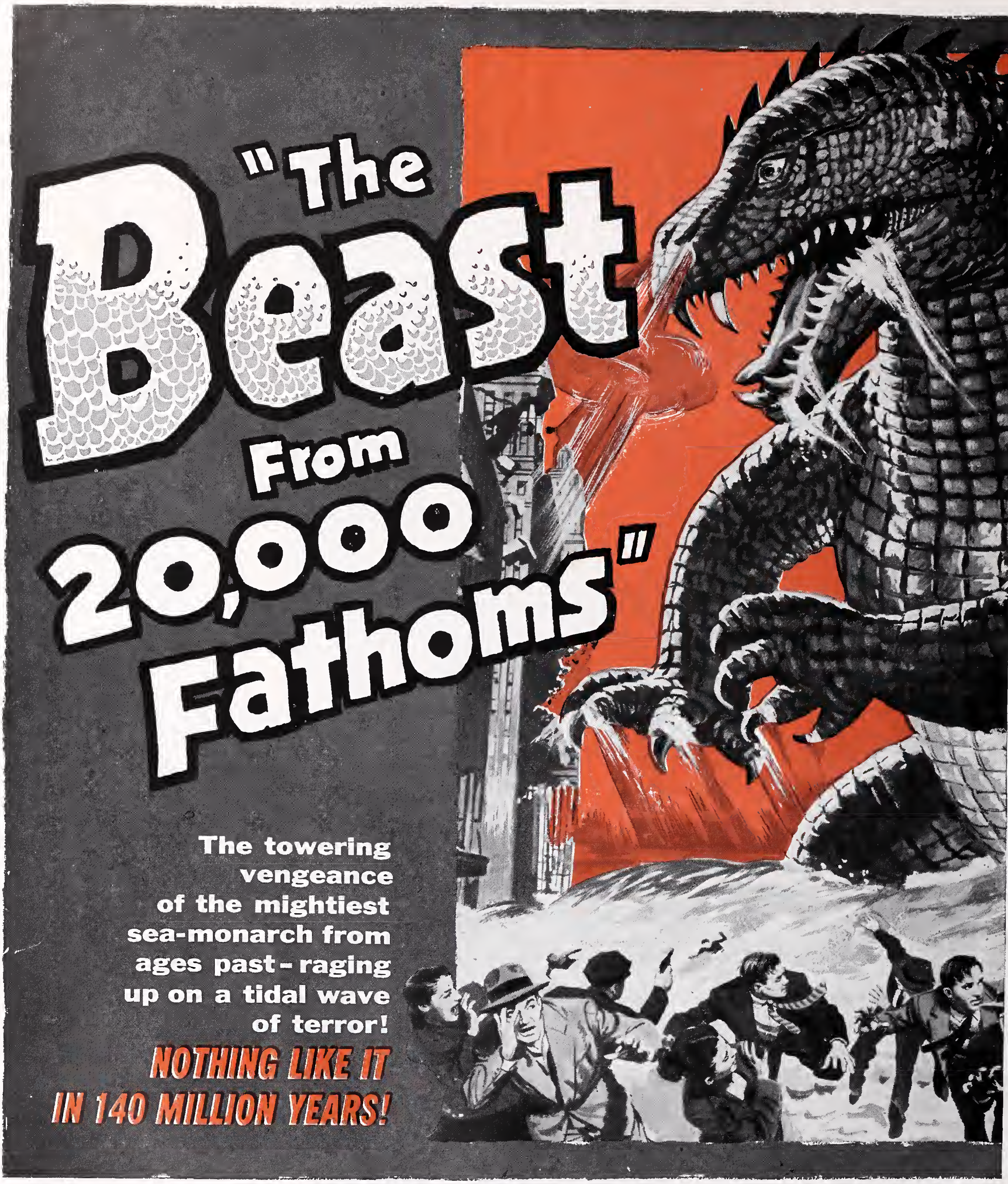
—BOXOFFICE MAGAZINE

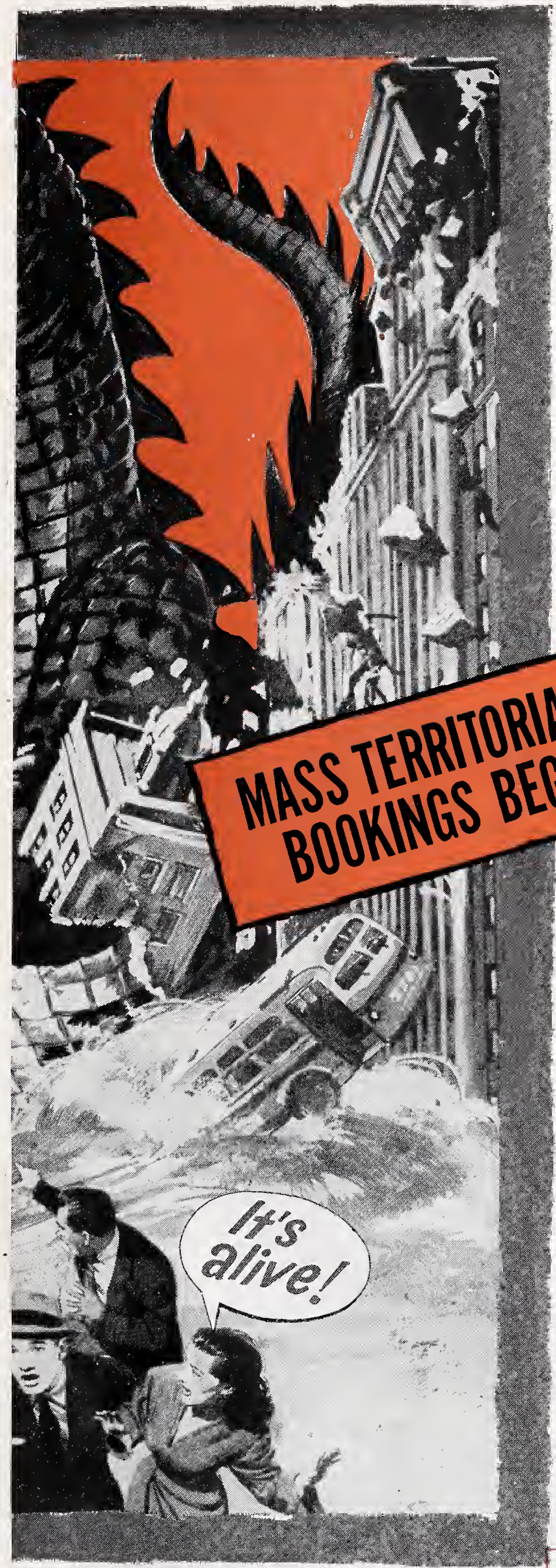
DEBORAH KERR
as Catherine Parr

CHARLES LAUGHTON
as Henry VIII

**WORLD PREMIERE
MAY 21st
RADIO CITY
MUSIC HALL**

M-G-M presents In Color by Technicolor "YOUNG BESS" (The Love Story Of A Princess) starring JEAN SIMMONS STEWART GRANGER • DEBORAH KERR • CHARLES LAUGHTON • with Kay Walsh • Guy Rolfe • Kathleen Byron Cecil Kellaway • Leo G. Carroll • Rex Thompson • Screen Play by Jan Lustig and Arthur Wimperis • Based on the novel by Margaret Irwin • Directed by George Sidney Produced by Sidney Franklin


"The Beast From 20,000 Fathoms"
The towering vengeance of the mightiest sea-monarch from ages past - raging up on a tidal wave of terror!
NOTHING LIKE IT IN 140 MILLION YEARS!



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...AND AHEAD OF IT WILL ROAR THE MOST CONCENTRATED AREA-BY-AREA TV AND RADIO PENETRATION YET KNOWN!

We'll be pounding day and night with day-and-date spot trailers, announcements, scenes, station breaks — a record telecast-and-broadcast barrage that makes new ballyhoo history for you and WARNER BROS.

"THE **BEAST** FROM 20,000 FATHOMS" STARRING PAUL CHRISTIAN · PAULA RAYMOND
CECIL KELLAWAY · KENNETH TOBEY · JACK PENNICK
Screen Play by LOU MORHEIM and FRED FREIBERGER · Photography by Jack Russell, A.S.C.
Music by David Buttolph · Associate Producer BERNARD W. BURTON · Technical Effects Created by RAY HARRYHAUSEN
Produced by HAL CHESTER and JACK DIETZ · Directed by EUGENE LOURIE · Distributed by WARNER BROS.

Suggested by the sensational SATURDAY EVENING POST story by RAY BRADBURY

TERRIFIC AT
MAYFAIR, N.Y.!
SOCKO IN
LOS ANGELES!
SMASHING
ALL-TIME
"DESERT FOX"
HOUSE RECORD
AT ODEON,
LONDON!

What a performance from Richard Burton, star of "The Robe"!

THE DESERT RATS

starring
RICHARD BURTON · ROBERT NEWTON
with Robert Douglas · Torin Thatcher
and JAMES MASON as ROMMEL
Produced by ROBERT L. JACKS
Directed by ROBERT WISE
Written by RICHARD MURPHY

There's No Business Like 20th Century-Fox Business!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 191, No. 7

May 16, 1953

Skouras Victory

MR. Spyros P. Skouras, Mr. Darryl F. Zanuck and their associates in conduct of the executive affairs of Twentieth Century-Fox Film Corporation have won a signal victory in defending the company in the proxy contest which the stockholders decided last week with an overwhelming vote in favor of the present management.

The significance of the victory carries deep and far. It is to be remembered that in recent years stockholders in this, as well as in other motion picture enterprises, have had little cause for gratification over the volume of profits that have been earned. Recent times in the industry have involved the necessity for readjustments and revisions which automatically place management on the defensive.

Yet, in spite of adverse conditions that have obtained, Mr. Skouras and his associates were rightly judged by the stockholders to be entitled to their support. In a substantial manner the victory is a personal compliment to the character, ability and experience of Mr. Skouras—and a well-deserved one. That it was indeed a well-deserved victory is attested to by the fact that in the contest Mr. Skouras was supported uniformly and enthusiastically by the personnel of the industry in which he has spent a lifetime.

—*Martin Quigley*

■ ■ ■

Campaign in Ohio

THE drive of the Motion Picture Association and other industry groups to eliminate censorship in Ohio has bogged down. After a promising beginning when a Toledo court logically ruled that censorship of newsreels was unconstitutional, the situation has—in military parlance—"deteriorated." It developed that the newsreel test case was tried in a limited legal forum. The Toledo order prevails only in that city. The State of Ohio did not appeal so that, while Mr. Martin Smith, exhibitor leader and defendant in the newsreel case, was not sent to jail, the State has gone on merrily censoring newsreels or, more accurately, collecting fees for such censorship. There is no record of material being excised from newsreels.

On April 30 the Ohio Supreme Court upheld the censorship law in a case involving the film "M," distributed by Columbia, stating that the law was not a violation of rights and that it did not constitute an unconstitutional delegation of legislative power. The court observed, "Even the producer admits the film's portrayal of evil conduct is so bad as to need radical correction." The MPA took no direct part in this case but gave legal advice to the plaintiff, Superior Films.

The third prong of the attack on Ohio Censorship is also reported to be blunted. Strong support had been organized for a censorship repeal bill sponsored by Senator Charles Mosher. Word from Ohio is that the bill is opposed by the powerful state education lobby. The reason for this is that the bulk of the censorship fees go to the support of the State's visual education program, considered one of the best in the country. The educators do not want to lose the quarter of a million in annual income from the censorship and the legislature does not look too kindly on finding that sum through another form of taxation.

Efforts will continue to be made to have the Ohio Censor Board abolished because any such board is an unwarranted interference with the screen and an unfair, discriminatory extra tax which ultimately must be borne by the exhibitors and theatre patrons.

■ ■ ■

Allied Artists Charts Future

AMID all the current concentration on screen sizes and sound systems—many of which by their nature are likely to be more of a benefit to large first run theatres than small houses—it is important for exhibitors everywhere that producers are not forgetting the needs of the thousands of theatres that must measure a week's gross in the hundreds rather than thousands of dollars. Particularly significant at this time is the confidence Allied Artists has placed in the future by summoning 150 delegates from 50 countries for its first international sales convention May 18-20 at Miami Beach. Under the direction of Mr. Steve Broidy, Allied Artists president, the convention will reaffirm faith in the industry and pledge suitable product in standard or 3-D, as required by its customers. While the majority of Allied Artists' accounts are not yet equipped for 3-D and are not likely to be for some time, the company has already finished shooting its first 3-D film, "The Maze." Mr. Robert J. O'Donnell, of the Texas Interstate Circuit, the keynote speaker, is scheduled to tell "The Story of 3-D," recounting recent experiences and forecasting the future.

■ ■ ■

¶ Reports from Europe indicate that one way to become a hero to the press is to be a defender of Mr. Charles Chaplin. Recently Mr. Edward G. Robinson said that he would not be a judge at the Cannes Film Festival, if Mr. Chaplin also served. For this Mr. Robinson was soundly spanked by European newspapers. On the other hand Mr. Samuel Goldwyn in London absolved Mr. Chaplin of Communism and received unprecedented editorial laudation in *The Daily Mirror* and *The News Chronicle.*

Letters to the Herald

Taxes and Admissions

To the Editor:

In Japan since January 1, 1953 theatre admission taxes were reduced to 50% from 100%. In the past a ninety yen ticket included a 45 yen tax, but now the tax is thirty yen.

The proprietors of theatres did not lower the price of the admission fee when the tax was reduced, so they were criticized unfavorably by the public. Heretofore, when special New Year pictures were shown, the admission fee was higher than usual. However, this year the admission fee stayed the same.

* * *

The proprietors explained this point and also explained that the price was not reduced due to difficulty of management of theatres. However, the opinion of the general public is that the admission fee should be reduced at this time as much as the tax was reduced, and later on the theatres could raise their prices saying that the raise was due to difficult management of business. For instance, the tax on Sake was reduced on March 1, 1953 which brought down the price of Sake. This matter was picked up by the press and theatre proprietors were unfavorably talked about in the editorial columns.

As for the admission fee of my theatre, in the past it was ninety yen, but now we charge only seventy yen, so naturally we are favorably commented upon by our audiences. But our fellow businessmen are complaining about this.

My opinion is that when a person enters a theatre to see a movie, he pays 90 yen because he thinks the movie is worth seeing for 90 yen, not that it is only worth 45 yen. Therefore, it is not necessary to reduce the price, although the tax was reduced.

* * *

The reason why the proprietors received so many complaints is because they promised to lower the admission fee if their taxes were reduced. This was done by getting signatures from the general public for the reduction of this tax.

At present, tax collection has become very strict. In the past delinquent taxes were not considered so seriously, but now all taxes must be paid by the 15th of the following month or we will not be issued admission tickets—which puts us out of business. (Tickets used for admission are printed by the Taxation Office and are delivered to the theatres.) If all outstanding taxes are not paid by the end of May 1953 theatres and movie projections will be ceased and sold at an auction. Therefore, at the end of May, only in Tokyo, approximately 50 theatre houses will be forced to close (at present there are about 350 theatres in Tokyo).

A great disadvantage for the proprietors is that the cost for use of films is very high. Since our incomes have decreased due to many new theatres opening, our expectation is that the cost of film rentals will be reduced in the near future. It is my great regret that there is no man of character among the film distributors who understands this present situation.

I believe, that the reduction of admission taxes is what caused this great confusion and what caused the hardship for the theatre proprietors.—*TASHIO MIYAMOTO, manager, Shinkoiwa Theatre, Tokyo, Japan.*

"OF GREAT VALUE IN BOOKING PICTURES"

To the Editor:

I would like to express my appreciation of your column, What the Picture Did for Me. This is a great help to us small exhibitors and is of great value in booking pictures.

Please accept my sincere thanks to your magazine for these reports as we look forward to the interesting comments from the different exhibitors and localities.—*W. N. McINTOSH, Pembina Theatre, Manitov, Manitoba, Canada.*

Write Congressmen

To the Editor:

I have been sending one letter after another to Washington in regard to the 20 per cent amusement tax.

Now I'm wondering if my fellow exhibitors are doing likewise? I know COMPO is going to take some action, but I think every individual exhibitor should also write his Congressman and everybody else who wields any influence. I even wrote President Eisenhower. No reply as yet.

I read in a magazine recently where this bill would be presented to Congress and that the reduction would probably be on the item or items which received the most ballyhoo, so come on exhibitors, let's invade Washington and let our Voice be heard!—*MARCELLA SMITH, Vinton Theatre, McArthur, Ohio.*

MOTION PICTURE HERALD

May 16, 1953

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NEW techniques being developed for projection of films Page 12

BACKLOG of pictures protected by new methods of projection Page 13

FOUR sound tracks on film with CinemaScope pictures Page 13

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 14

20TH-FOX management defeats Green in stockholder battle Page 19

ALLIED States claims violations of the Consent Decree Page 19

WOLCOTT raps distributor policies at Iowa-Nebraska meeting Page 19

ALLIED ARTISTS opens international convention Monday Page 22

KANSAS-Missouri unit discusses various 3-D techniques Page 22

PARAMOUNT sales executives hold meeting in New York Page 23

RKO THEATRES stockholders told circuit sees good year ahead Page 28

"HOUSE of Wax" opens to strong grosses in Great Britain Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 30

PARAMOUNT stockholders will hold annual meeting June 2 Page 34

I.F.E. reports 48 features in work or planned in Italy Page 34

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COWAN cites values in Cinema Production's new feature Page 36

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ON THE HORIZON

MANY important exhibitors are swinging to the theory that the present 3-D and wide-screen confusions are good in themselves to the extent that they are fostering an unprecedented interest on the part of the public in motion picture entertainment. They feel that standardization on any one system now would freeze the industry into a pattern which might or might not continue to hold the patrons' favor. The more thoughtful among them admit that basic equipment should be available which could be adapted with minor changes to take care of most of the foreseeable developments. That kind of equipment seems to be on the way, in any case.

▶ At a press conference in New York Tuesday, A. W. Schwalberg, president of Paramount Film Distributing Corporation, advised the trade to "forget the term Paravision" in connection with Paramount's new policy of shooting all future pictures with the 1.66-to-1 aspect ratio in mind. Paramount, said Mr. Schwalberg, does not want to give exhibitors the impression that they have a complicated and secret process requiring special equipment. The company instead is advocating a manner of projection which any exhibitor can use with existing equipment available today from any supply house. See story on page 13.

▶ After July 15 the 3-D spectacles manufactured by the Polaroid Corporation of America will be available to supply dealers and anyone else who wants to stock them. On that date an exclusive contract between Milton Gunzberg and Polaroid will expire. According to the company there will be no franchise arrangements whereby individual dealers could acquire the exclusive rights to a particular territory.

▶ All the recent Congressional clamor about color television apparently overlooked one thing: no matter what the pressure from Capitol Hill, the FCC can't act on that until the industry asks for approval of a new system. And so far, the industry hasn't asked.

▶ The Compo tax committee urges exhibitors not to relax pressure on their Congressmen in spite of the fact that gloomy predictions from the Administration and from Congress this week about the chances of balancing the budget next year are not helping the chances of passing the Mason admission tax repeal bill. One member of the House Ways and Means Committee, sympathetic to the bill, said it's still too early to write it off, but that certainly its chances have not improved any in the last few days.

▶ At midweek there was no indication what the "important development" to be announced by Allied next Tuesday might be. Abram Myers, chairman and general counsel, this week announced a press conference at Allied's Washington office at which he, Trueman Rembusch, Wilbur Snaper, and "an important figure in another division of the business" will have "a development of the highest importance . . ." to announce.

▶ The Paramount Pictures studio last week shot its first television commercial, a one minute film for the Lux Video theatre on CBS in which Paramount get a strong plug for George Stevens' "Shane." Scheduled for broadcasting in June the commercial takes in sets representing the dressing rooms of Lizabeth Scott, Rhonda Fleming and Arlene Dahl.

▶ Hollywood is eying closely Paramount Producer Pat Duggan's undertaking (in "Red Garters," which went into production this week) to film a big-scale Western musical in Technicolor against a cyclorama painted in flat colors and with cut-out scenery barely suggesting, in highly stylized manner, the full-fashioned sets of bar-room, hotel-lobby, etc., which have been built (or found) for every Western since "The Great Train Robbery." Producer Duggan's venture has a good deal of stage about it, as indeed had Producer Duggan before giving up Broadway for Beverly Hills, and it's a $2,000,000 bet whether film audiences will take his Western in the good-natured way it's intended. If they do, Hollywood may be depended on to find a hundred ways to capitalize on his and Paramount's daring.

▶ With the previewing next Monday night at the Universal-International studio in Hollywood of that company's 3-D picture, "It Came from Outer Space," on a screen 25 feet tall and in a 1.85-to-1 aspect ratio, the technological revolution may prove to have reached a point of subsidence. Although U-I, in common with an increasing number of major studios, favors 2-to-1 as the ultimate picture proportion, very little backlogged product, anywhere, can stand quite that much cropping. Many engineers feel, additionally, that it's better than not to educate audience eyes to the 1.85-to-1 width—a sort of stepping stone—before jumping all the way to 2-to-1.

▶ The day would never come when foreign pictures could play drive-in theatres, the industry experts opined some while ago. The titles were too small to be read by the car patrons. Dubbing, however, seems to have changed all this. "Bitter Rice," for instance, the IFE Italian import, dubbed into English, has now played in more than 900 drive-ins, the company reported in New York last week.

▶ Taft-Hartley law changes, which affect studio groups particularly, may be taken up in a special Fall session of Congress, it is believed. House and Senate leaders think it will be hard to fit the labor law fight into the schedule before adjournment this summer, and that the bill is too controversial to take up in 1954, an election year. The Fall session seems one way out of the dilemma.

▶ The Motion Picture Exhibitors of Florida have come up with a slogan for the tax fight—"The theatre you save might be your own."

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This week in pictures

HONORING A FRIEND OF THE INDUSTRY, Francis S. Murphy, retiring editor-publisher of the Hartford Times. In Hartford last week at the dinner, left: Willard B. Rogers, hotel executive; Harry F. Shaw, Loew's Poli division manager; Allen Widem, Hartford Times; Dan Terrell, MGM publicity-exploitation manager; Mr. Murphy; S. F. Seadler, MGM advertising manager; Ernest Emerling, Loew's Theatres advertising-publicity director; Mori Krushen, United Artists exploitation manager; and Lou Brown, Loew's Poli theatres.

Photos by the Herald

FINAL SCENES of "The Joe Louis Story," left, in Long Island City, New York. Above, producer Sterling Silliphant explains some of the action to invited guests of newspaper, radio, trade, and sports worlds.

BETWEEN SESSIONS, below, at the annual convention of the North Central Allied, in Minneapolis last week. In left to right array are Sig Goldberg, Wisconsin Allied president; Bernard Kirchen, Garrison, N. D.; Art Bean, Minot, N. D.; Lowell Kaplan, Minneapolis; Ben Berger, president; Leon Bamberger, RKO Radio sales promotion manager; and Stanley Kane, NCA executive counsel.

by the Herald

MANUEL CONDE, left, producer, director, and star in "Genghis Khan," United Artists release, is in New York from the Philippines. He said he hopes to produce wide screen films in English in his native country. He also plans a picture in Italy.

IN LONDON, a deal, between Jack Solomons, boxing promoter, and Michael Goodman, film producer. The latter obtains the rights to the forthcoming middleweight championship fight between Randolph Turpin, England; and Charles Humez, France. The fight will be June 9, at London's "White City."

RNER BROS. BRING YOU THE FIRST FEATURE
UCED BY A MAJOR STUDIO IN NATURAL VISION
DIMENSION
USE OF WAX
BY WARNERCOLOR
ASTOUNDING STORY
AT YOU!

AS WARNERS' 3-D was introduced to the British. The men above were at the luncheon which followed the trade and press preview of "House of Wax" in London. They are Charles Wackett, Warner Theatre, London, technical manager; Arthur S. Abeles, managing director for Warners in Great Britain; Carl Stack, general sales manager; C. J. Cass, Leeds; and Charles Gingell, circuit manager.

AT THE OFFICERS' INSTALLATION of the Sentry Lodge, B'nai B'rith, Boston: Maurice Wolfe, who was toastmaster; Burton Robbins, president of the Cinema Lodge, New York, who made the investment; George Roberts, new Sentry Lodge president; and Samuel Pinanski, retiring president.

IN LONDON, below, as Samuel Goldwyn, right, pronounced a number of views. With him at the Claridge's Hotel press interview is Robert Wolff, managing director of RKO Radio in Great Britain, distributors for Mr. Goldwyn.

THE TRANSACTION below is for the exclusive territorial franchise in The Philippines for International United product. At the New York office are Karl Nathan, Finat International, Philippines; Samuel Gang, New York representative; Nat Liebeskind, International vice-president, and David Gould.

by the Herald

Cinerama in Throes of a Realignment

The board of directors of Cinerama Productions went into their second week of meetings Monday in New York and at midweek had still not made any decision concerning a possible financial and management tie-in with Stanley Warner Theatres.

A deal whereby exclusive exhibition and distribution rights to the wide-screen process would be granted to Stanley Warner was revealed at the end of last week following the resignation from the Cinerama board of Cornelius Vanderbilt Whitney. The resignations of Mr. Whitney's associates in the company, Merian C. Cooper and Tom Perkins, were expected to follow shortly.

Meanwhile, the company has designated Lester B. Isaac to fill the post vacated by Joseph Kaufman as general manager of the company's theatre operations. Mr. Isaac, until Mr. Kaufman's resignation, was assistant general manager of theatre operations in charge of technical services, and before joining the company, was director of visual and sound projection at Loew's.

Mr. Kaufman's resignation was said to have no connection with the company's financial problem of raising working capital and the resignation of Mr. Whitney. Mr. Kaufman reportedly handed in his resignation about three weeks ago following a lack of agreement with management over a new employment contract on salary.

Mr. Whitney's resignation reportedly followed his offer to put substantial new money into Cinerama to provide it with necessary working capital in return for new stock to be issued to him, equal to a half interest in the company.

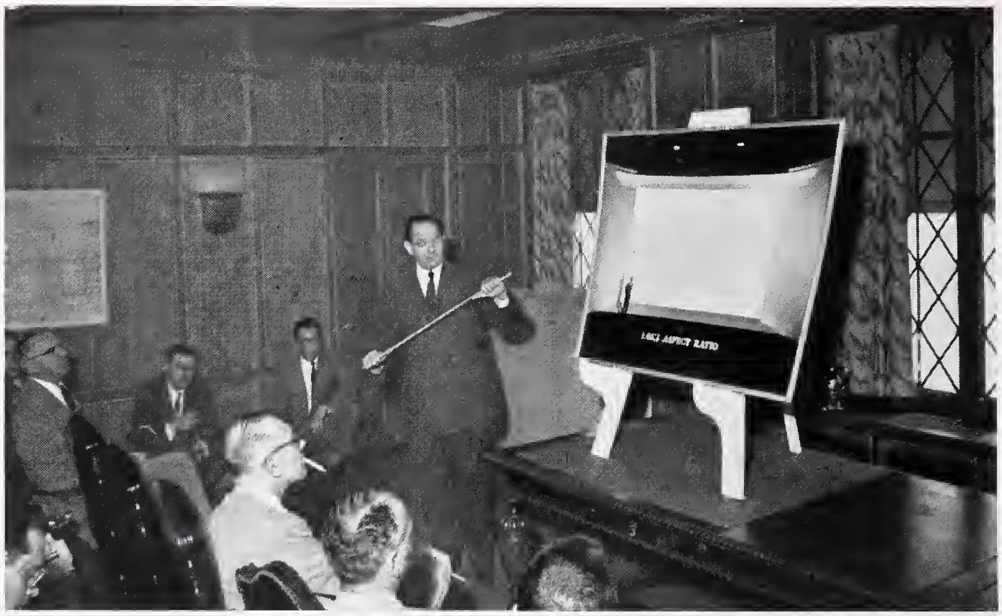
Cinerama directors, according to the report, rejected the offer since it gave Mr. Whitney control of the company at a price they regarded as inadequate.

U-I Executives to Attend Premiere of "Thunder"

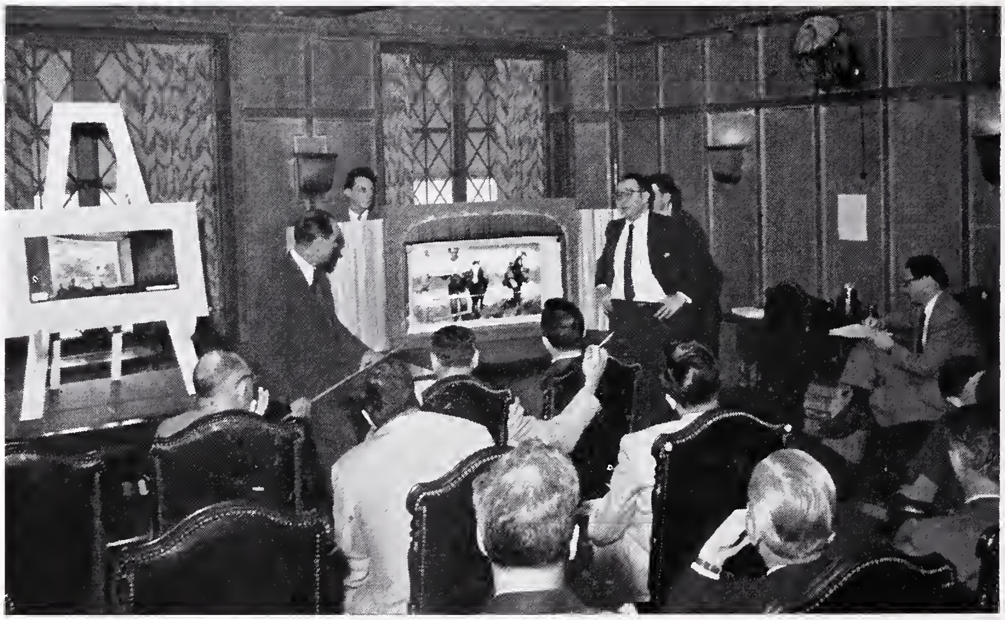
Universal-International studio executives headed by William Goetz, in charge of production, and Edward Muhl, vice-president and general production executive, are scheduled to come to New York for the premiere of "Thunder Bay" at Loew's State May 19, marking the debut of U-I's full stage screen and stereophonic sound system. Milton R. Rackmil, company president, and Alfred Daff, executive vice-president, will also return from Hollywood for the opening.

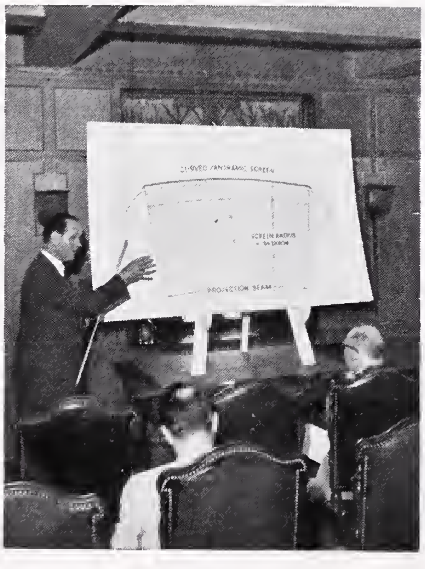
Set 3-D 20th-Fox Film

"Inferno," initial three-dimensional film to be presented by 20th Century-Fox, filmed in color by Technicolor, with stereophonic directional sound, will go into national release July 15. Robert Ryan and Rhonda Fleming are starred.



GRAPHIC ILLUSTRATION *of Paramount's recommended aspect ratio of 1:66 to 1, above, by Dr. Charles Daily, of the research department. Below, theatre proscenium design, left, and differences in ratios as shown in a shadow box, right. Speaking is Jerome Pickman, advertising-publicity chief.*





DR. DAILY *points out, among other displays of a technical nature, the screen curvature.*

All photos by the Herald

UNIVERSAL'S TEAM, *Stanley Horsley, and Morris Weiner, studio manager, as they explained their recommendation of 1:85 to 1.*

NEW PATTERN EMERGES TO SAFEGUARD BACKLOG

Projection Technique Can Give a "Wide-Look" to Conventional Pictures

by VINCENT CANBY

This week a measure of order appeared to be emerging from what has in the past appeared to be the chaos of new processes and accompanying press releases. The order is in the field of the wide-screen processes announced in recent weeks by Universal, Paramount, Columbia and MGM.

Although not stated in so many words, that was the impression in New York after a conference of Paramount executives Tuesday to explain their new 1.66 to 1 aspect ratio projection technique and at another conference by two Universal engineers to supervise installation of that company's 1.85 to 1 screen for the Loew's State premiere of "Thunder Bay" May 19.

All Based on Masking Projector Apertures

The order lies in the fact that the companies listed above have committed themselves to safeguarding the current backlog of product and thus have developed projection techniques designed to give the new "wide-look" to conventionally photographed product.

In each case, this is accomplished by masking the projector aperture plate, using lenses of different focal length and installing an all-purpose maskless screen. In each case, too, the film itself remains the size it always has been, perfectly capable of being projected in the conventional 1.33 to 1 (4 to 3) aspect ratio.

Participants at the Universal and Paramount conferences emphasized that their companies were not going into the equipment field, but that their research staffs were on hand simply to advise on procedures for the best projection results.

Speaking for Universal was Morris Weiner, studio manager, who described the work being done for the presentation of "Thunder Bay" on the new 1,000 square foot Loew's screen—three times the ordinary size. The screen, said Mr. Weiner, is 46 feet wide by 24 feet high and, sprayed with a metallic paint solution, and offers a light reflecting factor of 4 to 1 which makes possible the new size with adequate light.

Adaptable for Showing Any Hollywood Feature

The Paramount-recommended screen, described by A. W. Schwalberg, president of Paramount Film Distributing Corporation, and by Dr. Charles Daily, a member of Paramount's research department, also features a metallic surface which makes possible presentation "of any picture which will come out of Hollywood." This includes 3-D and the various wide-screen systems.

The importance of a light-surround or maskless screen was emphasized by Paramount's Dr. Daily and Universal's Mr. Weiner. The latter also announced that it would be Universal who would sponsor the first "marriage" of 3-D and wide-screen when its "It Came from Outer Space" opens May 27 at the RKO Hillstreet and Pantages theatres in Los Angeles.

Filmed in 4 to 3 aspect ratio and in the "conventional" two-camera 3-D method, "Outer Space" will be projected in an aspect ratio of 1.85 to 1 at both the Los Angeles houses. The screens for the presentation will be substantially the same in size and material as the prototype being installed at Loew's State for "Thunder Bay."

Mr. Weiner said the use of the light-surround would increase the effect of the size of the screen so important in 3-D projection, when the screen tends to look like a "window" much smaller than it actually is.

Neither Mr. Schwalberg nor Dr. Daily would estimate the cost to the exhibitor for the Paramount-advocated screen because of the many variable factors involved. Mr. Schwalberg repeated several times during the conference that Paramount had no intention of cornering any equipment market but was primarily interested in opening up "new methods of projection" which the exhibitor can adopt as he sees fit. He also said the company had decided to shoot all future product with the 1.66 to 1 aspect ratio in mind.

There are three things, he added, which he would like to see exhibitors do: install a larger screen—many theatres can handle much larger screens than they now have, he said; change the shape of the front of the house (the screen end) by installation of light-surround to get maximum light diffusion; and make the screens metallic.

Mr. Weiner and Mr. Schwalberg both indicated that many exhibitors would do well to "clean up" their projection equipment and that the changes required for wide-screen presentation were probably long-overdue anyway. The screens proposed by both companies, being capable of handling projection of pictures having aspect ratios ranging from 1.33 to 1 up to 2 to 1, thus will serve the need of the wide-screen systems announced by Columbia (1.85 to 1) and MGM (from 1.33 to 1 to 2 to 1).

Hollywood's "battle of the systems" is now for all intents and purposes a three-cornered affair. In the corners are true 3-D (even now being adapted by Universal to wide-screen uses), the aperture-masking wide-screen systems noted above, and 20th Century-Fox's 2.66 to 1 CinemaScope.

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4 SOUND TRACKS ON FILM WITH CINEMASCOPE PICTURE

Twentieth Century-Fox announced this week that it has solved the problem of putting the four magnetic sound tracks used in its stereophonic sound with the picture on a single 35mm film strip.

According to 20th Century-Fox president, Spyros Skouras, the single-film system will become an integral part of 20th-Fox's CinemaScope process which embraces the anamorphic lens and the Miracle Mirror Screen.

To accommodate the quartet of magnetic sound tracks, Earl I. Sponable, the company's research director, and his staff narrowed the sprocket holes on the standard 35mm film from .110 to .078 inches. Two of the tracks are placed on either side of the picture. Changes required in the projector are a slight reduction in width of the teeth of the intermittent and other sprockets and the addition of a simple multiple film-driven sound head installed between the upper magazine and the regular projection head.

The new sound head is being produced by General Precision, RCA, Altec and Westrex, the company said, and will be available, along with the anamorphic lens and Miracle Mirror Screen, for showings of "The Robe," first of 20 CinemaScope features thus far announced by 20th-Fox.

Heretofore it has been necessary to project stereophonic sound, as used with CinemaScope, from a separate track on a separate reproducer, creating problems of synchronization. Feasibility of the four-track single-film system was said to stem from the present day utilization of acetate film which, unlike nitrate film, has practically no shrinkage and therefore permits the use of smaller sprocket holes.

Mr. Skouras will leave May 22 for Europe to attend a number of CinemaScope demonstrations in important capitals there. He will be accompanied by Mr. Sponable and Murray Silverstone, president of 20th-Fox International.

Terry Ramsaye Says

● ● ● ● ● ●

LATEST FRIESE-GREENE DEBACLE

THE AURA of ill-destiny in the unhappy, ineffectual career of Willie Greene, known in his dim niche of history as William Friese-Greene, has reached into today's financial history of the British governmental political efforts in cinema.

A dispatch from Peter Burnup, The *Herald's* London editor, concerning an official report from the Government film bank, the National Film Finance Corporation, to the Board of Trade, includes:

¶ "The report makes for dismal reading by all concerned. The hope expressed a year ago by the Corporation that its share of profits would in future be sufficient to offset any fresh provision required has not been realized. . . . what would have been a credit balance of £87,495 [converted] into a working loss over the year of £45,851.

¶ "This loss, it is stated, arises almost wholly from the disastrous box office failure of 'The Magic Box,' the all-industry film made to commemorate the Festival of Britain and to establish that Friese-Greene was the true inventor of cinematography. N.F.F.C. made a large loan in aid of the production. In fact the Corporation lost nearly all the money it put into it."

Failure well earned for "The Magic Box" was composed of ill-advised but earnest patriotism in quest of a spectacular screen boast, in jealousy of America and Hollywood, that Britain was the motion picture's homeland. It enlisted the skillful service of some of Britain's most able picture makers, notable for their skills and courage implemented by their innocence and ignorance in the history of the screen.

When the project was announced Terry Ramsaye wrote in vigorous exception to the project from the historian's point of view and out of the information acquired in years of research. His position seemed shared, less articulately, by scientific authority in Britain. He drew much vindictive attack in print, mostly in letters to the papers.

The production emerged eventually and expensively in lush Technicolor, an America process, documenting no claims for Friese-Greene's priorities, trying luke warmly to hint at them and ending with only that he was "a pioneer."

The picture was not delivered in time for the Festival of Britain, it opened to indifference in English theatres and on importation to the "art house" trade has been having kindred experience in the United States. It also failed of a command performance in England.

Mr. Ramsaye seeks at this time to draw attention to the British banking report by the several participant producers of "The Magic Box" who sent this side a round-robin of personal denunciation. They appear to have been wrong by about £225,000 that Britain could ill-afford.

* * *

EUROPEAN FILM CONSPIRACY—Considerably more in sympathy than resentment one may regard the announcement that there is a European project to unite all various national cinema resources to compete with America. It comes in a dispatch from Strasbourg concerning a meeting of the "Council of Europe" which seems big enough to rate attention anyway from Reuters' able news service, which calls it Europe's "unofficial parliament."

The spokesman was Gerard Jacquet, French delegate, apparently supported by others from Italy, Germany, the Netherlands, Belgium and the Saar. The proposal is for a study of means to establish a pool of talent and resources, a defensive endeavor against American dominance of the world screen.

Without intent of prejudice, this observer says it would not work, and probably will never get beyond pieces in the paper. If achieved it would destroy the qualities that the varied European cultures have to give.

While it is not the particular responsibility of the European film makers, one would be more interested in hearing from them and the likes of them something addressed at other problems of unity which seem slightly more urgent than jealousies of Hollywood. Also, although maybe they do not know it, the United States gave them the art of the motion picture.

* * *

A BREATH of new-mown hay floats in the flow of movie publicity routine with the tidings from Mervin Houser that Arthur Hunnicutt, playing in a prospector role in "Split Second," is incidentally a farmer in Arkansas. It is asserted that Mr. Hunnicutt raises two hundred acres of clover, and took off 800 bales with his first crop. That's a lot of hay.

Marciano-Walcott 3-D Films on Screens Monday

The 3-D films of the Rocky Marciano-Jersey Joe Walcott heavyweight championship fight in Chicago Friday night were scheduled to be flown to the coast for processing 30 minutes after the end of the bout and be ready for the nation's screens by next Monday morning. To make the quick service possible, United Artists announced in New York this week that a special plane had been chartered for the trip and that arrangements were made to have the printing completed this weekend.

MGM Schedules Two New Wide-Screen Openings

MGM's "Julius Caesar" will be presented at the Booth theatre in New York on a wide-screen and with stereophonic sound when it opens on a two-a-day basis June 3. Also Radio City Music Hall will utilize a "large screen" for MGM's "Young Bess" which will follow the current attraction. Russell V. Downing, president and managing director of the Hall, said the screen for "Young Bess" will probably be similar to the dimensions used for "Shane," that is 50 feet by 30 feet.

Gunzburg to Distribute Stereophonic Sound Kit

Milton Gunzburg, president of the Natural Vision Corporation, announced this week in Hollywood the formation of Natural Sound Corporation for the exclusive distribution of the Kinevox Stereophonic Sound System. The Natural Sound package, consisting of one complete stereophonic reproducer with acoustical amplifiers, along with three separate Stevens speaker units, will sell for $5,510 f.o.b. Burbank, California. According to Colin Miller, Natural Sound general sales manager, this is cheaper "by $3,000 to $6,000 than any system of comparable quality."

Columbia Will Open "Fort Ti" on Wide Screen

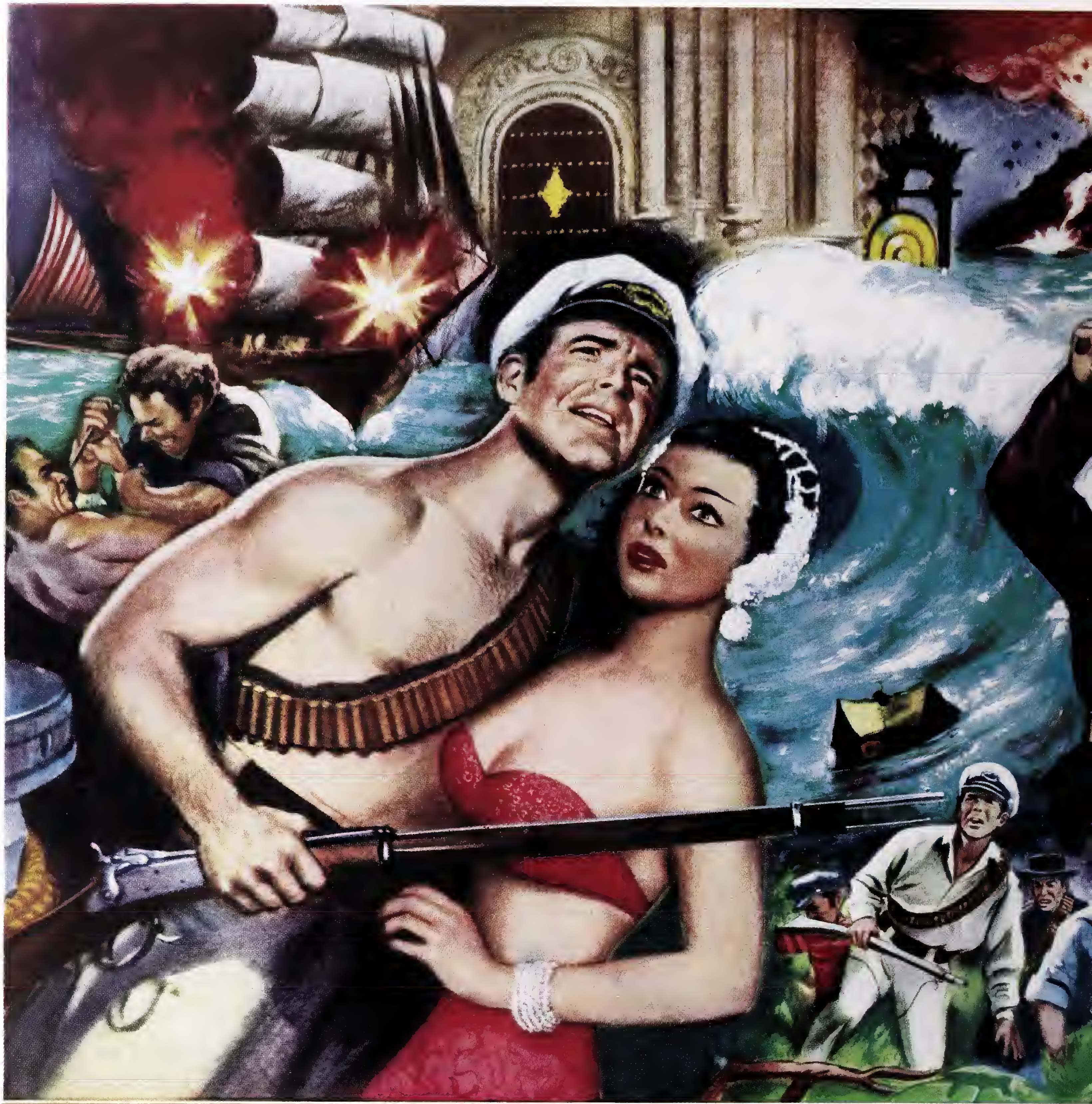
Columbia Pictures will unveil its first wide screen 3-D production with the opening Friday, May 29, at the Criterion theatre, New York, of the Technicolor "Fort Ti" instead of "The 5,000 Fingers of Dr. T." The film will be projected on a screen with a ratio of 1.85 to 1. A stereophonic sound system will be employed. The Criterion plans completely to refurbish the house. In addition to the new wide screen, the theatre is installing an entirely new sound system.

"Sangaree" Premiere In Savannah May 26

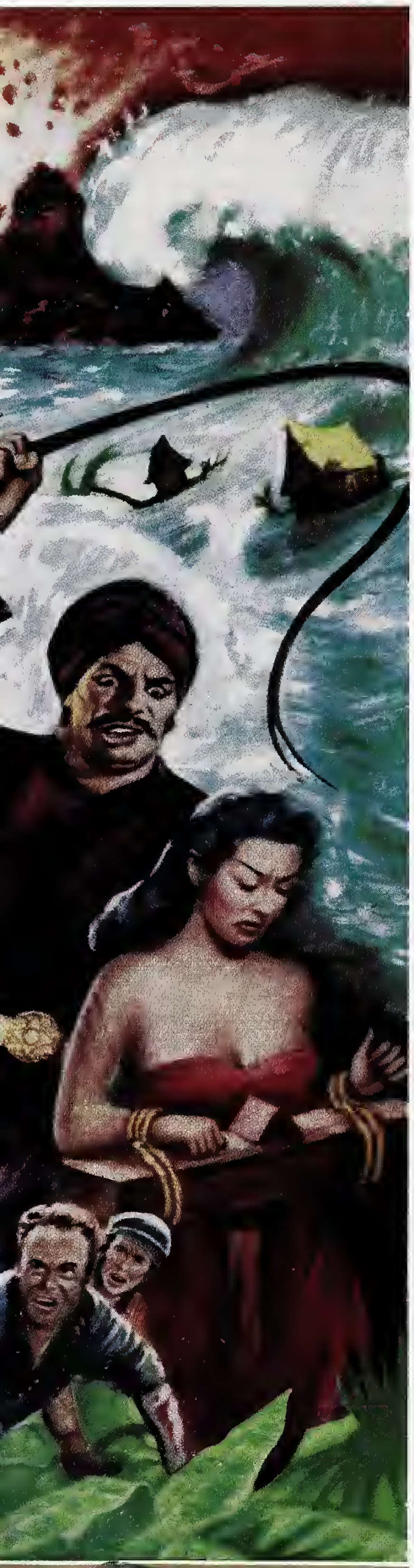
"Sangaree," Paramount's 3-D film in color by Technicolor, will have a world premiere at Savannah, Ga., at the Lucas and Savannah theatres May 26. Many activities are planned. Arlene Dahl co-stars with Fernando Lamas in the Pine-Thomas film.

IT HIT FLORIDA LIKE A HURRICANE

FRED MacMURRAY
VICTOR McLAGLEN
VERA
FAIR WIND TO
PREMIERE
FRED MAC MURRAY
VERA RALSTON
FAIR WIND TO JAVA
PERSON
"FAIR WIND TO JAVA"



Intrigue . . . mutiny . . . piracy . . . a passionate love story . . . and the sensuous background of the East Indies combine for spectacular entertainment in this roaring sea drama from the best-selling novel by Garland Roark, author of the boxoffice hit, "Wake Of The Red Witch." Brought to the screen in dramatic Trucolor . . . climaxed by the excitement of the volcanic eruption of Krakatau and one of the most sensational tidal waves ever filmed!



Garland Roark
Fair Wind To Java
by the author of Wake of the Red Witch

HERBERT J. YATES
presents

FRED MacMURRAY
VERA RALSTON

in

FAIR WIND TO JAVA

TRUCOLOR BY CONSOLIDATED

with

ROBERT DOUGLAS · VICTOR McLAGLEN
JOHN RUSSELL · BUDDY BAER
CLAUDE JARMAN, JR. · GRANT WITHERS

Screen Play By RICHARD TREGASKIS

Based on the Novel By GARLAND ROARK
Author of "Wake of the Red Witch"

Associate Producer-Director JOSEPH KANE

A REPUBLIC PICTURE
Republic Pictures Corporation

Now sweeping the Country in a saturation of Dates!

Booked Solid in Texas!

Interstate Circuit Inc. • Rowley-United

Jefferson Amusement • Claude Ezell & Associates

Texas Theatre Service • Index Booking Service

and over 300 Independents in Top Theatres Everywhere!

Metropolitan, Boston • 20th Century, Buffalo

Paramount, Atlanta • Midwest, Oklahoma City

Orpheum, Seattle • Allyn, Hartford

Paramount, New Haven • Denver and Esquire, Denver

Majestic, Providence • Lyric, Salt Lake

Wolcott Hits Practices of Distributors

DES MOINES: In a keynote address at the Iowa-Nebraska Allied convention here Monday and Tuesday, Leo Wolcott, Allied States delegate lashed out at what he called "well conceived plan" by the producers to close small theatres. He said 500 theatres already have closed and 5,000 more are scheduled for closing if the producers' attitude continues. He urged vigilance on the part of the independent theatre operator.

Wilbur Snaper, National Allied president, advised exhibitors to use caution in making changes in equipment now for any type of projection.

Unable to attend the meeting were Abram F. Myers, general counsel of National Allied, William McCraw of Variety Clubs International, and H. M. Richey of MGM.

The demonstration of Col. B. J. Palmer's 3-D process, Stereocolor, did not materialize. R. E. Schensted, the inventor, was ill and could not give the scheduled showing. In giving a word picture of the invention Col. Palmer called Stereocolor "3-D in natural color, created with one black and white film." He said one camera is used to project the film on a screen 25 per cent wider than most 3-D screens. Illumination, he said, is 50 per cent greater than in ordinary 3-D projection and 100 per cent greater than 2-D black and white or color.

In the concluding session Wednesday, the convention condemned unfair trade practices in a resolution unanimously approved by the 200 delegates present. Producer-distributors engaging in such practices were asked to "quit them under penalty of law."

Singled out were: "Failure to regularly solicit independent exhibitors; forcing of undesirable pictures; maintaining an artificial shortage of picture releases; extortionate film rental demands and arbitrary bidding; arbitrary and unlawful clearances; print shortages, withholding desirable playdates from independent exhibitors and the maintenance and encouraging of the 'price and date' racket; the Gestapo-like practice of blind checking percentage and flat rentals; and pre-releases and roadshow pictures."

Other speakers were Robert Hoff, president of Theatre Equipment Supply Manufacturers Association, Bernie Mack and Mike Simons of MGM.

Hearings Would Settle Mayer, Rubin Pact Suit

A hearing has been set for May 26 in U. S. District Court in New York on proposals to settle two actions brought by Loew's stockholders attacking the validity of contractual relations between the company and Louis B. Mayer and J. Robert Rubin. Plaintiffs represent approximately 575 shares of te 5,142,615 shares of Loew's stock outstanding.

MANAGEMENT OF FOX BEATS GREEN IN STOCKHOLDER TILT

WILMINGTON, DEL.: Stockholders of 20th Century-Fox handed the Charles Green dissident group a sharp setback as the vote to end the cumulative voting method of electing directors to the company's board was disclosed last week. The stockholders' endorsement of the Spyros P. Skouras management was by a margin of four to one.

The vote was 1,699,440 in favor of management's proposal to 465,809 against. Thus a total of 2,165,249 shares were voted out of 2,769,000 outstanding.

Since the same proxies which were voted at the special meeting last week include the 20th Century-Fox stockholders' vote for members of the board, it is a foregone conclusion that the company's entire slate of 10 directors will be shown to have been elected when the tabulation is made at the regular annual meeting of stockholders in New York May 19.

The defeat is the first in a corporate proxy contest to be experienced by Mr. Green, leader of the group which was opposed to the company's board and management, after a succession of victories extending over several years.

The elimination of cumulative voting definitely kills any chance of Mr. Green electing even one director to the company's board at the May 19 meeting. He now needs a majority vote to elect this slate of five directors to the board and that obviously is beyond a possibility.

Also slated for defeat at the company's annual meeting are two resolutions proposed by Mr. Green. One would restrict the board, without consent of stockholders, from entering into contracts between the company and individual directors of the companies controlled by them. The other would restrain the company from paying compensation in excess of $100,000 annually to anyone without specific approval of the stockholders.

General Precision Sales Rise; Declare Dividend

The General Precision Equipment Corporation and its subsidiary companies have reported increases of 158 per cent in the consolidated net sales for the first three months of 1953 over the corresponding period last year. The consolidated net sales for the first quarter totaled $20,116,987 compared with $7,780,008 for the similar period of the previous year. Net income was $664,910, compared to $35,660. The directors have declared a dividend of 25 cents per share of common stock and a quarterly divident of $1.25 per share on the cumulative preferred stock, series A, 1952. Both dividends are payable June 15 to holders of record May 25, 1953.

MGM Drops Lanza Suit

MGM will withdraw its suit against Mario Lanza for his failure to report to work for "The Student Prince," with the singer agreeing to give the studio the right to use his recordings of the musical score of the film.

Defeat Sunday Features

A total of 568 ballots were cast as the citizens of Mount Holly, N. C., voted to eliminate the showing of motion pictures Sunday. The issue had been debated for months and ministers of the town circulated petitions calling for the vote.

Casino Signs Contract

The Casino Film Exchange, Inc., a New York distributor of German language films, has signed an exclusive booking contract with the Davis theatre, Chicago.

Allied Claims Violations

WASHINGTON: Remarks of the Senate Small Business Committee during the trade practices hearings in Washington recently reflect committee members' views that prereleases and advanced admissions violate the consent decree in the Paramount case, National Allied has informed regional members. These comments were contained in a bulletin issued by Abram F. Myers, general counsel.

Allied contends assertions by distributor representatives at the hearings that exhibitors can charge any price they want can be reduced to what Allied describes as a "flimsy" argument. The argument, Allied says, is this: "That the distributors can ascertain from an exhibitor what prices he intends to charge during the run of a particular picture and accept or reject the exhibitor's offer on the basis of the information so furnished without violating the injunction against granting any license in which the minimum prices for admission are fixed by the parties in any manner or by any means."

Allied, in a summary of the Washington hearings, praised Rube Shor, operator of the Twin Drive-in theatre in Cincinnait, for his refusal to increase prices for the showing of "Peter Pan."

Columbia Signs Carey

Philip Carey has been signed to a Columbia contract and will make his debut for the company in the 3-D Technicolor Western, "Gun Fury," with Rock Hudson.

20TH SUITS YOUR BOXOFFICE TO A

You'll clean up with these three big ones!

MAN ON A
4th Big Week,
picture of the

THERE'S NO BUSINESS

TITANIC

Titanic business everywhere in 327 day-and-date engagements across the nation!

TITANIC starring CLIFTON WEBB • BARBARA STANWYCK ROBERT WAGNER • AUDREY DALTON • THELMA RITTER with Brian Aherne • Richard Basehart • Produced by CHARLES BRACKETT • Directed by JEAN NEGULESCO • Written by CHARLES BRACKETT, WALTER REISCH and RICHARD BREEN

THE DESERT RATS

Terrific at Mayfair, N.Y.! Socko at L.A.! Smashing all-time "Desert Fox" house record at Odeon, London!

THE DESERT RATS starring RICHARD BURTON • ROBERT NEWTON with Robert Douglas • Torin Thatcher and JAMES MASON as ROMMEL • Produced by ROBERT L. JACKS Directed by ROBERT WISE • Written by RICHARD MURPHY

TIGHTROPE

Los Angeles! LIFE Magazine's week!

MAN ON A TIGHTROPE starring FREDRIC MARCH • TERRY MOORE • GLORIA GRAHAME • CAMERON MITCHELL with Adolphe Menjou • Robert Beatty • Produced by ROBERT L. JACKS • Associate Producer Gerd Oswald • Directed by ELIA KAZAN • Screenplay by ROBERT E. SHERWOOD

LIKE 20th CENTURY-FOX BUSINESS!

ALLIED ARTISTS MEETS MONDAY

International Convention to Have Delegates from 50 Nation's Attending

MIAMI: Approximately 150 delegates, representing 50 nations, will be on hand here Monday, May 18, for Allied Artists' first three-day international sales convention, taking place at the Roney Plaza Hotel. The convention was called by Steve Broidy, AA president. Norton V. Ritchey, president of the company's foreign subsidiary, will preside.

Steve Broidy

The delegates from the United Kingdom will be welcomed by British Consul A. W. R. Taylor. Also on hand to greet these and other arrivals will be Mr. Broidy, Mr. Ritchey, George D. Burrows, M. E. Goldstein, Edward Morey, G. Ralph Branton and Harold Mirisch, vice-presidents; Walter Mirisch, executive producer, and Miss Miami Beach.

The largest contingent will be from the United Kingdom. It will comprise 46 sales executives, managers and salesmen of Associated British-Pathe, Allied Artists distributor.

This group will be headed by MacGregor Scott, general sales manager, and Ken Murray, secretary of the company, and will include T. V. Comer and P. Giles, executive delegates from the ABC Theatre Circuit, and C. G. Dickinson, AA's United Kingdom representative.

Robert J. O'Donnell, executive of the Interstate Circuit, who will be a special guest at the convention, will address the delegates at a luncheon-meeting Monday on 3-D. At this session, Mayor Lee Powell of Miami Beach officially will welcome the delgates to his city. Sonny Shepherd of Wometco Theatres will be the luncheon chairman.

Veronica Hurst a Guest

Another special guest will be Veronica Hurst, Associated British Pictures contract player borrowed by Allied Artists to star in the recently completed "The Maze," the company's first three-dimension picture, and "The Royal African Rifles," filmed in color.

The Latin-American group is to be headed by Bernard J. Gates, special supervisor. Ernest Wettstein, Paris, European continental representative, also will attend.

Business sessions of the convention will be launched with a meeting of all delegates at which the official welcome will be made by Mr. Broidy.

Subsequently, separate meetings of the foreign and domestic groups will be held during the three-day period, with Mr. Ritchey presiding at the foreign sessions and Mr. Goldstein, general sales manager, wielding the gavel at the domestic conferences.

During one of the latter sessions, Mr. Goldstein will announce winners in the Morey Goldstein Billings Drive which was conducted on a national level earlier this year.

The convention will be concluded Wednesday night with a banquet.

Allied Artists Announces Three June Releases

Allied Artists will release three new films during June, it was announced by M. R. Goldstein, vice-president and general sales manager. "Son of Belle Starr," filmed in color, starring Keith Larsen, will be released June 28; "Safari Drums," starring Johnny Sheffield, is set for release June 21, and "Murder Without Tears," featuring Craig Stevens and Joyce Holden, will open the month's releases, June 14. The company's remaining May releases are "Roar of the Crowd," "Loose in London" and "Rebel City."

South Carolina Theatre Files Against Majors

The Carver Theatre Co., Rock Hill, S. C., operating the Carver theatre, has filed a $2,225,000 anti-trust suit against the nine major distributing companies in Federal Court in New York. In the complaint, the company charges it has been forced to play pictures as late as one year after competing theatres. The action states that the Stevenson circuit and the Robert Bryant circuit, each operating two theatres in the area, conspired with distributors to prevent the Carver from obtaining pictures and caused the Carver to suffer loss of its lease. The defendants in the suit were Columbia, Loew's, Monogram (Allied Artists), Paramount, Republic, 20th Century-Fox, United Artists, Universal and Warner Brothers.

Schedule Annual Visit To Rogers Hospital

Accompanied by trade press representatives, the officers and directors of the Variety Club's Will Rogers Memorial Hospital, Saranac Lake, N. Y., will make their second annual visit to the hospital, June 26. The group will tour the hospital, under the direction of A. Montague, Columbia vice-president, and inspect the improvements made during the past year. During the visit, the Harold Rodner Memorial plaque will be unvailed in the newly redecorated main lounge of the hospital.

Kansas and Missouri Allied Meets

KANSAS CITY: The sixth annual convention of the Allied Independent Theatre Owners of Kansas and Missouri, opening Wednesday at the Phillips Hotel, was urged by Wilbur Snaper, president of National Allied, to keep calm and move cautiously in the state of confusion as to new types of 3-D presentation.

Mr. Snaper further urged exhibitors to have the courage of their knowledge of their own business, and convictions, in buying film, suggesting that if an exhibitor feels that film prices are forcing him out of pictures he might as well go without film as with them.

Mr. Snaper and Beverly Miller reported on the Senate Small Business Committee hearings, expressing gratification at the understanding of film industry terminology and operations shown by Senators.

In speaking of the admissions tax removal campaign, the National Allied chief declared that many steps remain and that exhibitors should by no means discontinue their activities. The film prepared by Colonel Cole and Pat McGee for showing to Congress in the repeal campaign was screened for the convention and a letter of appreciation ordered sent to these two.

The convention visitors were scheduled to see "House of Wax" as guests of the RKO Missouri and Warner Bros. on Thursday and also to see a special screening of Columbia's "Fort Ti" at the Paramount. Jay Wooten, president, presided at the two-day meeting.

Women's Clubs Rate Year Finest in Film History

The American public saw a greater number of outstanding motion pictures during the year ending March 31, 1953, than in any other year on record, it was disclosed in the annual film survey of the motion picture committee of the General Federation of Women's Clubs. Mrs. Dean Gray Edwards, chairman of the film division, which appraises pictures for the guidance of its 11,000,000 members, announced that of the films released in U. S. theatres during the year, the committee found 154 worth recommending. Of this group, 78 films were awarded the committee's merit ratings.

Film History of Industry Planned for September

A semi-documentary film on the history of the motion picture industry, "Yesterday and Today," is planned for release in September, it was announced by Abner J. Greshler, an independent producer. Narrated by George Jessel, the film will contain footage from 1893 to the present. Clips from films made in foreign countries will also be included in this 65-minute feature.

Paramount Sales Heads Will Meet

The annual sales meeting of Paramount Film Distributing Corporation was to be held May 15 through 17 at the Bismark Hotel, Chicago, it was announced last week at the home office by A. W. Schwalberg, president.

The meeting was to be attended by division managers, branch managers, the field exploitation staff and a contingent of home office representatives including E. K. (Ted) O'Shea, distribution vice-president; Jerry Pickman, vice-president in charge of advertising, publicity and exploitation; Oscar Morgan, short subjects sales manager; Monroe Goodman, assistant to Mr. Schwalberg; Robert J. Rubin, assistant to Barney Balaban, president of Paramount Pictures, and Sid Mesibov, exploitation manager. Mr. Schwalberg will preside.

Forthcoming Paramount product and the nature and extent of promotion planned for these releases provide the central theme of the annual meeting. New large-screen achievements by Paramount studio engineers was to be discussed by Dr. Charles R. Daily of the Paramount studio's technical research department.

The pictures around which discussion will revolve include "Sangaree, "Paramount's first 3-D production; "Stalag 17," Billy Wilder's screen version of the famous Broadway play of the same title; "The Vanquished," Technicolor drama of post-Civil War reconstruction in the South; "Houdini," film biography in Technicolor of the world famous magician and escape artist; "Roman Holiday," William Wyler's comedy starring Gregory Peck and Audrey Hepburn, and "Shane," George Stevens' saga of the West, also in Technicolor.

Mr. Pickman will conduct special meetings of the field exploitation staff on the individual campaigns which have been drafted for forthcoming releases. He also will analyze for the delegates the advertising and publicity campaigns which have been conducted jointly in New York by Paramount and Radio City Music Hall where the production "Shane" is now playing.

People in The News

Harry Thomas has resigned as general sales manager of Souvaine Selective Pictures. Before joining Souvaine, Mr. Thomas was an independent producer, president of PRC, and an executive of Monogram.

Lou J. Kaufman, executive of Warner Theatres for more than 20 years, was given a farewell dinner by his associates Monday at the Hotel Astor in New York. Mr. Kaufman is retiring.

Mrs. Virginia Rollwage Collier has been reelected president of the Motion Picture and Television Council of the District of Columbia. Frank La Falce was elected vice-president; Mrs. Luther Graves, recording secretary; Mrs. John J. O'Neill, treasurer, and Mrs. Evelyn C. Adams, corresponding secretary.

Franklin McCarthy has been elected to the board of directors of Republic Pictures Corporation. Mr. McCarthy is an executive with Eastman Dillon and Company.

Bert Ennis has been engaged by the Altec Service Corporation to conduct a promotional campaign in behalf of stereophonic sound systems, it was announced by L. D. Netter, Jr., general sales manager.

Charles B. Moss, of the B. S. Moss Company, has been named to head a special drive for the United Jewish Appeal among the purchasing agents of the amusements division. Solomon M. Strausberg, of the Interboro Theatre Circuit, is chairman of the independent exhibitors' committee.

Jim Britt, sports announcer, has been voted the "Great Heart" award by the Variety Club of New England for his work in behalf of the Jimmy Fund. Mr. Britt will be honored by the group at a banquet at the Hotel Statler in Boston, June 18. William S. Koster is in charge of arrangements.

Kay Norton and Richard Condon have formed a public relations firm, Norton and Condon, Inc., in New York. Miss Norton was formerly publicity manager at RKO, and Mr. Condon was advertising, publicity and exploitation director for RKO.

Neil Agnew Appointed To Republic Position

Neil Agnew has been appointed special assistant to Herbert J. Yates, president of Republic Pictures, it was announced Wednesday. Mr. Agnew has served in many capacities, including nine years as vice-president in charge of distribution for Paramount Pictures. He has also been president of the Selznick Releasing Organization and founder of the Motion Picture Sales Corporation.

C. J. Scollard Joins National Screen Service

Clinton J. (Pat) Scollard has joined National Screen Service in a special executive capacity, working directly under Herman Robbins, president, it was announced this week. Mr. Scollard has had broad experience in the fields of distribution, sales and exchange operations, in a variety of executive capacities. Prior to his most recent association with United Artists as executive vice-president, he was executive assistant to the vice-president in charge of distribution at Paramount, executive vice-president of Pathe, and treasurer of Film Booking Offices. He entered the motion picture industry as manager of exchange operations for Film Booking Offices in New York.

Western Theatre Group Reelects Rotus Harvey

SAN FRANCISCO: Rotus Harvey was reelected president of the Western Theatre Owners at a recent meeting here. Other officers elected in the group's two-day meet were J. Rodger Mendenhall, Jack Suckstorff, Art Bowen, Homer I. Tegtmeier, William Graeper, Burton I. Jones and Sam Gillette, vice-presidents; Ben Levin, treasurer, and Hannah K. Oppie, executive secretary. The members of the organization reaffirmed their support of a voluntary system of industry arbitration and restated their objections to the Federal Government's 16mm suit.

Universal Signs Ballerina

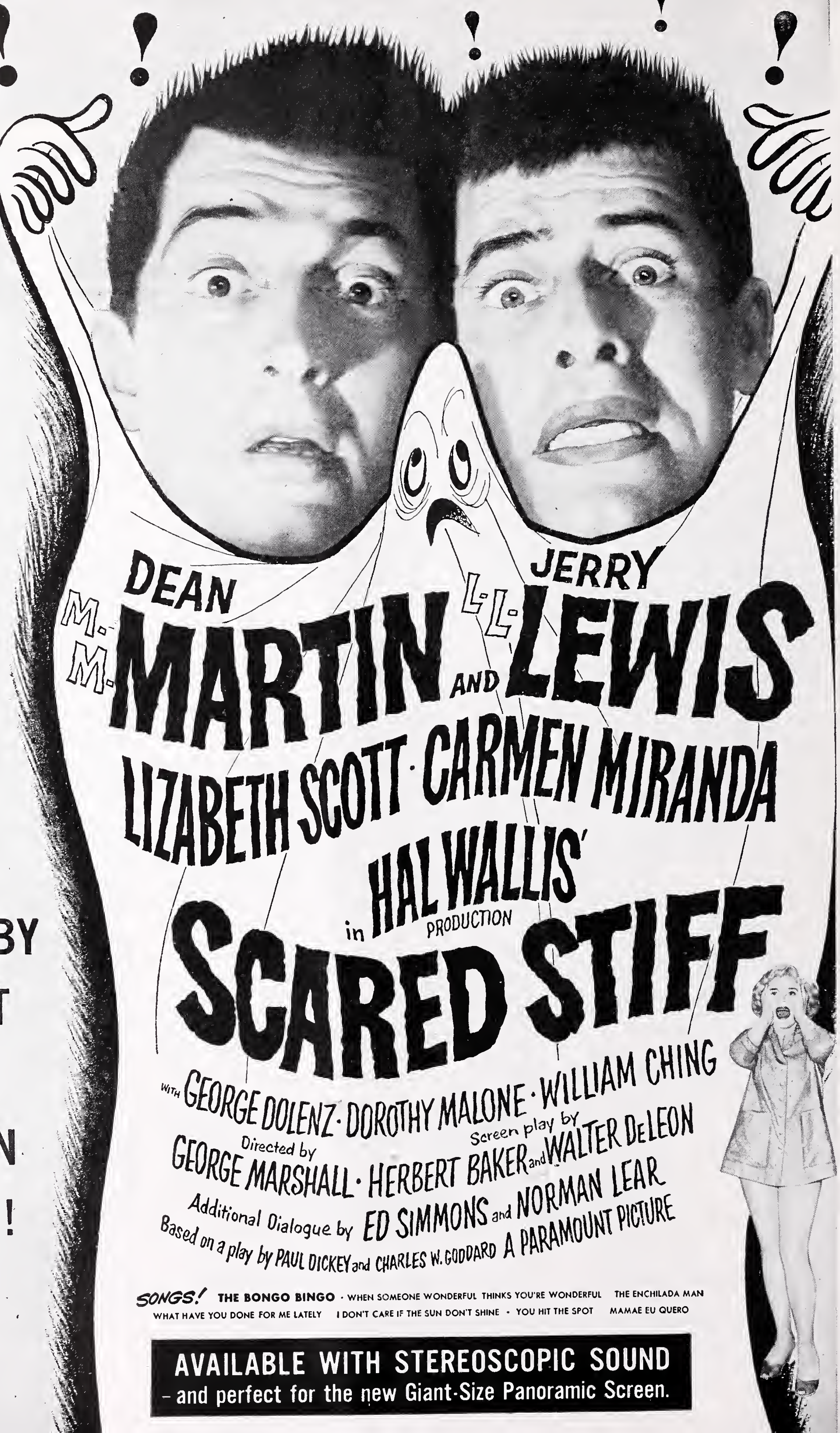
Universal-International has signed Ludmila Tcherina, a noted ballerina, to a long term contract, it was announced by William Goetz, production head.

In Memoriam

MAURICE D. "RED" KANN

April 3, 1899 ***May 15, 1952***

YOUR TOP BOXOFFICE STARS' SPOOK-BUSTING RECORD-BUSTER LAUNCHED BY PARAMOUNT IN 400 DECORATION DAY DATES!



DEAN M-M-MARTIN AND JERRY L-L-LEWIS

LIZABETH SCOTT · CARMEN MIRANDA

in HAL WALLIS' PRODUCTION

SCARED STIFF

with GEORGE DOLENZ · DOROTHY MALONE · WILLIAM CHING

Directed by GEORGE MARSHALL · Screen play by HERBERT BAKER and WALTER DeLEON

Additional Dialogue by ED SIMMONS and NORMAN LEAR

Based on a play by PAUL DICKEY and CHARLES W. GODDARD A PARAMOUNT PICTURE

SONGS! THE BONGO BINGO · WHEN SOMEONE WONDERFUL THINKS YOU'RE WONDERFUL · THE ENCHILADA MAN · WHAT HAVE YOU DONE FOR ME LATELY · I DON'T CARE IF THE SUN DON'T SHINE · YOU HIT THE SPOT · MAMAE EU QUERO

AVAILABLE WITH STEREOSCOPIC SOUND
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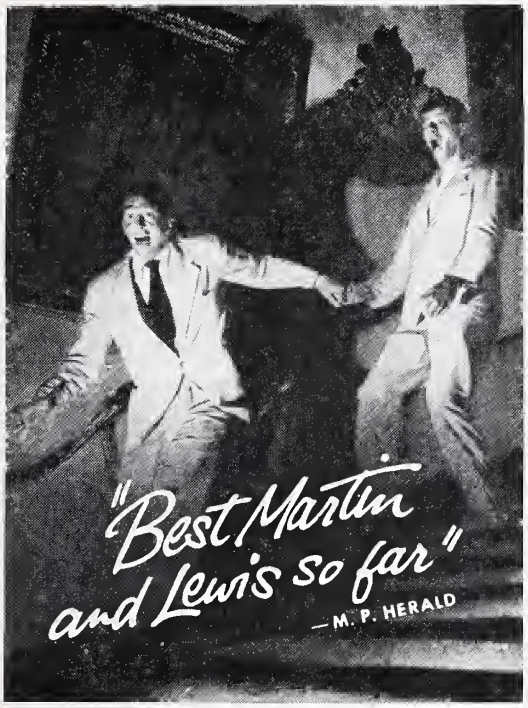
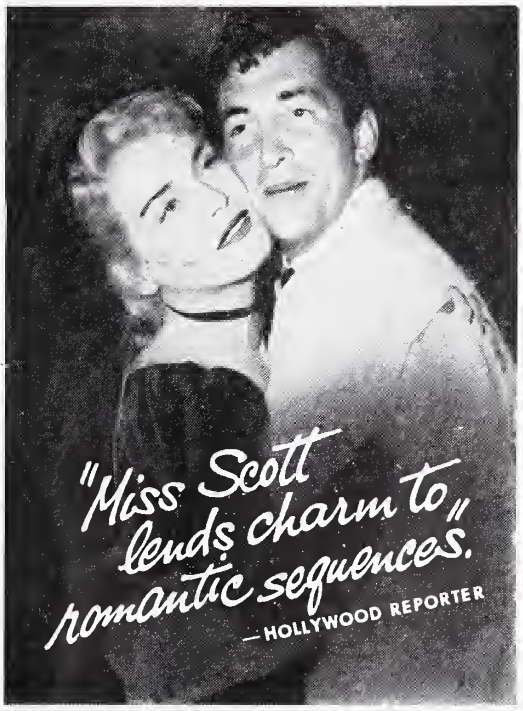

"Best Martin and Lewis so far"
—M. P. HERALD

"Jerry Lewis runs wild"
—THE INDEPENDENT

"Cavalcade of gags"
—BOXOFFICE

"Carmen Miranda mirandas and rhumbas marvelously."
—M. P. DAILY


"Miss Scott lends charm to romantic sequences."
—HOLLYWOOD REPORTER

"New tunes belted out in hilarious routines"
—VARIETY

NATIONALLY ADVERTISED TO TOTAL MARKET SATURATION IN LOOK, SATURDAY EVENING POST, AMERICAN WEEKLY AND FAN LIST.

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

THE craft union workers lucky enough to have been still employed by the studios as of March were averaging a weekly wage of $112.10, the highest paid any classification of workers in California, according to the monthly report of this fortunate commonwealth's Department of Industrial Relations. The work week averaged 40.4 hours.

Newspapering, interestingly, was the next-highest paid work in California, averaging $101.40 for a 36.1-hour week in the San Francisco-Oakland area and $97.08 for a 35.9-hour week around Los Angeles.

Now if the second-highest paid workers would bear down on writing the right stuff in their newspapers, so the highest-paid workers' jobs might last them out longer, thus preventing their dropping down into the second-highest paid field and nudging out some encumbents—everybody would wind up happy about the whole thing.

◆

THE ladies and gentlemen of the second-highest paid profession who happen to have the coverage and evaluation of the motion picture and its affairs in their orbit of attention are having their lives complicated for them, incidentally, by the technological revolution. For most of them it was quite enough to have to look at 300-plus pictures a year with a reasonably critical eye and write that many reviews, reports—what you will—about them. In the beginning this was an obligation requiring exercise of the sense of sight only. Then the Warner boys gave the movies a tongue, and the ear came into required use. But look at the job the screen press is up against today!

Reviewer Must Report on Shape and Dimensions

No longer can a responsible reviewer settle for telling his readers about the story, the acting, the direction and perhaps the coloration of a picture. Nowadays he's got to tell them, also, what shape it is, what size it was where he saw it, how many dimensions it had, and where the sound seemed to be coming from. Somewhat, for crude instance, thus:

"Exhibited in deep 3-D on a super-sized screen cut to a 2 to 1 aspect ratio and with stereophonic sound and fury channeled through 24 speakers completely encircling the auditorium, the picture was so grand technologically that nobody cared whether it was any good or not—this last being the clowning technological triumph of them all."

Ah for the calm, uncomplicated life of a studio carpenter with nothing to do but build a set today and knock it down tomorrow.

◆

MORE seriously, the production slowdown is doing the 250-odd resident correspondents of the national and international press no good at all. When you've got a third as many pictures going as is normal for the season, they have a third as much news of the right kind to write for their publications. But they've got the same amount of space to fill. So they haven't much choice save to write the kind of news they've got, which is largely of the shutdown, of the wage cuts, the economies, and of course the technologies, too commonly described as desperation measure, life-savers, and so on. This, admirably intentioned as it may be, for most of the resident correspondents wish the movies well, adds up to a bad press. What that adds up to is no secret.

◆

THEY started four pictures during the week, and finished 11 others, winding up with a total of 16 shooting at weekends. This is as near as Hollywood has come to a dead stop since nobody remembers when, if ever. It may not be fatal, but nobody argues that it's good. Unemployment never is, and that's the correct word for the current condition, call it lull, hiatus or what you will. Bleak prospect.

One of the new undertakings is in 3-D. It is "Outlaw Territory," being produced in Pathecolor by Jerry Thomas for Jack Broder, and co-directed by John Ireland and Lee Garmes. Ireland also acts in the picture with Macdonald Carey, Joanne Dru, Don Haggerty, Ralph Dumke, Frank Ferguson and others.

Allied Artists Sign British Star for Second Film

Color also is being employed in the making of "The Royal Rifles" for Allied Artists. Louis Hayward and Veronica Hurst, the latter a British actress brought over for AA's "The Maze" and so well regarded in that as to be held over for this, are co-starred in this production by Richard Heermance directed by Leslie Selander.

MGM is filming "Crest of the Wave" in London, with John and Roy Houlting co-producing and co-directing, and with Gene Kelly and Jeff Richards heading the cast.

Federated Films is producing "The Joe Louis Story" in New York for United Artists release. Stirling Silliphant is producing this one, with Robert Gordon as director, and the cast includes Paul Stewart, Hilda Simms, James Edwards, John Morley, Dotts Johnson and Coley Wallace.

THIS WEEK IN PRODUCTION:

STARTED (4)

ALLIED ARTISTS

The Royal African Rifles

INDEPENDENT

Outlaw Territory (Jack Broder Prod.-3-D Pathecolor)

The Joe Louis Story (Federated Films, Inc., United Artists release, (N. Y.)

MGM

Crest of the Wave (London)

COMPLETED (11)

ALLIED ARTISTS

Vigilante Terror

The Maze (3-D)

COLUMBIA

I Ride Alone (Scott-Brown Prod., 3-D, Technicolor)

INDEPENDENT

The World for Ransom (Plaza Prod.)

I, The Jury (Parklane Prod.-U.A. release)

Money From Home (Hal Wallis Prod., Technicolor, 3-D)

MGM

Half a Hero

PARAMOUNT

Elephant Walk (Technicolor)

RKO RADIO

Second Chance (3-D, Eastman Color)

20TH CENTURY-FOX

Be Prepared

UNIVERSAL INT'L

Ma and Pa Kettle Hit the Road Home

SHOOTING (12)

COLUMBIA

Scalpel

Miss Sadie Thompson (Beckworth Corp., 3-D, Technicolor)

Hell Below Zero (Warwick Prod., Columbia release, Technicolor)

From Here to Eternity

INDEPENDENT

Sabre Jet (Carl Krueger Prod., Color, United Artists release)

The Moonlighter (JB Prod., 3-D)

Beat the Devil (Santana Prod.-Romulus Films, Italy)

MGM

Torch Song

Fort Bravo (Technicolor—formerly Rope's End)

RKO RADIO

Arizona Outpost (3-D Eastman Color)

20TH CENTURY-FOX

Twelve Mile Reef (CinemaScope-Technicolor)

UNIVERSAL-INT'L

Wings of the Hawk (3-D, Technicolor-Stereophonic Sound)

Curtiz to Direct Musical

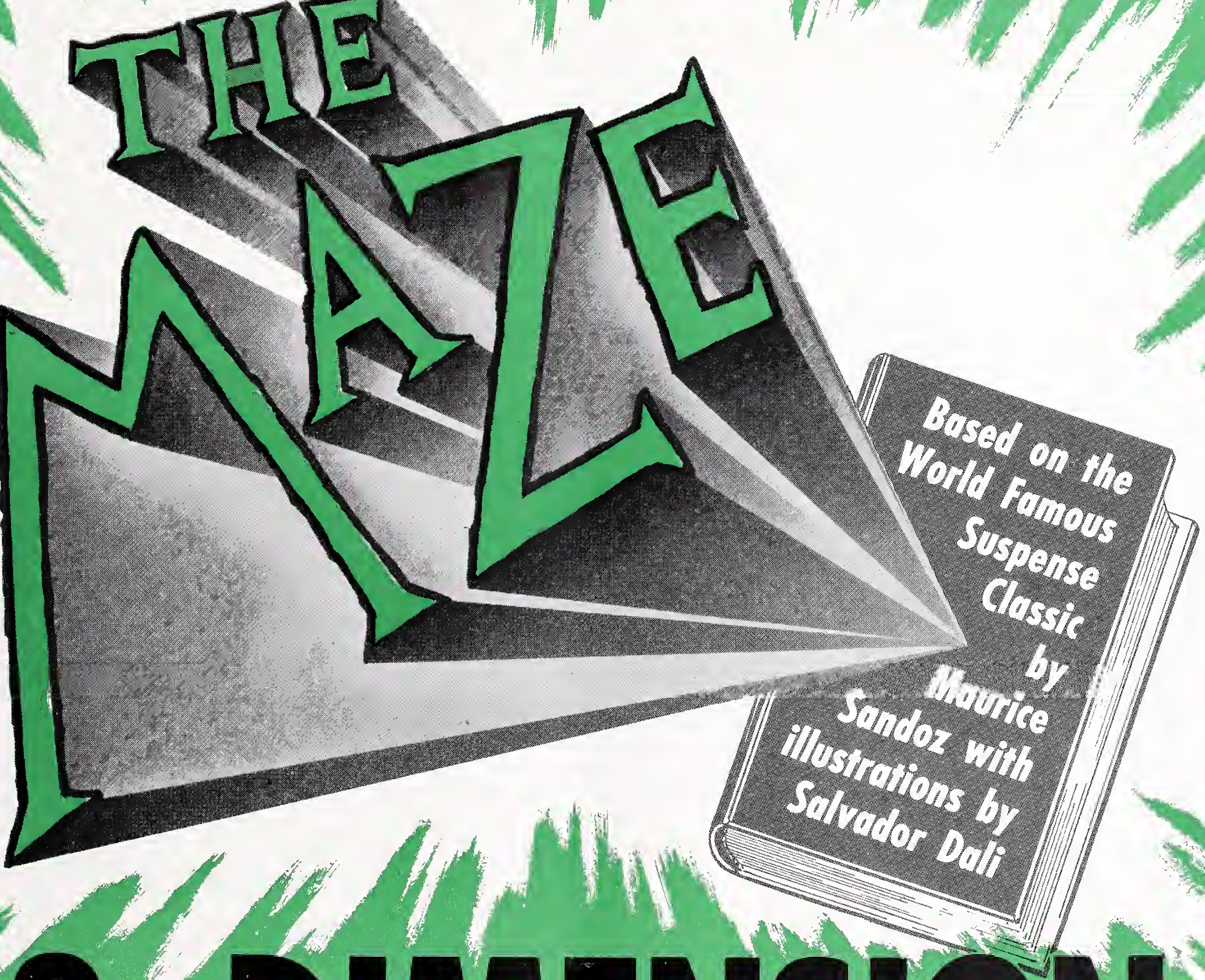
Paramount has signed Michael Curtiz to direct "White Christmas," the Irving Berlin musical to be filmed in color by Technicolor.

Gottlieb Sets RKO Film

Alex Gottlieb has concluded negotiations for a one-picture deal with RKO. He will start work on "Marry Me Again" for the company, June 9. This will not conflict with the Warner Brothers production deal under which Mr. Gottlieb is operating.

ALLIED ARTISTS

presents



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RKO THEATRES SEES BIG YEAR

Stockholder Meeting Told Earnings in Quarter Up to $325,361 from $137,867

A sharp rise in earnings for RKO Theatres for the first quarter of 1953, compared to the same period the preceding year, was reported last week by Sol A. Schwartz, president, at the stockholders' meeting held in New York at the RKO 86th Street theatre.

Mr. Schwartz was reelected president and other officers reelected were William W. Howard, vice-president; Thomas F. O'Connor, vice-president and treasurer; William F. Whitman, secretary and general counsel, and Harold E. Newcomb, comptroller.

See $2,000,000 Conversion Cost

Mr. Schwartz informed the stockholders that expenditures to convert the 90 theatres of the RKO circuit to 3-D and wide-screen projection and stereophonic sound may run over $2,000,000. The RKO Theatres president estimated the cost per theatre at $25,000. Mr. Schwartz underlined the projected capital outlay to stress the need for ample working capital.

The company, he added, "continues in a strong financial position" with a net working capital at the end of 1952 of $9,600,000, an increase of $1,162,000 over 1951.

The meeting of approximately 150 stockholders, which approved the reelection of the present board of directors and voted in favor of all the management's resolutions, was highlighted by a demonstration of an all purpose Miracle Mirror Screen. Scenes from 20th Century-Fox's "The Robe," in CinemaScope and Warner Brothers' 3-D "House of Wax" were projected.

Mr. Schwartz said the net profit for RKO Theatres for the first quarter of the year after all charges was $325,361 against $137,867 in 1952. Furthermore, he said, estimated earnings for April of this year are better than of April 1952.

Notes Big Studio Activity

Regarding the profit outlook for the future, Mr. Schwartz said it is not certain whether "this rate of improvement will continue" noting that during the May-June period theatre attendance usually drops off. "On the favorable side is the feverish activity on the part of a number of studios setting up plans for 3-D and wide-screen pictures, which, when released, if they follow the pattern of those already playing, should show good box office returns."

Mr. Schwartz told stockholders that the board has been considering plans for the reduction of the outstanding stock of the company, of making investments by purchasing television broadcasting stations and allied businesses, of expanding the number of theatres the company operates and of further reducing the long term debt. No final decision, he added, has been reached on any of these matters.

On dividend policy, Mr. Schwartz said that during 1952 the company declared dividends representing 57 per cent of earnings.

Says "Gloom Has Vanished"

Following the demonstration of the 20th Century-Fox Miracle Screen, Mr. Schwartz declared that the "gloom which until recently pervaded this business has vanished. People all over the country are flocking to see the first pictures projected by new methods. All of this portends an optimistic future for our business. Motion pictures are still the public's best form of family entertainment."

It marked the first public showing of the all-purpose screen, which has been utilized by the RKO 86th Street Theatre for its conventional current film attraction since the demonstration. Stereophonic sound also accompanied the screen demonstration.

Charles Horseman, in charge of RKO Theatres maintenance, said the screen measured 22 feet by 50 feet covering the entire proscenium width. He said the screen, manufactured by the Hurly Screen Co. for 20th-Fox, represents an improvement over the screen installed at the Roxy for the recent CinemaScope demonstration.

Buy in 150,000 Shares

Last Thursday, RKO Theatres, acting on an authorization to purchase 150,000 shares of its own stock voted by its annual meeting, picked up the entire lot in 15 minutes on the New York Stock Exchange.

The company was authorized to pay up to a maximum of $4.50 a share, or a total of $675,000 for its stock, which is to be issued to company officials under a stock option plan, also approved at the annual stockholders' meeting. The entire transaction was accompanied within a price range of one-half point. The RKO Theatres stock closed at $4 last Thursday night. In the early heavy buying Friday it went to $4.50, top price of the purchase plan, then eased to close at $4.25 for the day. The turnover for the day totaled 154,800 shares.

James Sauter Reelected USO-Camp Shows Head

James Sauter was reelected president of USO-Camp Shows at the annual meeting of the organization's board of directors held in New York. Other officers reelected were Abe Lastfogel, chairman of the board; Lawrence Phillips, executive vice-president; Emil Friedlander, Bert Lytell and George J. Schaefer, vice-presidents; Clarence G. Michalis, treasurer, and John M. Lewis, secretary. Marshall L. H. Post was named assistant treasurer of the organization.

'Wax' Opens In Britain to Big Grosses

by PETER BURNUP

LONDON: Warners' "House of Wax" has opened here to mixed critical notices and tremendous business, of both the carriage trade and the cap-and-muffler kind. The success of the picture is proof of the now common assumption that 3-D is setting the folks talking again about films, whether they are good, bad or indifferent.

The staid *London Times* said, "'House of Wax' comes along to demonstrate what 3-D can really do when it gets down to it and the result is, technically speaking, impressive." The *News of the World* commented: "The populace will crowd to the picture. It's an advance sample of what Hollywood can and will do when this so-called 3-D has got over its teething trouble."

As a matter of prudent business, the powerful ABC circuit has booked "House of Wax" and is huriedly surveying 30 of its bigger houses with a view to the early installation of stereophonic sound.

▽

The British Kinematograph Society, scientific adviser to the industry here, has set up a committee of investigation into 3-D processes. It says: "If three-dimensional films are to take a permanent and prominent position in cinema programmes, the laws of stereoscopic vision cannot be broken indiscriminately as they have been."

The Society claims that "unnatural juxtaposition of sequences and incorrect image separation" which have been observed in 3-D films are the cause of eye-fatigue erroneously ascribed to the polarizing viewers. "Complaints can be avoided only if producers, cameramen, laboratory technicians and production engineers realize that the fundamental principles of stereoscopy cannot be ignored or disregarded," the Society says.

▽

Paramount's Kinescope made its debut here last week at the company's Plaza theatre. Proceedings in the theatre's foyer prior to the premiere of London Films' "Gilbert and Sullivan" were televised on a closed circuit to the screen. Despite technical defects in transmission, the demonstration was loudly applauded.

▽

As a preliminary to the entertainment tax battle on the committee stage of the Finance Bill, Financial Secretary to the Treasury J. Boyd-Carpenter received a film deputation Tuesday. The four trade associations have hammered out a concerted policy on the lines of approach to Mr. Boyd-Carpenter. A heavy barrage also has been laid down on individual M.P.s. Informed lobby opinion leans to the view that the Chancellor of the Exchequer will make tax concessions to small theatres—notoriously the hardest hit on the present tax scale—before the Finance Bill becomes law.

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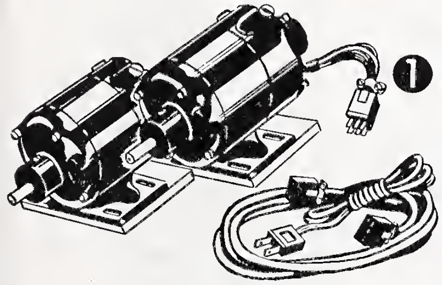

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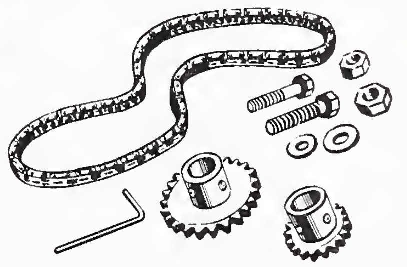

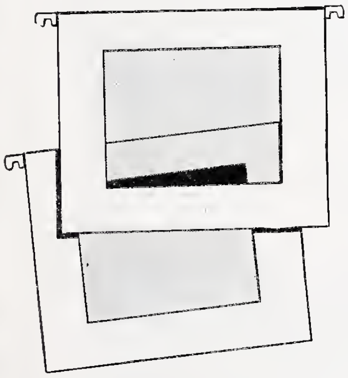

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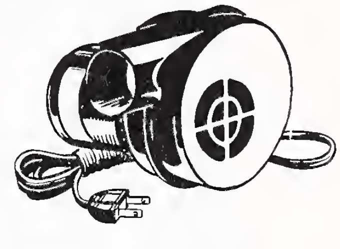

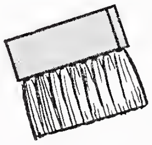

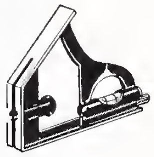

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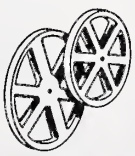

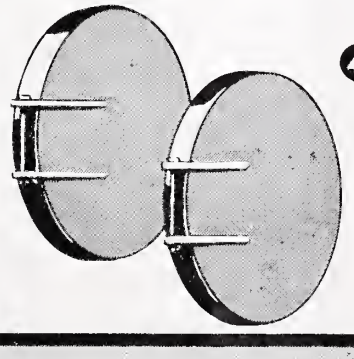

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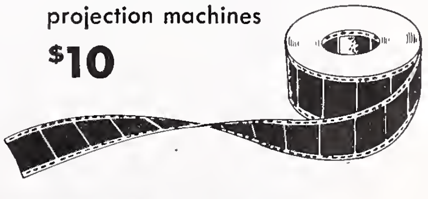

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The National Spotlight

ALBANY

Construction of the New York-Buffalo Thruway and building of or repairs to other roads is creating situations, favorable and unfavorable, for some exhibitors. Ultimate impact on existing theatres and established communities is a subject of considerable speculation. The management of one Albany area drive-in is reported already worried over a possible adverse effect. Harry Lamont is suggesting via advertisements to Saugerties area patrons of Sunset Drive-in, Kingston, that they take the new Thruway Route from Saugerties, to avoid traffic congestion. George Thornton, operating the Orpheum in Saugerties and the Orpheum in Tannersville, may not reopen the latter—a summer situation—until main highway repairs in Tannersville are finished. Thornton believes that completion of the Thruway, will increase out-of-town shopping and benefit him. . . . Clarence Dopp, who has a theatre in Northville, reported that construction of a highway near there is hurting business. . . . Among those listed as attending the $100-a-plate dinner of the State Republican Committee in New York—at which President Eisenhower spoke—were: Mr. and Mrs. J. Myer Schine; G. David Schine, their son, and Mr. and Mrs. Donald G. Schine, all of Gloversville.

ATLANTA

The Paramount theatre opened its third week with Warner's "House of Wax" still playing to great business. . . . Rialto theatre started its first week with Columbia's 3-D "The Man in Black with SRO. . . . Dick Johnson, for the past two years office manager Columbia Pictures, has resigned to go with the Floyd Theatres in Florida. . . . Clyde Sampler, formerly with the Duncan Theatre circuit in Georgia, is now with the Capital City Supply Co. . . . The Tower drive-in theatre, Tampa, Fla., has started its dusk to dawn show starting at 11 p.m. to 5 a.m. with good business showing five features. . . . Eugene Skinner, Dixie Drive-In Theatres, on a vacation in Mexico. . . . Bob Burnett, recently discharged from the service, has returned back to RKO. . . . Betty Whitmire, manager of Al Rook Booking Service, back at her office after a trip to Tennessee. . . . Jimmy Bello, Astor's Atlanta special sales representative, on a business trip to Florida. . . . The Ritz theatre, Commerce, Ga., has closed its doors for the want of business.

BALTIMORE

Orville Crouch, Loew Eastern Division manager in town visiting the local Loew house. . . . Louisine Boggs, Century theatre, on vacation. . . . M. Robert Rappaport, Town theatre, readying a California trip in the company of Armand Grant, sales manager for WAAM-TV. . . . William G. Myers, owner of the Echo and Deluxe in Baltimore is building a drive-in theatre at Pocomoke City on the Eastern Shore. With a 350-seat capacity it's expected to open in early July. . . . Caryl Hamburger, Little theatre, back from New York trip. . . . McCoy Grantham is assistant to W. N. Hodgdon at the 235 drive-in in California, Md. . . . George Despeaux, projectionist at Keith's theatre died recently following an illness. . . . Mrs. Carlton Bean has been appointed manager of the Waldorf theatre in Waldorf, Md.

BOSTON

A new 500-car drive-in in Marshfield, Mass. is under construction by four co-owners: Morris Feinberg, Frank Calvi, Al Oliver and Bill Bogardi. . . . Don Prince, who is producer's representative and director of publicity for the independently-made film, "No Escape," was in town to talk to Harry Segal of United Artists, distributors of the film, about a TV and radio saturation campaign. . . . The Levine Chapel, Brookline, was filled with friends of the Max Finns for the funeral of Mrs. Elizabeth Finn, wife of the general manager of E. M. Loew Theatres. . . . David Kaplan, former projectionist at the Translux, has been promoted to assistant manager. . . . Clinton Harrington, who has been assistant at the Beacon Hill, has moved up to temporary manager since Tom Dowd has resigned to go to the Avon Cinema, Providence for Lockwood & Gordon Enterprises.

BUFFALO

Basil's Lafayette, big downtown first run, has joined the 3-D ranks and this week is doing big business with Columbia's "Man in the Dark.". . . Jack Sawyer, chief of projection for the Shea circuit in Buffalo and western New York, back from the meeting of the Society of Motion Picture and Television Engineers on the West Coast, where he was able to see demonstrations of most of the new 3-D and wide screen projections processes. . . . Billy Keaton, and his wife, Reggie, this week began their seventh year of their "Mr. and Mrs." show on WGR. Billy is first assistant chief barker of Tent 7, Variety club of Buffalo. . . . Sylvan Leff, independent distributor, was in town the other day visiting local exhibitors. . . . James Michaels, son of Dewey, head of the Michaels Theatres circuit, is touring through Europe with his wife. . . . Phil Todaro, formerly assistant manager of the local Mercury theatre now is manager at that Michaels house. . . . The Buffalo Raceway opened in Hamburg this week—another headache for Buffalo first-runs.

WHEN AND WHERE

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

June 10-11: Annual spring convention, Allied Theatre Owners of Indiana, French Lick Springs Hotel, French Lick, Indiana.

September 28-30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

CHICAGO

Ed Seguin of the B. & K. publicity department is in Highland Park Hospital for surgery. . . . Attorney Thomas C. McConnell was scheduled to leave for several weeks in Europe. He is the attorney for the Jackson Park, Chicago; Towne, Milwaukee, Congress Theatre Building Corp.; and many other theatre interests here. . . . Pete Panagos and John Doerr of the Alliance Circuit are back from the state of Washington after holding a series of booking and exploitation meetings with executives of Alliance's west coast subsidiary, Mid-States Theatres. . . . Herbert C. Paschen and Francis J. Mahon have joined the law firm of McConnell, Lutken, and Van Hook. Paschen joins as a partner.

CINCINNATI

The public in this area is definitely committed to three-dimensional pictures. Following an engagement of "Bwana Devil" at the RKO Albee and a program of five Stero-Technique subjects at the RKO Grand, "The House of Wax," after two big weeks at the Albee is still going strong on a moveover run at the Grand. . . . The Cincinnati Variety Club, Tent No. 3, recently held its first general membership meeting of 1953. The club is conducting an extensive drive for new members, with the usual initiation fee reduced to $5 for the duration of the campaign. Rube Shor has been named a member of the club's heart committee, replacing Rex Carr, who resigned because of his removal to Indianapolis. . . . Lev Bugie, erstwhile branch manager for various companies, who was taken ill at Charleston, W. Va., has been returned here and now is in Bethesda hospital. . . . Ray Hautz has sold his Family theatre in nearby Milford, Ohio, to Louis E. Eigher and Julian D. Hardoeerfer.

CLEVELAND

David Sandler, president of Theatrecraft Mfg. for the past ten years, manufacturer of in-car speakers and in-car heaters, an-

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nounces he has developed and is now manufacturing a new type mechanical interlock adaptable to all makes of projection machines, for the projection of 3-D pictures. . . . More than 100 theatre owners in this area have signed applications for CinemaScope, local 20th-Fox branch manager I. J. Schmertz asserts. . . . David Sandler of Theatrecraft Mfg. Corp. and Mrs. Sandler are celebrating their 25th wedding anniversary this week. . . . Dale Tysinger, Ashtabula theatre, Ashtabula; Bob Limbaugh, manager Ohio theatre, Conneaut and Ray MacNealy, manager Shea's Geneva, are wearing moustaches and full beards to promote the Shea "June Jubilee of Hits" campaign. . . . Jack Silverthorne, Hippodrome manager, Mrs. Silverthorne, Leonard Greenberger, Manager Fairmount Theatre and Irwin Shenker, Berlo Vending Co., leave for Mexico City to attend the National Variety Clubs convention. . . . Cleveland Variety Club is taking an active part in the national cerebral palsy telethon on May 16.

COLUMBUS

Newly-formed Buckeye Greyhound Racing Association is seeking legislation in Ohio Legislature which would legalize dog racing. . . . Harry Schreiber, manager of RKO Palace, has been home suffering from mumps. . . . Samuel T. Wilson, theatre editor of the Dispatch and Clyde Moore, theatre editor of the Journal, were guests of Universal-International at premiere of "It Happens Every Thursday" in Renfro Valley, Kentucky. . . . Myles Foland, new member of WCOL radio staff, has been named Inquiring Reporter for the daily broadcast from lobby of Loew's Ohio. Foland came here from Peoria, Illinois. . . . Mel Lee is the new Cincinnati area representative for National Screen Service. He was a recent Columbus visitor. . . . Paul Picerni, of cast of Warners' "House of Wax," was scheduled to appear here for radio, television and press interviews.

DENVER

The Vita, Spearfish, S. D., owned by Wally O'Neill, is the first theatre in that section to install 3-D, with the first film booked for it being "Man in the Dark.". . . Mrs. Geo. Allan, Sr., wife of the owner of the State, North Platte, and mother of Geo. Allan, Jr., formerly an RKO salesman, died at her home in North Platte. . . . Don Beers has installed 3-D equipment in his Santa Fe, Santa Fe, N. M. . . . Walter Houser, owner of the Lafay, Lafayette, Colo., and Carmen Romano, owner of the theatre at Louisville, Colo., have opened their new L & L drive-in, located between the two cities. . . . Tom Bailey, Lippert Pictures franchise owner, went to Missouli, Mont., to attend the meeting of the state exhibitors. . . . Reservations are coming in rapidly for the Allied Rocky Mountain Independent Theatres convention here on May 26. The principal topic for the meeting will be 3-D.

DES MOINES

Elmer J. Tilton, veteran exchange manager, died at his home in West Des Moines at the age of 58. Mr. Tilton retired three years ago after 25 years in the picture business—20 years as manager of Warners exchange here and five years with Republic. . . . The new Marcus theatre has held its grand opening. A feature of the pre-opening ceremonies was a free showing of "My Pal Gus." Earl Wilson is manager of the 266-seat community house. . . . The Waco drive-in at Washington opened May 1. The Waco has a capacity of 425 cars and has the largest outdoor screen in southeastern Iowa. The $100,000 house is managed by E. S. Tompkins, who also operates the State and Fox theatres in Washington. . . . Tim Evans of Clinton has purchased the Niles theatre at Anamosa from Clifford Niles and his son, Charles. . . . Norman Merkel of Estherville has purchased the Time theatre at Albert City.

DETROIT

The Michigan theatre reported the biggest gross in its history with "House of Wax.". . . The Palms theatre, a United Detroit Theatres house, has been made ready for Columbia's 3-D "Man in The Dark.". . . Butterfield Theatres, have sold their 1,000-seat State in Flint, Michigan to a business concern which is remodeling the house into a store. . . . Frank Upton, manager of Music Hall, has appointed Edward Miller supervisor of projection and sound for Cinerama. . . . The Palmer Park theatre, which has been closed for several weeks, has been reopened by Ray Schreiber of Midwest Theatres, as the Palmer Art Cinema. Irving Teicher formerly operated the 1,200-seat house. Boris Bernardi will manage. . . . Ernest Zigler has left the local Universal exchange as booker to become an auditor for the firm's Salt Lake City office. Larry Lee, formerly with CBS radio has succeeded Zigler. . . . Dan Lewis, Wisper & Wetsman Theatres booker, has returned from a southern vacation.

HARTFORD

The Coventry, Conn., Zoning and Planning Commission has rejected an application by Morris Keppner, Burnside Theatre Corp., East Hartford and Louis Lipman, Hartford, for a zone change to permit construction of a drive-in theatre. . . . The Manchester Drive-In Theatre Corp., of Hartford, now completing construction of a $100,000 project at Bolton, Conn., will have facilities to show wide screen process motion pictures, according to Bernie Menschell, president. . . . Jack A. Sanson, Manchester, Conn., city manager for Stanley Warner Theatres, has been elected president of the Manchester Chamber of Commerce. . . . William Grew has resigned as manager of the independent State theatre, New Britain, Conn. . . . Paul Leigh McNamara, four-year-old son of the Ray McNamaras of the Allyn, Hartford, is recovering from an emergency appendectomy.

INDIANAPOLIS

Paul Perini, member of the cast, was here Friday for the opening of "House of Wax" at the Indiana. . . . Jane Greer will kiss the winning driver and present the victory trophy at the 500-mile speed classic Decoration Day. . . . The tax reel prepared for the House Ways and Means Committee was shown at the Allied Theatre Owners of Indiana board meeting Tuesday. . . . ATOI has decided not to hold another state fair exhibit this year. The first was too expensive. . . . All neighborhood theatres contributed their night's receipts to the local hospital drive Tuesday. . . . Jesse Fine, Evansville exhibitor, has a petition for a TV channel before the FCC. . . . The Alliance circuit has taken over operation of the Tri-Hi drive-in at Garrett. . . . Local drive-ins report business is fine now, after a slow start on account of the late spring.

JACKSONVILLE

Maurice Shaaber, Wil-Kin Theatre Supply's maintenance supervisor, returned from the Tampa-St. Petersburg area, where he has been busy with 3-D projection conversions. . . . Mildred Elliott, Paramount office, is ill in a local hospital. . . . Bill Dock, Miami motion picture publicist, was here to plan campaigns with Howard Pettengill, Florida State Theatres' chief of exploitation. . . . FST house managers in St. Augustine, Palatka, Sanford, DeLand, Gainesville, New Smyrna Beach, Ocala, and Daytona Beach held a planning conference at the Sheraton-Plaza in Daytona Beach with their district supervisor, James L. Cartwright, and FST home office executives. . . ."House of Wax" is running strong into its third week at the St. Johns. . . . May 30 was set as the date of a big swimming party, dance and banquet by IATSE members at Lee's Lake, Keystone Heights, with Rube Joiner, RKO office, in charge of arrangements. . . . Bob Melton, former night club entertainer, is the new assistant manager at the Palace.

KANSAS CITY

The Commonwealth Theatres' and the Fox Midwest circuit's meetings will come the first week of June; and it is expected that one type, at least, of new projection process will be available for demonstration to the theatre managers. . . . The Heart drive-in, between Independence and Kansas City, Mo. (which are nine miles apart, but "built-up" between), opened May 8. It advertises "the largest true-dimensional perma-screen in the world.". . . Dickinson circuit is capitalizing on its new RCA synchro-screen at the Dickinson, Mission, Kansas. . . ."Moulin Rouge" has started its third week at the Midland. . . . Eddie Mansfield, city manager of Commonwealth Theatres, is expected back at his office in the Regent theatre in a few days after an illness. . . . A great deal of rain in late April cut down drive-in attendance.

LOS ANGELES

Dave Irvine, who operated theatres on Main St. for many years, has re-opened the shuttered Globe, San Pedro, which was formerly owned by Lou Goldberg, who passed away last year. . . . Film Row extends its sympathy to Harry Hollander, Finkler Theatres, whose wife, Regina, passed on. . . . Jack Goldman, Aero theatre, Santa Monica, became the proud pater of a baby boy. . . . Chester Jordan, former manager of Western Amusement's Fillmore theatre, Fillmore, has been named assistant city manager for the circuit in Victorville. . . . Ralph Wilshin, formerly associated with National Screen Service, has joined the Pacific Title and Art Studios. . . . Bill Katsky is the new manager of the Big Sky drive-in, Monrovia, where he succeeds Jack Drum, who resigned. . . . Here on vacation was A. West Johnson, who recently disposed of his theatre hold-

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ings in Oregon, to Ted Jones Enterprises. . . . Saul Mahler and his wife returned from vacationing in San Francisco. . . . Out of town exhibitors on the Row to buy and book were: Joe Markowitz, Encinitas; Harold Stein, Sierra Madre; and George Diamos, Arizona.

MEMPHIS

A sizeable troupe of Variety Club barkers from Memphis Tent 20 will attend the international convention May 18-20 at Mexico City. Chief barker M. H. Brandon, Herbert Kohn, R. L. Bostick, Vernon Adams, Fordyce Kaiser and Eddie Senz will go from Memphis. Mr. and Mrs. Orris Collins, Paragould, and Earl and Arthur Elkin, Aberdeen, Miss., will go with the Memphians. . . . John Sims, Memphis, technical engineer for National Theatre Supply, told Arkansas exhibitors at the state convention in Little Rock that 3-D would completely replace conventional films in the next 10 years. . . . Wake Newsom, 54, who operated theatres in Mounds, Marmaduke and Light, Ark., died last week at his home in Paragould, Ark. . . . J. A. Petty, owner, announced that his Wayne theatre, Waynesboro, Tenn., which burned to the ground two years ago, had been completely rebuilt and would have a formal opening May 23. . . . Cecil Robinson, owner, announces that the Paradise theatre, Cotter, Ark., closed for about one year, re-opened May 15.

MIAMI

The Florida State Theatres divisional supervisor, Al Weiss, was amusement columnist Herb Rau's guest writer recently with an interesting nostalgic piece on his 25 years behind the scenes of the Olympia, a film and vaude house. . . . After a brief absence, Arthur Barrett has returned as manager of the Embassy. . . . At the Mexico City convention of Variety Clubs, Wometco will have goon representation with co-owner Mitchell Wolfson and exec Hal Kopplin in attendance. . . . George Bolden reports splendid cooperation and tie-in with the Three Sisters stores on the showing of "Girls of Pleasure Island." . . . Robert Ancell of Cleveland is now managing the Palms in West Palm Beach. . . . The Roney-Plaza is once again annual host to MGM's Charles Moskowitz, here for our brand of sunshine.

MILWAUKEE

Dick Grede is now manager at the Bluemound drive-in here where he formerly was assistant manager to Bob Gross. Mr. Gross is now district manager for the Smith Management Co. in Indiana, Illinois and Wisconsin. . . . Delft's Victory drive-in theatre is the first outdoor theatre to feature 3-D here. "House of Wax" opened there last week after they had painted the screen with a special paint. . . . Larry Beltz, Grand and Midway theatres, Wausau, was in town recently and told of the very successful stage presentation May 4 of "Kiss Me Kate" done by the Civic Drama Guild. . . . Beltz also related that John Myhers, from Eau Claire, Wis., who had the lead, will be on Broadway this fall. . . . Many exhibitors from here went to Chicago the other week to attend the funeral of Connie Papas. . . . Columbia's "Fort Ti" will open at the Towne theatre here May 21.

MINNEAPOLIS

Irving Pichel, director of "Martin Luther" and also an actor in the picture, was in for the world premiere of the film at the Lyceum. . . . Harry Weiss, RKO Theatres district manager, was in New York for the annual stockholders meeting. . . . David E. Feinberg of Minneapolis has been named a director of the U. S. Air Conditioning Corp. Feinberg, a vice-president of the firm, has been associated with the company since 1940. . . . Some of the film salesmen working out of Minneapolis are now equipped with stereoscopic viewers so they can show still shots from upcoming 3-D pictures. . . . The World, St. Paul, will have a series of exhibits of the works of local artists in its lobby. . . . A special screening of CinemaScope is being arranged for Radio City theatre early in June, according to M. A. Levy, 20th-Fox district manager.

NEW ORLEANS

Ed Stewart, United Theatres electrician, is hospitalized in Eye, Ear, Nose and Throat Hospital for the removal of cataracts. . . . W. C. Cutter, representative of Wonder Co., manufacturers of "Toddy," visited with Tom Neely, National Theatre Supply. . . . George Pabst, bubbling with enthusiasm, back from San Francisco and U.A.'s Home Office executives, district and division managers' meet. . . . George Nunngesser, Monogram Southern field representative, made a talk before the Calipoeans, Columbia, Mississippi's ladies organization. Subject covered various phases of Motion Picture Industry. The meeting was held in W. J. Ilsley's Ritz theatre. . . . The manager of the Rex theatre, Chauvier, La., David J. Pellegrin, was incorrectly identified in this column April 25 as Vernon Pellegrin. . . . Exhibitors visiting here were Jos. Barcelona, Baton Rouge, La.; Sammy Jackson, Flomaton, Ala.; Allen W. Vowell, Taylorsville, Miss.

OKLAHOMA CITY

Allen B. Dean, manager of the Tivoli theatre, Ardmore, Okla., now showing "Trouble Along the Way," is so sure all will enjoy this picture that, for those who can truthfully say they didn't like it, he pledges his personal money-back guarantee. . . . Jake theatre at Shawnee, Okla., held Penny Day April 30. . . . Bob Thomas Lilly of Sulphur Springs, Texas, has announced the purchase of the controlling interests in the Carnation and Mission theatres at Sulphur Springs. . . . The Roxy theatre, Barnsdall, Okla., was destroyed by fire May 3 with the loss estimated $100,000. . . . The new Mesa drive-in, of the Malco chain, south of Camden, Ark., was formally opened April 30. Theatre officials M. A. and Richard Lightman were present at the opening.

PHILADELPHIA

Two of the biggest key neighborhood houses, dark for many months, reopened—the Tower, with "I Love Melvin," and the Nixon with "Peter Pan." . . . Herb Read, Jr., leaves his post as division publicity man for MGM for promotional work on the West Coast, where he will also collaborate on a book with cowboy movie star Tim McCoy. . . . Bob Hanover, veteran in local film circles has leased the closed Byrd where he is installing a large screen for his own special projection set-up. . . . "Hans Christian Andersen" wound up its run at Goldman's Midtown on May 13 after 14 weeks and a day. . . . Ephraim Tomlinson, Jr., owner of the Medford, Medford, N. J., assigned Eugene Edwards, of the New Egypt, New Egypt, N. J., to handle the booking and buying for his house. . . . Max M. Korr, owner-operator of the Earle, Allentown, Pa., acquired the majority capital stock of the Allen Plumbing Supply Company in which he had interest. . . . William Goldman, circuit head, returned from a five-week trip to Europe. . . . Paramount salesman Herman Rubin, in the Albert Einstein Medical Center for an operation, is in need of blood donors. . . . Robert W. Maclary, operating the Pleasant Hill drive-in near Wilmington, Del., became the father of a daughter born last week.

PITTSBURGH

The veteran George Harrison was hosted by the employees of the Harris Amusement Company at a party in the Royal York. He has retired as treasurer of the circuit after 50 years of service. . . . A total of 88,000 movie fans jammed their way into the Stanley theatre in the first 12 days of "The House of Wax." The Pittsburgh Pirates couldn't match that figure. . . . Because of previous successes, 24 district houses all started a double bill composed of "Serpent of the Nile" and "Ambush of Tomahawk Gap." . . . The Variety Club was hosted by Joe and Thelma Volpe at the weekly Family night. The club is planning a mammoth all-night telethon on June 5 for the Camp O'Connell summer camp. . . . Phil De Ivernois and Henry Burger of Warners travelled to Detroit to see Cinerama. . . . Mickey Notapoulis, son of the well-known theatre owner, is recuperating after being hit by an automobile.

PORTLAND

Extreme and sudden heat is melting all the boxoffice takes except the "House of Wax" at the J. J. Parker Broadway theatre. First week's business was terrific. . . . Guild manager Martin Foster off to New Orleans to act as advisor for the opening of his brother's new drive-in. . . . Broadway manager, Keith Petzold, has been appointed publicity and promotion director for the J. J. Parker Theatres in Portland. . . . Evergreen Theatres admitted all mothers over 60 free and gave gardenies on Mother's Day. . . . Jack Matlack back from a business trip to San Francisco. . . . C. Bruce Newbery, general sales manager for Republic Pictures, in town. . . . Heavy advance seat sale for Mary Pickford nite at the Columbia Athletic Club last week.

PROVIDENCE

Albert J. Clarke, manager of the Majestic theatre, and past Chief Crier of the Town Criers, prominent service club, was selected to present gold medals and buttons to schoolboy basketball and hockey stars who gained berths on the Journal-Bulletin All-State teams. Presentation was made by the Town Criers at their local headquarters. Clarke was the toastmaster for the occa-

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sion. . . . The Avon Cinema offered the first local showing of "Justice Is Done." "A Visit to Picasso" was presented as the second attraction. . . . The Metropolitan used liberal advertising in conjunction with the presentation of "Man in the Dark." . . . Regular prices prevailed as the Somerset drive-in offered "The Miracle of Our Lady of Fatima." . . . Bobby Breen, one-time child movie star, has inaugurated a series of "live" talent shows over WJAR-TV, local station. Breen has taken up residence in this city where the show is telecast five days a week.

SAN FRANCISCO

Two big Memorial Day shows here will be "Young Bess" at Loew's Warfield and "Sangaree" at the Golden Gate. . . . Earl Williams, Royal Amusement, is back at work following illness. . . . Bryan "Buck" Stoner, has checked out of the hospital and was expected to visit 20th-Fox Exchange during the week. . . . Ted Reisch, Universal manager, entered Mills Hospital, San Mateo, for surgery and Gene Newman, Twentieth Century-Fox salesman, is recuperating at home from surgery. . . . George Glosser stepped up from booker to head booker at United Artists. Ted Lundigan has taken over Glosser's former duties. . . . Dave Bolton has closed the Roxie, Santa Rosa, for redecorations. . . . Charles M. Pincus, Blumenfeld Theatres district manager, Stockton, was elected to the Advertising and Publicity Committee by the Stockton Chamber of Commerce Board of Directors. . . . Dick Rose, house manager, Esquire, Stockton, resigned and was replaced by Dwayne DeWitt.

ST. LOUIS

Bill Graham, noted evangelist, made a special appearance May 15 at the Airway Drive-In theatre in St. Louis County in a special program for shut-ins and hospitalized persons. . . . Erwin L. Deffaa, a member of Operators Local Union No. 143, died recently. Work is proceeding in the demolition of the American theatre, a theatrical landmark in St. Louis. Stage shows will now be presented at the Shubert theatre on Grand Avenue, which will be modernized. . . . Harry Arthur, president and general manager of Fanchon and Marco, back from the west coast. . . . Hal Walsh, Prarie district manager for Warners, back from a business trip through Iowa. . . . Izze Wiensheink, district manager for Publix Great States, is back from business trip to Chicago. . . . Out-of-town exhibitors in town recently: Rani Pedruci, Springfield; William Collins, Desoto, Mo., and Russell Armentrout, Louisiana, Mo. . . . David Franks, new son of Mrs. Robert Franks of Chicago, has Herman Gorelick, co-owner of Real Art Pictures of this city, as a great uncle. Mrs. Franks is the daughter of Sam Gorelick, Chicago branch manager for RKO Radio.

TORONTO

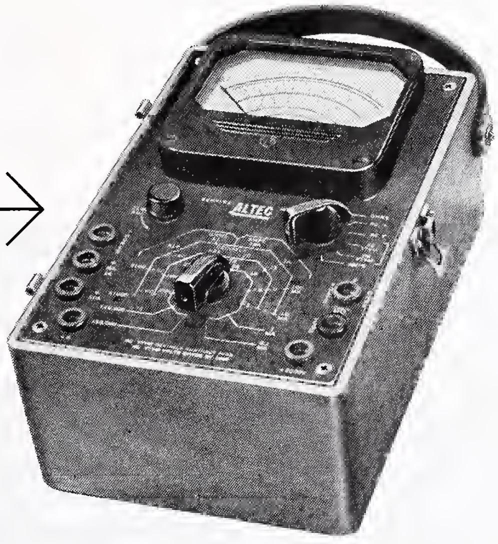
Harvey Harnick, general sales manager, Columbia Pictures, is in Europe on extended tour, while David Griesdorf left with his wife for a month's stay at the invitation of the J. Arthur Rank Organization. Griesdorf is general manager of Odeon Theatres Canada Ltd. . . . L. I. Berg, western division manager, Famous Players Canadian Corp., has left for three-week trip through his division. . . . Kenneth Snelgrove has been appointed St. John, N. B., branch manager for RKO, following the resignation of Arthur Lee-White. . . . A shifting in the organization of 20th Century-Fox in Canada followed upon the resignation of Phil Sherman as Toronto branch manager. Vic Beattie, Calgary branch manager, moves into Toronto, while Winnipeg salesman, Bob Cringan, moves into Calgary as branch manager. . . . Harry Dann, veteran Canadian exhibition executive, has retired from Odeon Theatres on pension, according to an announcement by the company. . . . Joe Marks will head Alliance Films while Ray Lewis, the present head of the company, takes a holiday.

VANCOUVER

First run houses are loaded with raised-admission price pictures this month with plenty of resistance from patrons. "Salome" was only held for six days at Capitol. . . . Anne Coroliuk, JARO cashier, on vacation South of the border. . . . Bob Harris, Paradise, away for three months in the old country. . . . Bob Cringan, former 20th-Fox salesman in Vancouver and Winnipeg, was promoted to manager of 20th-Fox Calgary-Alberta office. . . . Norma Flood, Paradise cashier, was married to Fred Hanzel. After a Seattle honeymoon, she will return to the theatre. . . . Douglas Hadden is the new assistant to Dick Letts, Strand manager, replacing Paul MacEwen, resigned. . . . Mickey Goldin, Studio manager, and Opal Skilling, Circle cashier, are back at work after being hospitalized. . . . Ioan McInnes, contract clerk at Warner Bros., resigned to live in Lillooet, in the B. C. interior. She was replaced by Margaret Reid. . . . Shirley Strauch, Dominion concession girl, will marry Joe Merrithew of the U. S. Air Corps May 30. . . . The LUX theatre bowling team won both sections of the Vancouver theatre bowling league. 20 teams were entered.

WASHINGTON

Harley Davidson, Independent Theatres Service, has moved his offices to 203 Eye St. N. W., and Joe DeMaio, Kay Film Exchange, has moved to 1015 New Jersey Ave. N. W. . . . Among the many who journeyed to the Virginia Motion Picture Theatre Owners Convention were Joseph Gins, branch manager, Universal-International; Wade Pearson, district manager, Neighborhood Theatres, and Jake Flax, branch manager, Republic Pictures. . . . Ben Bache is the new branch manager of Warner Bros. Pictures, replacing Peter DeFazio, resigned. . . . The Newton theatre had a benefit film May 14 for St. Gertrude's Guild. . . . Benjamin H. Goodwin, 77, daytime doorman at Loew's Palace theatre, died. . . . May 7 was the date of a special premiere at the Playhouse theatre, for the benefit of the American Cancer Society. The picture was "The Star," and the patron list was headed by Mrs. Dwight D. Eisenhower. . . . Three new drive-in theatres are under construction: the Bel Air in Bel Air, Md.; Sidney Lust's Marlboro drive-in, and Don King's Branch drive-in.



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Schedule 48 New Italian Features

Latest motion picture production figures from Italy list a total of 48 major pictures now in production, being edited or about to go before the cameras, including a substantial number of co-productions with English, French and American companies, according to E. R. Zorgniotti, U. S. representative of Italian Films Export.

The schedule, including Italy's first two 3-D productions and several Technicolor features, spotlights the casting of American stars in big-budget films, the IFE executive declared.

Ingrid Bergman, Errol Flynn, Orson Welles, Claudette Colbert, George Sanders, Farley Granger, Alida Valli, Peter Lorre, Marta Toren, Valentina Cortese, Isa Miranda, Flora Robson, Eric Von Stroheim, Kirk Douglas, and Anthony Quinn are among the Hollywood stars concerned in Rome's newest production schedule together with such Italian personalities as Silvana Mangano, Anna Magnani, Gina Lollobrigida, Vittorio De Sica, and Lucia Bose who are already well-known to the American film-goer.

Script properties which are considered to hold special interest for audiences here include: "Ulysses," an adaptation of the Homer epic in 3-D with Douglas, Mangano, and Quinn; Rossellini's "Trip to Italy" co-starring Bergman and Sanders; Renato Castellani's "Romeo and Juliet"; Graham Greene's "The Hand of the Stranger" with Valli, Trevor Howard and Edward Cianelli; Umberto Scarpelli's adaptation of "Moll Flanders," the De Foe classic; "The Return of Don Camillo" reuniting Fernandel and Gino Cervi in a production directed by Julian Duvivier.

Also, three more Gina Lollobrigida features, "The Lady Without Camellias," "La Provinciale," and "The Unfaithful"; Marta Toren in "The Life of Puccini"; Claudette Colbert, Michele Morgan, and Eleanora Rossi Drago in "Destinies," a trilogy on women including an episode about Joan of Arc and another based on "Lysistrata"; "Lucrezia Borgia," about the Renaissance siren; and "Aida."

Majors Defend Action in F & M Los Angeles Case

WASHINGTON: Testifying before the Supreme Court Monday, six major distributors said they acted individually and on the basis of their best business judgment in refusing to license first run films to Fanchon and Marco's Baldwin theatre in Los Angeles. The distributors asked the court to refuse the exhibitor's request for a reversal of a Los Angeles district decision, which threw out F. & M.'s anti-trust suit for $300,000 damages and an injunction. The distributors involved are Paramount, RKO, Loew's, United Artists, Universal and 20th-Fox. National Theatres and Fox West Coast Theatres are also defendants in the suit.

Paramount Film Dividend

The board of directors of Paramount Pictures has declared a quarterly dividend of 50 cents per share of common stock, payable June 26 to holders of record June 12, 1953.

Broadcast at Preview

Martin Starr, film commentator, broadcast a series of interviews with members of the Overseas Press Club at the preview of International Film Associates' "Ring Around the Clock" Wednesday at the Museum of Modern Art in New York.

NEW DATE FOR
M-G-M TRADE SHOW!
Thursday, May 28th
(Previous date was May 20th)
"THE AFFAIRS OF
DOBIE GILLIS"
Same Hours and Places as
originally announced.

Paramount Stockholder Meet June 2

WASHINGTON: The reelection of the 14-man board of directors of Paramount Pictures was proposed by management last week in its proxy statement filed with the Securities and Exchange Commission. The annual meeting, it was stated, will be held at the Paramount Building in New York on June 2.

Y. Frank Freeman, according to the proxy statement, was the highest paid officer of the company, earning $127,500 as vice-president in charge of production in the fiscal year ended January 3, 1953. Barney Balaban, president, earned $125,200.

Earnings of other officers for the same period follow: Austin C. Keough, vice-president, $91,000; Adolph Zukor, chairman of the board, $78,000; George L. Weltner, president of Paramount International Flms, Inc., $54,600; Fred Mohrhardt, treasurer, $44,200; Paul Raibourn, vice-president, $46,800.

Included in the remuneration for Mr. Balaban was an expense allowance of $21,200; Mr. Raibourn, $7,800; Mr. Weltner, $2,600. Under the pension plan, the proxy statement disclosed, the following officers are entitled to the following annual pensions: Mr. Balaban, $40,000; Mr. Freeman, $10,797; Mr. Keough, $5,925; Mr. Mohrhardt, $2,942; Mr. Raibourn, $2,490.

Bacon Lauds Writers of Biblical Motion Pictures

Speaking at a forum sponsored by the English department of the University of Southern California, Lloyd Bacon, director, lauded the work of screen writers in producing inspired adaptations of Biblical stories. He told the group that the success of "David and Bathsheba" and "Samson and Delilah" had lead to his writing of a screen adaptation of the story of Ruth, which he is calling "Entreat Me Not." He also plans to produce and direct his screenplay as an independent venture after completing a current RKO assignment.

National Theatres Net for Half Year Is $1,458,529

National Theatres, Inc., and its controlled subsidiaries have reported a consolidated net income of $1,458,529 for the 26 weeks ended March 28, 1953. This amounted to 53 cents per share on the 2,769,486 shares of stock outstanding at the close of the period.

Plans $250,000 Drive-In

Phil L. Polsky, Portland, Ore., exhibitor, has set plans for the construction of a $250,000 drive-in theatre in Portland, which will be especially designed for the projection of three-dimensional films.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

FEUDIN' FOOLS: Leo Gorcey, Huntz Hall—They never fail in this territory. Had a full house on a very cold night. This company deserves more credit than it gets. I think the Bowery Boys deserve one in color. Played Saturday, April 18.—James Hardy, Shoals Theatre, Shoals, Ind.

Columbia

COVER GIRL: Rita Hayworth, Gene Kelly—Picked this old one from Columbia and did better than I expected—one of Rita Hayworth's best pictures, a very good musical with pretty color. Played Tuesday, Wednesday, April 14, 15.—James Hardy, Shoals Theatre, Shoals, Ind.

Metro-Goldwyn-Mayer

BANNERLINE: Lionel Barrymore—A good message but how many people go for that these days? Very slow moving picture that I double-billed with a western to my weekend customers. Results: bad.—James C. Balkcom, Gray Theatre, Gray, Ga.

FEARLESS FAGAN: Janet Leigh, Carleton Carpenter—A nice comedy from M-G-M, very good entertainment which was enjoyed by all who came out to see it. You can't go wrong on this one—play it. Did average business both nights. Played Sunday, Monday, April 19, 20.—James Hardy, Shoals Theatre, Shoals, Ind.

LOVELY TO LOOK AT: Kathryn Grayson, Howard Keel—A very good musical with beautiful color. This kind of musical doesn't seem to click in this town—a little too high class for small towns. Red Skelton took his part well. Not recommended for small towns. Played Sunday, Monday, April 5, 6.—James Hardy, Shoals Theatre, Shoals, Ind.

Paramount

SAMSON AND DELILAH: Hedy Lamarr, Victor Mature—Played this one on a repeat run and did average business both nights. You can't go wrong on this—it is one of DeMille's best. Played Thursday, Friday, April 23, 24.—James Hardy, Shoals Theatre, Shoals, Ind.

THAT'S MY BOY: Dean Martin, Jerry Lewis—They loved this one. Play it. Played Thursday, Friday, January 1, 2.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

RKO Radio

LUSTY MEN, THE: Susan Hayward, Robert Mitchum—Another excellent picture produced by Jerry Wald. Play it by all means. A very good combination of the stars in this picture. Did better than average business on it both nights. Played Sunday, Monday, April 12, 13.—James Hardy, Shoals Theatre, Shoals, Ind.

Twentieth Century-Fox

STARS AND STRIPES FOREVER: Clifton Webb, Ruth Hussey—Here is one that should do business in any situation, but for one reason or other I failed with it. This is a very good picture which should appeal to all. Good music and in fact the best Clifton Webb picture in some time. Play it—maybe you will have better luck. Played Sunday, Monday, April 26, 27.—James Hardy, Shoals Theatre, Shoals, Ind.

STARS AND STRIPES FOREVER: Clifton Webb, Ruth Hussey—Clifton Webb at his best. These super pictures of this type are the kind that will keep us in business. They don't come any better than this one. Small town and rural patronage.—W. N. McIntosh, Pembina Theatre, Manitou, Manitoba, Canada.

THUNDERHEAD, SON OF FLICKA: Roddy McDowall—This was the third time we've used this in the past several years and this time we received more favorable comments than ever before. Played to my weekend patrons with a western included. If you haven't bought Fox's reissue, you're missing a good bet. Played Friday, Saturday, April 10, 11.—James C. Balkcom, Gray Theatre, Gray, Ga.

WAY OF A GAUCHO: Rory Calhoun, Gene Tierney—Business below average for the mid-week. It has plenty of action. Played Wednesday, Thursday, April 1, 2.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

United Artists

FORT DEFIANCE: Dane Clark, Tracey Roberts—Did very good business. Played Friday, Saturday, February 27, 28.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

HIGH NOON: Gary Cooper, Grace Kelly—This we admit has got suspense and should be good in any situation. Played Friday, Saturday, February 13, 14.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

MUTINY: Patric Knowles, Angela Lansbury—This strictly "B" class picture is nothing outstanding. Played Saturday, February 7.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

STRANGE WORLD: Angelica Hauff, Alexander Carlos—Business fair, but nothing to write home about. Played Friday, Saturday, February 13, 14.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Universal

RED BALL EXPRESS: Jeff Chandler, Alex Nicol—A fair war picture, good enough for mid-week billing. War pictures are losing out here. You can't lose much on it if you deal with Universal—their prices are O. K. for small towns. Played Thursday, Friday, April 9, 10.—James Hardy, Shoals Theatre, Shoals, Ind.

WILLIE AND JOE BACK AT THE FRONT: Tom Ewell, Harvey Lembeck—A slow moving comedy which didn't pull so well at the box office. This one could have been made better. Not as good as the first Willie & Joe, but will pass on midweek billing. Played Thursday, Friday, April 30, May 1.—James Hardy, Shoals Theatre, Shoals, Ind.

Shorts

Metro-Goldwyn-Mayer

PUSH BUTTON KITTY: Technicolor Cartoon—Tom & Jerry cartoons are all good, but we had more than the usual number of good comments on this one.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

Paramount

AUDREY, THE RAINMAKER: Noveltoon—This was very good, and do the kids love Audrey!—Baumann & Laird, White River Theatre, White River, So. Dak.

RKO Radio

HELLO ALOHA: Walt Disney Cartoon—Another funny cartoon in which Goofy day dreams he is on vacation in the South Seas. Good.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SONGS OF THE CAMPUS: RKO Special—Very good. We really like these shorts here.—Baumann & Laird, White River Theatre, White River, So. Dak.

TWO CHIPS & A MISS: Walt Disney—Another enjoyable Disney which is both funny and original. Lovable chipmunks, Chip 'n' Dale, are featured as the rivals for the lady chipmunk who is a nightclub star. Her voice has to be heard to be believed.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

United Artists

BAND MASTER, THE: Lantz Technicolor Cartune—Very interesting and entertaining.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Universal

REUBEN-REUBEN: Cartoon Melody—The young folks really got to singing with this number, so everyone enjoyed it. Guess they knew the songs.—Baumann & Laird, White River Theatre, White River, So. Dak.

Warner Bros.

EMPEROR'S HORSES: Technicolor Sports Parade—If your audience likes horses then this short will appeal to them. It is colorfully photographed and features many talented animals.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

HUSH MY MOUSE: Blue Ribbon Hit Parade—Our second "Sniffles" cartoon which our patrons enjoyed very much. Hope Warner will make more with this cartoon character. Good!—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SO YOU WANNA ENJOY LIFE? Joe McDoakes Comedy—Joe feels a tightness of the throat and hears a ringing in his ears. He thinks he has only 30 days to live until a shirt salesman tells him his trouble is that he wears too small a shirt collar. Good!—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

WHO'S KITTEN WHO: Looney Tune—Silvester teaches his son to catch mice, but picks on an escaped baby kangaroo to chase. Guess who gets the worst of it?—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Form Unit to Do "Giant"

Henry Ginsberg, George Stevens and Edna Ferber have formed an association for the production of Miss Ferber's novel "Giant." The story appeared serially in the *Ladies' Home Journal,* was a Book-of-the Month Club selection, and is being published in native languages of Europe and South America.

"Giant" will be co-produced by Mr. Ginsberg and Mr. Stevens, with the former directing. Mr. Ginsberg, long associated with the industry, was formerly head of production at the Paramount Studios in Hollywood, having resigned in July, 1950. Since June 1951, he has been a general consultant for National Broadcasting Co.

Mr. Stevens received the Academy Award last year for his direction of "A Place in the Sun."

Plan Benefit Premiere

The Boys' Towns of Italy are sponsoring a benefit premiere of "Ring Around the Clock" May 18 at the Sutton theatre in New York.

TV Trailer Promotion

RKO Radio used a saturation campaign of 20-second television trailers to promote the New York premiere of "Split Second" at the Criterion theatre, Thursday, May 14.

light
the
way...

. . . to extraordinary lighting effects
. . . at extraordinary savings! Rent
whatever you need in specialized display,
theatrical, studio and motion picture
equipment from Jack Frost! For finer
lighting . . . at fewer dollars . . .
for complete lighting service that
includes installation and removal
wherever *you are . . .*
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Rembusch Hits FCC for View on Films to TV

In letters to Senators Capehart and Jenner, Trueman T. Rembusch, president of Allied Theatre Owners of Indiana, vigorously attacked the Federal Communications Commission because of reports that it may pressure distributors with television ties to release films to television. Mr. Rembusch asked: ". . . since when has it become the American way to build up one industry, free television, by tearing down another, namely the motion picture industry? And by what authority does the FCC take such overt action? How can the motion picture industry charge for a product when that same current product would be given away free, if the Commission had its way?" Asserting that he viewed "with great alarm the taking of authority by intimidation, threats, subterfuge or in any way by any government agency," Mr. Rembusch asked that "Congress investigate from top to bottom" the Federal Communications Commission.

RKO Pictures Reports Loss of $10,200,000

The RKO Pictures Corporation has released preliminary figures which indicate a net operating loss, after all charges, of approximately $10,200,000 for 1952. In 1951, the company reported a net profit of $334,627. The company announced that its detailed annual report will be completed and sent to stockholders within the next two weeks, in advance of the annual stockholders meeting to be held in Dover, Del., June 3. Reelection of the present directors at that time will be proposed in the company's proxy statement, now in preparation. It was also announced that the company incurred an unaudited loss, after all charges, of approximately $2,740,000 for the first quarter of 1953.

Files Anti-Trust Action Against RKO, Skouras

The Westway Operating Company, operating the Symphony theatre in New York, has filed a $1,500,000 anti-trust suit against RKO Radio Pictures and the Skouras Theatres Corporation in Federal Court in New York. The action charges that the defendants conspired to deprive the Symphony of RKO films. In the complaint, the plaintiff charges that the Symphony's bids for RKO product were revealed to Skouras, enabling the circuit to outbid the defendant's theatre.

Joseph L. Mankiewicz to Produce for UA Release

Joseph L. Mankiewicz has completed a deal on behalf of his newly-formed independent company, Figaro, Inc., to produce two films for United Artists release, it was announced Wednesday by Robert S. Benjamin, chairman of the board of United Artists. The first of the two films will be "The Barefoot Contessa," an original story by Mr. Mankiewicz. He will also prepare the screenplay, produce and direct.

Cowan Cites Film's Value

Backers of the legitimate and screen theatre project, "Main Street to Broadway," a feature film by Lester Cowan, described to the press in New York last week the benefits they allege will derive from the picture. It will arouse interest because it has stars of both stage and screen who will be at the premieres, they said.

Premieres will be July 10 in 21 cities outside New York, where the Council of the Living Theatre and the Theatre Guild and American Theatre Society are jointly sponsoring. Metro-Goldwyn-Mayer will release the picture.

M. A. Lightman, circuit operator, president of Cinema Productions, which includes prominent exhibitors, and a member of the Council said the nation's screen theatre owners will support the picture, aware of the "unity between stage and movies."

Among exhibitors in Cinema Productions are Herb Stern, Samuel Rinzler, Frank Walker, Kermit Stengel, S. H. Fabian, Sidney Stoneman, Fred Schwartz, Morton Thalheimer, George Skouras, Sam Pinanski and Robert Dowling.

Industry Drive to Aid Roosevelt Hospital

The annual Maintenance Fund appeal of the Roosevelt Hospital, New York, is under way with a goal of $153,000 to be raised to meet the anticipated 1953 deficit, it has been announced. The amusement division has accepted a quota of $5,000, which is being sought from producers, theatres and other entertainment organizations within the Hospital's service area in New York City. Annual supporters of the Maintenance Fund include 20th Century-Fox, the Samuel S. Schubert Foundation, George Abbott Enterprises, Loew's, Warner Brothers, Universal Pictures, Broadcast Music, Inc., and others. Edward E. Sullivan, publicity manager for 20th Century-Fox, is chairman for the amusement division.

SALESMEN

with initiative, knowledge and contacts for Cincinnati and Indianapolis or Kansas City and St. Louis Exchange Territories.

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1501 Broadway, N. Y. 36, N. Y.
Dept X

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

They Say "The Greeks Have A Word For It" It Must Be EXPLOITATION

GOOD news for film industry, in the successful outcome of the proxy fight within 20th Century-Fox to supplant showmen with manipulators, brings to mind that this same "showmanship company"—as they've been known—were the first to bring together meetings of showmen on a national basis, to inaugurate their program.

We may be forgiven our play on words and playing with type to reach for the headline above. It seems like a natural opportunity to credit Spyros Skouras with original showmanship that goes way back, and with initiative in promotion and exploitation, which is something he has a word for. We say it's effective, in any language.

In the earth-shaking revolution that we are undergoing, we will hear much more of Mr. Skouras and his methods, in promotion, exploitation and selling approach. CinemaScope will be installed in thousands of theatres, and before the year is out, you'll see the installation cope with everything that is here and is to come. CinemaScope houses will be able to handle anything—and wide-screen processes will lead the field. There is news from within the corporate structure of Cinerama that gives pause to think.

Another of the inventions that Spyros Skouras has pioneered will hit the allied fields of television and motion pictures with full force in the reasonably near future, and that is "Eidophor"—a name that he couples with CinemaScope in his speeches. Which proves that he has the matter on his mind, as a coming development. We predict that Eidophor will project any television image that can be received over the air, or over a closed circuit, to theatre-size, with theatre-quality. We don't quite visualize all that it will mean, as yet, but it will bring audiences back to theatres, and establish another new phase of our business.

There isn't so much to worry about as we may have believed. Thanks to the original Greek, we may now translate a showman's vision into substantial profits.

3-D OR NOT 3-D

No matter what the final decision, with the possible standardization of 3-D processes, managers must make a serious attempt, *now*, to instruct their patrons in the use of 3-D glasses and the reason for wearing them. Regardless of how necessary they become, many patrons, including this corner, find them annoying—in order to keep them under constant adjustment. That means perfect position, of the glasses, towards the screen.

So, we propose two things immediately: First, that patrons who use the paper, disposable glasses, be urged to fasten them with a long, thin rubber band which will loop over the ends and go around the head. That simple remedy works wonders, for those who twiddle their glasses throughout a picture. What's the use of having a good picture ruined by such fumbling?

And, secondly, we think that permanent polaroid glasses would *sell* in theatres, at a fair-price—something less than 75c a pair—that the patron could keep as his own, and which would always serve him, in future, for any 3-D picture, using the polaroid process. Such glasses would have durable, plastic frames, and would hold securely in the proper position. It may be a very reasonable and profitable item in theatre sales.

¶ The *New York Times,* on Sunday, ran a feature story under the heading "Surveying the Shuttered Cinemas"—which is just what we deplore, and wish that Round Table members would combat, at the grass roots. Of course, there are closed theatres, but it isn't nearly as epidemic as such headlines might lead the public to think. In this business, we create our own panics, and sometimes we look around afterwards, to wonder what hit us.

¶ One of our best native showmen, who was born with a touch of P. T. Barnum in his make-up, reports his experience with something like "Dick Tracy's Junior Crime-Stoppers"—as suggested in a recent Round Table editorial. He hit upon the idea of telling his young audience that he was appointing twelve special Junior Agents, six boys and six girls, who would report to him any misconduct or vandalism in the theatre, such as seat cutting, bad behavior, etc. He told them they had to be very careful and never let their identity be known.

He has a wonderful Saturday Morning show, with 1,500 children who have made this a highly successful attraction, over the past fifteen years. He says his theatre has less damage caused by juveniles than any theatre of his circuit. In two years, there has been virtually none to report. Not a week goes by but some in the young audience apply to be appointed Junior Agents and they are placed on probation, "pending a vacancy in the staff." And here is the payoff, for your pleasure: *There has never been even one Junior Agent appointed, in fact.*

* * *

¶ Thirty-seven years ago, we became acquainted with a potential theatre manager, and married her. Since that time, she has been our eyes and ears in the theatre. She goes to the movies, not to see the picture, but to watch the audience. She can see—hear—and *smell*—some details of theatre management with more skill than one of Charley Skouras' division managers. While on listening post, she can hear what's said across five rows of seats. She mixes with the crowd, and brings back verbatim their audience reaction—without ever being suspected as a member of the secret service. She changes her seat and does it all over again. (She's my "private eye"—she's a good theatre manager—she's a good housekeeper—she's my wife!) —*Walter Brooks*

Jan Sterling gets an admiring look, from a youthful fan, as she rides in the parade at St. Joseph, Mo.

The Parade covered more than twenty blocks of St. Joseph's business section. In the first car, Stan Durwood and Nat Holt.

Exploitation Rides Again

They've done it again, those hard-riding Paramount exploiteers, all the way across the continent, in modern style—starting at St. Joseph, Missouri, for the world premiere of "Pony Express"—following the route of historic riders of another day.

Corrine Calvet arrives at St. Joseph airport, with her co-stars, Forrest Tucker, Jan Sterling, Rhonda Fleming, Richard Shannon and Nat Holt, extreme right, producer of "Pony Express."

Rhonda Fleming and Jan Sterling visit with orphans at the Catholic Home in St. Joseph, during the premiere.

World premiere stars and Durwood theatre executives backstage at the Missouri Theatre. Seated, left to right: Corrine Calvet, Forrest Tucker, Jan Sterling and Rhonda Fleming. Standing, in the same order, Richard Shannon, Richard Durwood, Stan Durwood, Nat Holt, Don Woods, C. Clare Woods, manager of Durwood theatre properties, St. Joseph, Al Boos, manager of the Electric theatre, and Tony Romano, Decca recording artist.

And Harry Had Them—All the Time

We should have suspected, but apparently one of those mental aberations that we have every hour on the hour got in the way of our thinking processes. We deplored the fact that we didn't get enough Brotherhood Week campaigns to make a showing, and so we awarded the special quarterly award on April 10th, to Bill Reisinger.

Now, we learn, in May, that the Brotherhood Week campaigns were all down in Harry Mandel's office, a fact that our good common sense should have told us. Talking with Harry before Brotherhood Week, we said we never had enough campaigns, and now we recall, he said we damn well would have some this year, from every RKO theatre! And, we've got 'em, never too late to praise the managers who really did a much better job than ever before.

There's Bill Hastings, from the RKO Orpheum, Denver, with another of the campaigns which have won the special Quigley Award in previous years. Bill always does the best kind of a job with Brotherhood Week, and gives it more thought and attention than most. This year he surpassed himself, and his exhibit prompts the thought that we should review his and the other campaigns that we have in hand, next January, for the good it will do just before another Brotherhood Week.

Advance Publicity For Next Year

Jerry Baker has a fine campaign from the RKO Keith's theatre, Washington, and there are substantial exhibits from RKO Proctor's, New Rochelle, RKO Proctor's, Mt. Vernon, and the RKO Fordham. An unsigned book from the RKO 86th Street, tells how they collected $1,282 for Brotherhood Week in the theatre. Several managers, notably Herb Heintz, at the RKO Keith theatre, Flushing, include pictures that we wish we had seen, weeks ago, when they were timely. There are a dozen other RKO theatres represented, all with good material.

We have a proposition to offer, which may make up our failure to Harry Mandel. That is, that either he store these good campaigns away, or let us put them in our steel cabinet, safely in reserve for next year, and then, four weeks before Brotherhood Week starts in February, 1954, we'll make a layout and story just ahead of the new effort, as inspiration and promotion for another, even better Brotherhood Week to come. This package of promotion is out of date, at this moment, but it will be exactly right if it prods you into action, and points the way next year.

In any event, the campaigns, entered too late for the Quigley Awards in the first quarter, are now listed and entered as contenders in the second quarter, which closes June 30th.

SHOWMEN IN ACTION

Chas. Reynolds, manager of the Marco theatre, Waterford, Calif. sends a sample of his well-planned program calendar—mailed to box holders, with good use of ad slugs and cooperative ads.

▼

Art Cauley, manager of the Paramount theatre, Peterborough, Ont., posts a 24-sheet right on the brick sidewall of the theatre, and it works fine. Could be better on a smooth board, in billposting style, but this works for frequent changes. You soon get the knack of it, but it requires practice.

▼

Sam Gilman says "A tisket-a-tasket" and sends us a picture of a super-market tieup which he worked out for the benefit of Loew's State theatre, Syracuse, with every one of those wire baskets they have in chain stores, placarded for "Moulin Rouge."

▼

C. H. Trotter, city manager for the Statesville Theatre Corporation in Statesville, N. C., writes to tell us that Delmar Sherrill, youngest and one of the best theatre managers on our lists, is now an Air Cadet at Lackland Air Base, San Antonio, Texas.

▼

Ed Linder, manager of the Ontario theatre, Washington, D. C., invited amputees and other handicapped service men now at the Naval Hospital and Walter Reed Hospital, to see "Anna" and a special film, "Miracle on Skis" with cooperation of the Red Cross.

▼

W. V. Dworski, manager of the Harris theatre, Findlay, Ohio, sends tear sheets of good cooperative ads, placed by merchants in picture tieups, at no cost to the theatre.

▼

Mark Alling, manager, and Bill Blake, publicist, for the Golden Gate theatre, San Francisco, report a good campaign based on the personal appearance of William Thalman, star of "The Hitch Hiker."

John W. Godfroy, manager of the Paramount theatre, Ashland, Ky. turns in a particularly good campaign on "Battle Circus" as an entry for the Quigley Awards, which had a good run.

▼

Dale Tysinger, manager of Shea's theatre, Ashtabula, Ohio, had his picture (large size) in the *Ashtabula Star-Beacon* demonstrating an extra-large, three-dimensional film reel in a projection room shot, to explain new processes.

▼

Lou Cohen, manager of Loew's Poli, Hartford, using a (promoted) $900 record-player as a lobby attraction, to play back songs from "Call Me Madam."

▼

Sid Kleper, manager of Loew's College theatre, New Haven, installing a sponsored short-wave station, manned by members of the Fort Hale Radio Club, to send direct messages to boys in Korea.

▼

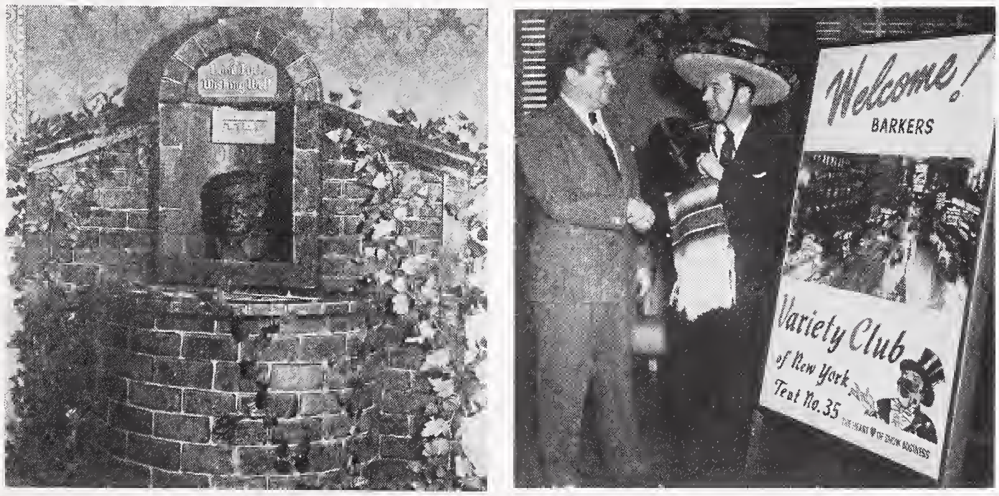
Bill C. Arts, manager of the Carroll theatre, Carroll, Iowa, had a splendid news break in the *Daily Times-Herald* with his story of 3-D and its invasion of the film field. It made front page news, reasonably explained in a personal interview with the theatre manager.

▼

John G. Corbett, manager of the Paramount, Syracuse, turns in a good accounting of his showmanship with "Down Among the Sheltering Palms" to Seymour Morris, Schine circuit advertising and publicity head.

▼

M. Y. Swamy, manager of the Sri Gayathri Talkies (theatre) at Mysore, South India, acknowledges his Round Table card, says he uses 24-sheets and daily advertising in his city (population two and one-half lakhs) with 12 theatres competing.

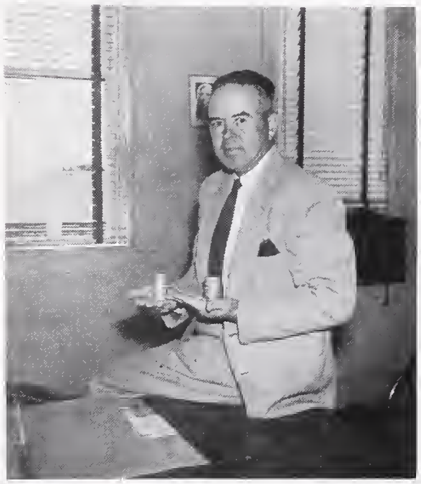


Lester Pollock, manager of Loew's theatre, Rochester, placed this artistic "Wishing Well" as a permanent display, to promote contributions to the Will Rogers Memorial Hospital. All he needs is a nice Kodachrome picture of the hospital to give folks a visual impression of the Variety Club's fine institution. At right, Chief Barker Eduardo Lachman doffs his top hat to don a Mexican sombrero—gift of the Government of Mexico—presented by Carlos Baz, preliminary to the Variety International convention in Mexico City this month.

Georgia Managers Win Silver Dollars

WILLIAM K. JENKINS
SILVER ANNIVERSARY
CONTEST
GEORGIA THEATRE CO.

25th SILVER ANNIVERSARY



Georgia Theatre Company has just concluded their contest to celebrate the William K. Jenkins Silver Anniversary Jubilee, with silver dollars as tokens of the number of points for each winner. In the pictures above, we see Herman Hatton, city manager in Macon, Ga., with 200 silver dollars, arranged in neat piles for contemplation, and at right above, Pierce E. McCoy, city manager in Augusta, Ga., has placed his award money in honor of the company's president. Pierce is a Quigley Grand Award winner, and boasts a total of eighty-one Quigley Awards and citations over the years. At left below, John Harrison, city manager in Waycross, Ga., poses with the Quigley Grand Award plaque he won last year, and the silver dollars that indicate his standing in the contest. There is also a check, which is part of the profit accruing to winners. In the lower corner, Frank McCullough, city manager in Brunswick, Ga., balances his winnings with a smile of satisfaction. E. E. Whitaker, operations manager for the circuit, writes that the contest was conducted on a "profit" motive—i. e., there was only one rule, to increase profits either by larger grosses or lower costs, over the same three-months period of last year. "Whit" says the Georgia boys do it both ways.

Manager Uses His M. P. Almanac

Barney Regan, manager of Famous Players' Victoria, Vancouver, writes he used his *Motion Picture and Television Almanac* to fortify his billing of Barbara Stanwyck and Marilyn Monroe under their real names, as a publicity stunt. Although he is located in Vancouver, where showmen are numerous, he says his theatre with 449 seats is "not too close" and there is "no local paper." Vancouver must be as big as Los Angeles, where the city limits extend from the Arizona state line to Catalina Island, thirty miles off-shore in the Pacific. He says his district is building terrifically, and "we play to constant capacity business." That's Canada.

Color Still Popular

Vern Hudson, manager of the Capitol, St. Catherines, uses those excellent 11x14 MGM full-color stills to advertise his Technicolor attractions, and they count high in attraction value.

H. S. Borland Delivers The Give-Aways

No manager in these United States has more to offer than Hugh S. Borland, manager of the Louis theatre, on Chicago's South Side, when it comes to proper and profitable give-aways that he promotes from all sources, for his theatre. What he accomplishes is all the more impressive when you realize that he boasts of the "last run in Chicago" and his audience is almost entirely Negro. Hugh has the gumption to go out looking for things that he can use in this respect, and he certainly finds them, beyond all others.

Right now, we have a copy of a fine brochure, 32-pages in color, of "Alexander Graham Bell" and the story of the telephone, which Hugh obtained, cost-free, from the Bell Telephone Company, for his patrons. Adjoining, is another booklet on how to cook eggs, published by the Poultry and Egg National Board. And there is "See Your Home in a New Light" on home lighting, from General Electric, and "Easy Ways to Chase Dirt" from the Cleanliness Bureau. Don't tell us that these are not appreciated by patrons!

There is also a packing slip, furnished free by a firm of movers, "Alan Ladd's Rules for Defense" which he copied from a pressbook, a punch-card for children attending all fifteen chapters of "Son of Geronimo" and an exhibit of the Lincoln Dioramas, by the Chicago Historial Society, as a lobby attraction. What a man is Borland, and why don't others do things as interesting?

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees

Minnesota's June Drive

Everett E. Seibel, director of advertising and publicity for Minnesota Amusement Company, Minneapolis, sends us the exploitation kit which accompanies the circuit's May and June "Three Division, Three Dimension Drive for Showmanship," with prizes for all winners. Top winner will get a two weeks' luxury cruise, and runners-up will get useful and valuable considerations to point to with pride. Even the candy sales girls are in line for nylons, plush cash on the line, for a total of $1,200 in prize money and gifts. Everyone on the circuit is concerned with the outcome.

Theme of the drive is the "New Look" in showmanship—and they have plenty to go on, from the reports in the newspapers and trade press. Special events mentioned are style shows, cooking schools, flower shows, worthy benefits, merchants' sponsored shows, theatre rentals for all purpose, prom night and commencement programs, "School's Out" matinees, late date nights, theatre anniversaries, sneak previews, amateur nights, and party night. An exploitation score sheet is a practical list of things to do, and check them as you do them, from "A" to "Izzard."

Manager Puts Action Into His Promotion

Arnold Kirsch, manager of the DeLuxe theatre, in the Bronx, New York, promoted 300 long-stem roses for the first 300 mothers attending the theatre on Mother's Day, giving the friendly florist a screen trailer, a poster in the lobby and program credit. For "City Beneath the Sea" he had an attractive tank of tropical fish, which unfortunately won't show in an engraving, as part of his lobby display. This exhibit was mechanized, with divers and pumps, borrowed from a neighborhood pet-shop, with the cooperation duly credited. Local merchants like to work with managers who have imagination and showmanship.

Jerry Marshall, New York disc jockey, receives his advance copy of MGM's sound track recording from "I Love Melvin"—presented to him by lovely model Lisa Loring, who made a tour of radio and TV stations with the new album.

Selling Approach

THE DESERT SONG—Warner Brothers. In color by Technicolor. The best loved of all musical adventures. Sings out with new glory in today's version. Of all its melody and splendor now with matchless new voices. Kathryn Grayson, Gordon MacRae and all-star cast. 24-sheet and all posters perfect for making cut-outs for marquee and lobby display. Pressbook shows you how to cut a 24-sheet to make your own standee at little cost. Newspaper ad mats will make your own herald and provide all the variety you need. A set of teasers will serve as display in many situations, and the combination ad and publicity mat at 35¢ is the biggest bargain along Film Row. There are coloring mats, story mats and feature mats for your aid and benefit. Picture is a musical masterpiece, and thus provides its own music tieups.

THE DESERT RATS—20th Century-Fox. They slugged their way across the blazing African sands, on their hands, on their knees, to stop the Afrikan Korps cold! The men who crawled out of the shell-holes in Africa to turn disaster into victory. The guys in commando black, attacking in darkness and disappearing in darkness. The story of sly Rommel, the "Desert Fox," of World War II. 24-sheet and other posters are pictorial gems, unequaled as art for marquee and lobby display. Herald keys the campaign for most situations, with all the best advertising slants. Newspaper ad mats are stirring and will create interest and comment in this controversial figure who stands out as a military hero. The complete campaign mat, for which small theatre managers should return thanks and show their appreciation, gives you eight ad mats and two publicity mats for the price of one.

THE DESERT LEGION—Universal-International. In color by Technicolor. Alan Ladd, leading the fabulous Foreign Legion to glory, to adventure and the rapturous lips of Arlene Dahl! The greatest of the reckless legends of the Legion, with 1,000 years of history and 1,000 nights of love! 24-sheet and all posters have art work that you could buy to better advantage as marquee and lobby display. Herald keys the campaign for small situations. A set of Color-Glo stills sells color with color. Newspaper ad mats range from full-page—very-much-too-large—down to the special bargain composite mat, with six ad mats and slugs and a publicity mat, for 35¢, which is just right for small theatres. No use wasting pressbook space with full-page mats because anyone who wants an ad that big can get it direct and before the pressbook is off the press. Picture has been pre-sold with extensive magazine advertising. "Desert Legion" hats and costume materials will dress up your advertising and street ballyhoo. (How do you like three "Desert" titles in a row?)

YOUNG BESS—MGM. In color by Technicolor. A timely picture, what with the Coronation in the news, and a spectacular follow-up for "Ivanhoe" and others in MGM's great pageant of historical pictures. The flaming love story of the girl who became queen. Jean Simmons, Stewart Granger, Deborah Kerr and Charles Laughton, who again plays "Henry the VIII." 24-sheet and other posters contain the makings of special art displays for marquee and lobby. A set of four door panels will dress your theatre front. 3-color herald keys your campaign, and special color stills will fill a lobby frame to sell color with color. Newspaper and publicity mats are many and varied for size and style with good attraction value for the hard-to-get movie goer. Picture rates a splash ad, above usual size and space. The complete campaign mat, at 35¢ is MGM's gift to showmen, and widely copied by equally cooperative companies who want to serve the small situations. For the price of one mat, you get ten ad mats, two publicity mats and a yard of linotype borders in two styles! Pressbook also lists a special mat to print blotters, just the right size and the right copy, and an eight-column strip of stills in sequence to sell the story, the "Romance of Young Bess—England's First Queen Elizabeth." It rates free space in your newspaper with the editor's blessing for a usable feature.

FAIR WIND TO JAVA—Republic. Color by Trucolor. The greatest sea action romance of them all. Sail on "A Fair Wind" for adventure, spectacle, savage love. Fred MacMurray, Vera Ralston and strong cast with Victor McLaglen and Buddy Baer, as strong men. A story of the Java Sea, filmed in atmospheric settings, featuring native costumes and dances. No posters larger than 6-sheet, and no herald, but you won't lack materials to work with. Newspaper ad mats in good assortment, including the complete campaign mat at 35¢ which gives you six ads and two publicity mats, all good. You can print your own herald with some of several oversized newspaper ad mats that are shown in the pressbook supplement. Good front and lobby displays are suggested, and pressbook also recommends good commercial tieups that will work in your community.

GET THAT
EXTRA TOUCH of Showmanship
Get all your SPECIAL TRAILERS 'GOOD and FAST' From
1327 S. WABASH AV. CHICAGO
630 NINTH AVE. NEW YORK
FILMACK

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

FULLY EQUIPPED MOTION PICTURE THEatre in Beaver Dam, Wisconsin, available immediately. 505 seats, opposition has 604 seats, population of town 11,800. Please write BOX 2719, MOTION PICTURE HERALD for purchase of long term lease and rental.

NEW EQUIPMENT

EVERYONE'S BUYING 'EM—MASONITE MARquee Letters 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd Street, New York 19, N. Y.

GET SET FOR 3D! INTERLOCKS, MECHANIcal $150; Electrical $375; Metallic Screen 90c sq. ft.; 24″ Magazines $336.; Porthole Filters, $47.50 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd Street, New York 19, N. Y.

USED EQUIPMENT

HIGH VALUES—LOW PRICES AT STAR! Pair DeVry XDC projectors, heavy bases, Strong intermediate lamphouses, rectifiers, Altec speaker system, all practically new, $1750; Century (Westrex) sound system, used one month, $925; Forest 60 amp. 3-phase rectifiers, $235 pair; pair Magnarc lamphouses, rebuilt, $500; E-7 Mechanisms, rebuilt, $775 pair. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

USED BUT EXCELLENT CONDITION: E-7 AND Super Simplex Intermittents $69.50; Super Simplex mechanisms, $225.00. Available on time. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19, N. Y.

BUSINESS BOOSTERS

COMIC BOOKS, BALLOONS, TOYS. WRITE FOR catalogue. HECHT, 3074 Park Ave., New York 51.

THEATRICAL ADVERTISING NOVELTIES AND give aways will increase your box-office receipts. Price list on request. TIMES SQUARE DISTRIBUTING COMPANY, 225 W. 34th St. (Suite 2218), New York City.

HELP WANTED

THEATRE MANAGERS—EXPERIENCED. New England area in Connecticut and Massachusetts. Write J. TOTMAN, Stanley-Warner Management Corp., 70 College St., New Haven, Conn.

AMBITIOUS YOUNG THEATRE MANAGER, experienced and with eye for future, to work six day week with established Midwest theatre circuit and television applicant. Replies confidential. BOX 2720, MOTION PICTURE HERALD.

A SMALL CIRCUIT OF THEATRES IN THE MIDwest is in need of a manager and an assistant manager. If you have some experience in motion-picture business, are interested in a position with a reasonable starting salary and a good opportunity for the future, please write, c/o BOX 2721, MOTION PICTURE HERALD, giving complete information as to your age, marital status, experience in advertising (newspaper and exploitation), present position, starting salary necessary, and advising, if you can be available for an interview.

SEATING

SENSATIONAL SEAT SAVINGS! 820 Heywood Wakefield modern chairs w/7 ply veneer back, metal lined spring edge cushion, curved steel standards, excellent condition, attractive, comfortable, only $5.95; plenty others—send for Chair Bulletin. S. O. S CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19, N. Y.

DRIVE-IN EQUIPMENT

ORDER NOW—OPEN IN 1953. SUPER SIMPLEX drive-in outfit for 500 cars, $3,495, others from $1,595. (Send for lists.) Incar Speakers w/4″ cones $15.90 pair w/junction box; underground cable $65M. Time payments available. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19, N. Y.

STUDIO EQUIPMENT

IT'S FASCINATING. MONEY-MAKING—SHOOT local newsreels, TV Commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

POSITION WANTED

AGGRESSIVE, industrious young man age 25. Experienced in all phases of exhibition. Considers good programming, personnel and exploitation the basis of good operation. Now assistant manager of Southwestern circuit. Desires position in central or lower California, Nevada or Florida. Available one month from agreement. BOX 2722, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

LET A FORMER THEATRE MANAGER HANdle your printing problems! Any size order—quick service, quality work, and economical prices. Free copy writing or advice. Contact SILBERMAN PRINTING SERVICE, 8717 Clyde—Chicago, Ill. ESsex 5-9212.

BOOKS

MAGIC SHADOWS — THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1952-53 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Louis Korson, Industry Pioneer, Dies at 87

Louis Korson, 87, film executive when the industry was in its infancy, died May 1 in Los Angeles. He was one of the founders of Masterpiece Film Attractions, one of the earliest independent distributor organizations. He was also a part owner of the Equity Theatres circuit which operated theatres in eastern Pennsylvania until its sale to Warner Brothers Theatres. Among his other interests was the ownership of the Trio Exchange in Washington, D. C. He is the father of Dave Korson, sales manager for Columbia in Philadelphia, and Max Korson, with Warner Brothers in Philadelphia. Other survivors are his wife, three daughters and another son.

Edward Sedgwick

Edward M. Sedgwick, 60, veteran producer and director, died of a heart attack May 7 in Los Angeles. Mr. Sedgwick came to Hollywood in 1913 and was with MGM 33 years. He had been senior officer of the Lucille Ball-Desi Arnaz Film Company. He is survived by his widow, a daughter, two grandchildren, two sisters and his mother.

Samuel Dintenfass

Samuel Dintenfass, 77, a pioneer in the film industry until 1911, when he left to become an automobile tire dealer, died May 6 in Atlantic City, N. J. He was among the original founders of Universal Pictures. His widow, two sons and a daughter survive.

Ernest Wolfe

Ernest J. Wolfe, 59, an exhibitor in Lowville, N. Y., almost continuously since 1911, died at his home after a long illness, May 3. Mr. Wolfe opened his first theatre in the town when he was 17 years old. Surviving are his wife and two sons.

Max Shenker

Max Shenker, 70, northern Ohio manager of the Berlo Vending Company for the past 17 years, died May 9 in Mt. Sinai Hospital, Cleveland. Prior to joining the Berlo company, he owned two neighborhood theatres in Cleveland.

Legion Approves Five Of Seven Reviewed

The National Legion of Decency this week reviewed seven new films, putting three in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults; and two in Class B, morally objectionable in part for all. In Section I are "The Homesteaders," "Scared Stiff" and "Young Bess." In Section II are "Fair Wind to Java" and "Ring Around the Clock." In Class B are "Pickup on South Street," because of "suggestive situations, excessive brutality and undue sympathy for criminals," and "Take Me to Town," because of "suggestive costuming and situations."

Foreign Film Premiere

The Italian film "Strange Deception" will have its American premiere May 26 at the Normandie theatre, New York, it has been announced by Munio Podhorzer, president of Casino Film Exchange, the film's distributor.

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 128 attractions, 6,179 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	–	1	6	4	1
Abbott & Costello Meet Captain Kidd (WB)	2	10	41	19	11
Above and Beyond (MGM)	13	59	28	1	1
Against All Flags (Univ.)	–	5	29	26	21
All Ashore (Col.)	1	3	7	5	–
Androcles and the Lion (RKO)	1	1	8	11	2
Angel Face (RKO)	–	2	15	11	2
Anna (IFE)	2	4	3	1	–
April in Paris (WB)	4	19	29	27	10
*Assignment—Paris (Col.)	–	–	12	20	4
Bad and the Beautiful, The (MGM)	2	27	32	41	4
Battle Circus (MGM)	–	6	28	9	8
Battle Zone (AA)	1	11	16	7	1
Because of You (Univ.)	9	40	43	13	2
Black Castle, The (Univ.)	–	1	7	10	6
Blackbeard, The Pirate (RKO)	–	8	29	15	12
Blazing Forest (Para.)	–	2	20	39	3
Bloodhounds of Broadway (20th-Fox)	2	9	34	28	4
Breaking the Sound Barrier (UA)	3	3	3	5	4
Bwana Devil (UA)	15	11	1	2	–
Call Me Madam (20th-Fox)	3	7	17	5	3
Cattle Town (WB)	–	3	12	18	17
City Beneath the Sea (Univ.)	2	1	12	10	8
Cleopatra (Para.)	–	–	1	5	9
Clown, The (MGM)	4	37	46	18	–
Come Back Little Sheba (Para.)	8	19	8	1	–
Confidentially Connie (MGM)	–	1	13	7	2
Desert Legion (Univ.)	–	5	8	7	–
Desperate Search, The (MGM)	–	–	21	4	3
Destination Gobi (20th-Fox)	–	2	10	12	1
Down Among the Sheltering Palms (20th-Fox)	–	1	2	2	–
Eight Iron Men (Col.)	1	1	14	23	3
*Everything I Have Is Yours (MGM)	1	19	59	24	4
Face to Face (RKO)	–	–	–	3	1
Flat Top (AA)	4	20	42	4	–
Four Poster, The (Col.)	4	2	1	5	4
Girls in the Night (Univ.)	–	6	10	–	2
†Girls of Pleasure Island (Para.)	–	1	4	1	1
Gunsmoke (Univ.)	1	18	18	10	–
Hangman's Knot (Col.)	2	31	39	5	3
Hans Christian Andersen (RKO)	12	9	2	1	1
Happy Time, The (Col.)	4	1	5	14	17
Hiawatha (AA)	–	3	21	8	1
Hitch-Hiker, The (RKO)	–	2	3	1	–
Hour of 13, The (MGM)	–	7	1	3	3
†House of Wax (WB)	6	–	–	–	–
I Confess (WB)	–	2	6	17	4
I Don't Care Girl, The (20th-Fox)	–	6	32	23	3
I Love Melvin (MGM)	–	6	27	8	–
Invasion U.S.A. (Col.)	2	4	6	8	11
Iron Mistress, The (WB)	6	29	69	13	2
It Grows on Trees (Univ.)	–	1	15	39	11
Ivanhoe (MGM)	26	40	24	12	2
Jazz Singer, The (WB)	–	–	19	17	38
Jeopardy (MGM)	9	15	14	15	4
Jungle Girl (AA)	–	1	5	4	–
Kansas City Confidential (UA)	–	4	9	5	6
Kansas Pacific (AA)	–	–	1	2	4
Last of the Comanches (Col.)	–	1	8	22	4
Lawless Breed (Univ.)	2	16	37	8	1
Limelight (UA)	–	2	–	–	4
Lone Hand (Univ.)	–	5	7	3	–
*Lusty Men (RKO)	3	18	66	10	1
Ma and Pa Kettle on Vacation (Univ.)	20	16	15	2	–
Man Behind the Gun (WB)	2	11	23	6	1
†Man in the Dark (Col.)	2	2	2	–	–
Meet Me at the Fair (Univ.)	–	9	29	23	11
Member of the Wedding (Col.)	3	1	2	1	2
Million Dollar Mermaid (MGM)	21	71	31	1	–
Miracle of Fatima, The (WB)	4	8	13	20	6
Mississippi Gambler (Univ.)	20	56	25	4	1
Montana Belle (RKO)	–	11	37	17	2
My Cousin Rachel (20th-Fox)	–	6	16	26	7
My Pal Gus (20th-Fox)	3	24	38	24	3
Naked Spur, The (MGM)	6	43	39	3	–
Never Wave at a Wac (RKO)	3	28	27	1	–
Niagara (20th-Fox)	5	34	24	7	1
Night Without Sleep (20th-Fox)	–	–	1	9	9
No Holds Barred (AA)	–	4	16	1	1
Off Limits (Para.)	2	8	6	3	–
Operation Secret (WB)	–	3	22	21	15
Outpost in Malaya (UA)	–	1	11	7	9
Pathfinder, The (Col.)	–	2	11	12	2
Peter Pan (RKO)	13	3	–	–	–
Plymouth Adventure (MGM)	7	18	46	48	8
†Pony Express (Para.)	–	6	2	1	–
Pony Soldier (20th-Fox)	–	16	50	34	2
President's Lady (20th-Fox)	10	18	27	5	1
†Prince of Pirates (Col.)	–	–	3	2	–
Prisoner of Zenda (MGM)	–	12	43	49	4
Promoter, The (Univ.)	2	2	1	–	–
Quiet Man, The (Rep.)	37	49	16	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	3	17	28	4
Redhead from Wyoming (Univ.)	–	5	34	14	3
Ride the Man Down (Rep.)	1	8	13	15	1
Road to Bali (Para.)	37	62	21	3	–
Roque's March (MGM)	–	–	9	8	3
Ruby Gentry (20th-Fox)	10	34	22	21	5
†Salome (Col.)	4	5	–	–	–
Savage, The (Para.)	7	11	39	16	2
Seminole (Univ.)	–	14	17	6	1
She's Back on Broadway (WB)	1	8	26	29	4
Silver Whip (20th-Fox)	–	–	15	12	2
Sky Full of Moon (MGM)	–	3	2	23	8
Small Town Girl (MGM)	–	–	5	4	–
Snows of Kilimanjaro (20th-Fox)	25	47	10	3	–
Sombrero (MGM)	1	3	3	8	–
Star, The (20th-Fox)	–	–	1	11	11
Stars and Stripes Forever (20th-Fox)	22	65	34	9	1
Stars are Singing, The (Para.)	–	2	20	14	5
Steel Trap (20th-Fox)	–	5	9	31	18
Stooge, The (Para.)	30	34	28	4	–
Stop, You're Killing Me (WB)	–	–	12	32	21
Strange Fascination (Col.)	–	–	1	–	5
Taxi (20th-Fox)	–	4	7	12	5
Thief of Venice (20th-Fox)	–	2	7	6	10
Thunder in the East (Para.)	–	8	26	22	5
Thunderbirds (Rep.)	1	7	41	10	–
Torpedo Alley (AA)	–	2	4	5	2
Toughest Man in Arizona (Rep.)	–	8	15	10	2
Treasure of Golden Condor (20th-Fox)	–	5	28	21	1
Tropic Zone (Para.)	–	6	17	15	6
Trouble Along the Way (WB)	1	5	4	7	1
Turning Point, The (Para.)	–	–	32	25	16
Voodoo-Tiger (Col.)	–	1	6	2	–
*Wac from Walla Walla (Rep.)	2	13	19	10	3
Yankee Buccaneer (Univ.)	–	10	22	15	5

WATCH THE CROWDS STORM

COLUMBIA PICTURES'

FORT TI

COLOR BY TECHNICOLOR

THE FIRST GREAT OUTDOOR EPIC OF AMERICA

in

3 DIMENSIONS

THEY'RE LINING UP THIS WEEK

IN

GLENS FALLS
BRIDGEPORT
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PHILADELPHIA
LONG BEACH
SEATTLE
LOS ANGELES
DAVENPORT
ERIE
DUBUQUE
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DENVER
TUCSON
WASHINGTON, D. C.
WILKES BARRE
SCRANTON
HAZELTON
NIAGARA FALLS
BETHLEHEM
HORNELL
BRADFORD
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starring
GEORGE MONTGOMERY

with **Joan Vohs** · Story and screen play by **ROBERT E. KENT**
Produced by **SAM KATZMAN** · Directed by **WILLIAM CASTLE**
Photographed in **NATURAL VISION** 3-DIMENSION

MAY 23, 1953

MOTION PICTURE HERALD

Wide-Screen Pattern Emerges as Majors Race for "Firsts"

ALLIED SPONSORS BALLANTYNE ALL-PURPOSE THEATRE PACKAGE

REVIEWS *(In Product Digest)*: DANGEROUS WHEN WET, IT CAME FROM OUTER SPACE, HOUDINI, TAKE ME TO TOWN, ROAR OF THE CROWD, PERILOUS JOURNEY, GOLDTOWN GHOST RIDERS, THE SEVEN DEADLY SINS, FANFAN THE TULIP

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JULY 4th

BIG M-G-MUSICAL

"DANGEROUS WHEN WET"

(TECHNICOLOR)

"As sure-fire as anybody's got a right to expect any picture to be."—M. P. DAILY

"You're looking at a Booking!"

Millions of holiday merrymakers want fun, songs and romance on the 4th! M-G-M's new Esther Williams musical is made-to-order for holiday business. Call your M-G-M Branch right now and say, "I want fireworks for the holidays. Give me 'DANGEROUS WHEN WET'!"

* * *

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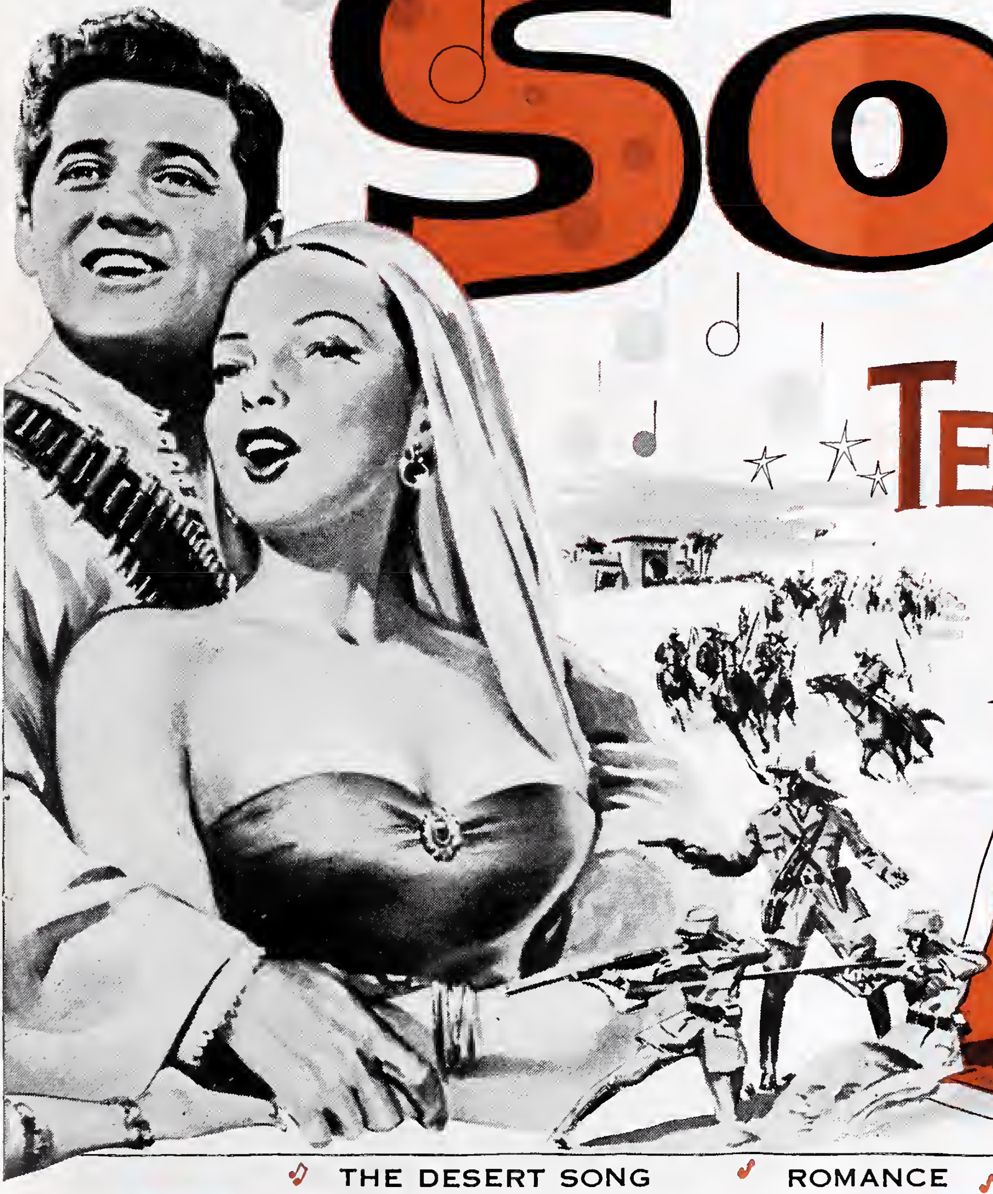

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NOW!

♪ THE DESERT SONG ♪ ROMANCE ♪

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SCREEN PLAY BY
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BASED UPON A PLAY BY LAWRENCE SCHWAB, OTTO HARBACH, OSCAR HAMMERSTEIN 2nd, SIGMUND ROMBERG AND FRANK MANDEL
MUSICAL NUMBERS STAGED AND DIRECTED BY LEROY PRINZ • MUSICAL DIRECTION BY RAY HEINDORF

PRODUCED BY
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THERE'S A GOLD MINE IN "THE DESERT RATS"!
3rd BIG WEEK, NEW YORK!
3rd BIG WEEK, LOS ANGELES!
SMASH OPENING, MINNEAPOLIS!
THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

THE DESERT RATS starring RICHARD BURTON · ROBERT NEWTON with Robert Douglas · Torin Thatcher and JAMES MASON as ROMMEL · Produced by ROBERT L. JACKS Directed by ROBERT WISE · Written by RICHARD MURPHY

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 191, No. 8
May 23, 1953

Screen Sizes and Shapes

THE fog is beginning to lift somewhat concerning the future sizes and shapes of theatre screens.

First of all the decision about the extent to which a theatre screen can or should be enlarged is an individual theatre decision. It can not be made on any blanket basis. Each theatre, no matter how large, presents problems of its own. Each theatre's physical characteristics set the bounds of screen alteration. Obviously it will be a long time before any appreciable number of theatres are built specially with "the new look" in screens in mind.

Most existing theatres, in the United States and abroad, can do much to bring before their audiences a better picture. Engineers have long held that very few theatres have a large enough—or bright enough—picture on the screen.

While some theatres have been experimenting for some time with slightly wider pictures achieved through masking at the projector aperture, most have been content to show all films in the traditional 4 to 3 ratio which is now commonly called 1.33 to 1, i.e. 1.33 feet wide for every foot in height.

An important point—sometimes overlooked in a consideration of the application of a wider screen for standard films—is that, within reasonable limits, every theatre may decide whether to depart from the 1.33 to 1 ratio and if so, how much. Less than the 1.66 to 1 suggested by Paramount hardly seems worth the trouble and expense involved because the reduction in height would not be enough to serve any practical purpose. An aspect ratio of more than 1.85 to 1 (the Universal proposal) may not be practical unless Hollywood cameramen are instructed to keep major elements of each shot farther from the top and bottom edges than they have. It is likely that there are many films already awaiting release that may not be cropped to the 1.85 ratio without cutting off parts of actors' heads and legs.

Activities concerning the widening of the screen have not been confined to this country. Last March "The Greatest Show On Earth" was shown in Australia on a wide screen. Last week in London the J. Arthur Rank Organization introduced its wide screen, using a 1.6 to 1 ratio. The screen developed by Mr. John L. Stableford is adaptable to other ratios as well.

While other wide screens take up varying portions of available theatre stage space, CinemaScope's screen may be said to take up all of it in the horizontal direction. Theatres in a position to benefit might consider installing a CinemaScope type of screen not only as wide but as high as the theatre permits. Then, by masking, drapes or some "light surround," the theatre would be in a position to show films in any present or proposed ratio (excluding only Cinerama, which is a special situation as far as screen size and shape is concerned, as well as in other factors).

Even theatres not yet ready for a CinemaScope screen might well install the largest possible screen and thus be ready for pictures in any aspect ratio, from the standard 1.33 to 1 to at least as wide as 2 to 1. The latter ratio is reported to be viewed favorably by some technicians in Hollywood as the maximum possible without using either compression-expansion lens system, such as CinemaScope, or very wide angle lenses on cameras and projectors.

The theatre of the future may have no fixed picture area with a precisely defined screen but the whole front of the auditorium may be the "screen." The picture size would be altered to suit the mood and requirements not only of each film but of various scenes.

Concurrent with the interest in new screen widths is the growing realization that black masking around the screen has limited its visual effectiveness. The so-called "maskless" screen is possible with all aspect ratios. Its benefits would also seem to be especially needed for enhancing the audience enjoyment of 3-D films. Paramount recommends such a "maskless" screen in the 1.66 to 1 ratio method. All the wide screen methods suggest for maximum effectiveness a certain amount of curvature of the screen. That is again something that must be figured on an individual theatre basis.

During this period of technological evolution the industry and the public it serves must be reminded constantly that the business does not "release" screens but entertainment pictures. What any screen reflects depends only on the intensity of the light falling upon it and the nature of the magic shadows of the film. A better size screen can help a good picture, but a poor picture will remain the same—or even a little worse because its faults will be magnified.

■ ■ ■

¶ The luncheon honoring Messrs. Si Fabian and Sam Rosen sponsored by the Amusement Division of the United Jewish Appeal of Greater New York on May 26 is a fitting occasion to mark not only the philanthropic activities of these exhibition leaders but also their expanding role in motion picture theatre operation. The Stanley Warner circuit, in which they recently acquired the controlling interest from the Warner Brothers, is a dynamic force that is looking to the present and future of this industry. It is characteristic of the good qualities of showmen that these two men have done so much for the work of UJA that the organization's amusement division, under the chairmanship of Mr. Adolph Schimel, is spotlighting the 1953 drive by pointing to their record as worthy of general imitation. —*Martin Quigley, Jr.*

Letters to the Herald

TV Interviews

To the Editor:

A most interesting and intelligent interview pin-pointing "House of Wax" and 3-D—its mechanical and technical details—was TV'd last week by Dave Wallerstein, general manager of Balaban & Katz Theatres, and Irving Kupcinet, prominent Chicago *Sun-Times* featured columnist, TV commentator and staunch friend of the amusement world. Programs with showmen of this calibre add much weight and spark the public's interest in his new entertainment format.

Their smooth delivery and approach to the various phases of this exciting new weapon was most sincere and admirably discussed. Some of us nostalgic youngsters who helped pilot and promote sound and talkies in the late '20s, well remember the mixed opinions and adverse criticisms and quips from the Joes and Jennies of that Roarin' age.

We'll never forget "Lights of New York" and "Terror," that certainly weren't superdupers, but they delivered, entertained, and introduced the then so-called "New Novelty" that turned out to be the the prize-baby of them all.

The New York film distribution chiefs have an eagle birds's-eye-view of things to come, and know how to lead into it to excite John Q., and they're doing it with the proper approach—"House of Wax" and "Man in the Dark." Mr. and Mrs. America want excitement and thrills before romance, and this is it!

The industry needs more Wallersteins and Kups to aid and abet this great entertainment innovation. I'd also like to hear a sales manager of Abe Montague's calibre cut loose on a TV interview re 3-D.—*JOHN THOMA, Amusement Publicist, Chicago, Ill.*

For Permanent Glasses

To the Editor:

We have just finished showing our first three-dimension picture and my reaction and opinion is as follows:

The only way you can enjoy a three-dimension picture is with a clear, comfortable, proper fitting pair of 3-D glasses. The cardboard polarized glasses given to our patrons are strictly a nuisance as we were told by our patrons and in no uncertain terms.

We had the same experience as Virginia McKinney, who wrote in her letter which appeared on your Letters page in the issue of May 2, "Everyone in the theatre was complaining about their inability to keep them on. They could not concentrate on the movie because they were always on the verge of falling off."

How can anyone enjoy a picture under such circumstances?

My suggestion is to flood the market with permanent 3-D glasses with plastic frames and ear pieces, and also "clip-ons" for people who wear regular glasses. They should be sold in department stores, drug stores, optical stores, every place where sun glasses are sold.

This should be sponsored by the producers of three-dimension pictures and backed up with a terrific advertising campaign to cover the nation.

The idea, of course, is that people who have their own personal 3-D glasses will attend the three-dimension attractions because they will enjoy them. And the more glasses sold, the more potential patrons for the film theatres.

Unless something is done to improve this situation, I'm afraid three-dimension pictures are not the answer to our big problem. —*LOUIS SWEE, Stillwell Theatre, Bedford, Ohio.*

Likes Round Table

To Walter Brooks:

Thank you very much for the new membership card. I appreciate this and carry it with me at all times.

I shall try to get our managers to take even more interest in being active members of your Round Table. It has meant a great deal to Delmar Sherrill, who is now in the service. He maintains his interest in the motion picture business, and continues to subscribe to the Motion Picture Herald, and reads it.

The Round Table has been a most interesting feature of the Herald ever since you took charge of this work and I wish to thank you for what your activities have meant to our small group of theatres.—*A. FULLER SAMS, JR., President, Statesville Theatre Corp., Statesville, N. C.*

Blind Checking

To the Editor:

In many states blind checking has been ruled illegal. Why don't the exhibitors in New York State take means to outlaw this practice here? It is an infringement on our constitutional rights! They even blind check you on flat rental pictures. Wake up, I.T.O.A. Wake up, Allied! Here is something to fight!—*HOWARD LESSER, Roslyn Theatre, Roslyn, Long Island, N. Y.*

MOTION PICTURE HERALD

May 23, 1953

WIDE-SCREEN seems to have edge in battle of the systems Page 13

"NOVELTY" of first 3-D films paying off right handsomely Page 13

BARNETT sees compromise on single standard unlikely now Page 16

STOCKHOLDERS of 20th-Fox vote confidence in Skouras Page 17

SKOURAS sees era of prosperity ahead for company and industry Page 17

ALLIED-BALLANTYNE offer "all-purpose" package for exhibitors Page 20

ALLIED announces plan for patent search on CinemaScope Page 21

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 22

VARIETY CLUBS hold annual convention in Mexico City Page 22

O'DONNELL tells Allied Artists meet new audiences likely Page 24

GOLDENSON sees gains in report to AB-Paramount stockholders Page 25

TICKET tax is unfair, Congressman Paulson says publicly Page 25

RKO announces it plans to release 10 features this summer Page 27

TECHNICOLOR reports substantial gain in net profits Page 27

PRICE Act seen involved in anti-trust action Page 27

RANK shows his own wide-screen system in London opening Page 29

FRENCH film interests irked by publicity material in newsreels Page 28

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SERVICE DEPARTMENTS

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ON THE HORIZON

COMPLEXITIES arising from the technological revolution include the necessity of filming four kinds of trailer for Universal's "It Came from Outer Space," according to David Lipton, director of advertising and publicity. They are: A 3-D trailer announcing the 3-D picture; a 2-D trailer announcing the 3-D picture; a 2-D trailer announcing the 3-D version of the picture on wide screen with stereophonic sound; and when and if the picture is released in 2-D, another one for that.

▶ Third dimension, growing on its motion picture success, has penetrated the comic book field and now is making itself felt in the art world. Otto Luther, former art director of Warner Brothers, has applied for a patent on a simplified method of creating 3-D art work. The method uses two colors and red and green viewing spectacles and could be useful in advertising, comic strips and packaging. Mr. Luther describes it as "a departure from Euclidean theory on stereopticon vision first promulgated in 200 B.C. My method dispenses with the microscopic differences Euclid posits as vital to binocular vision, thereby making the stereopticon principle practical and possible for the artist to use."

▶ The Council of British Actors Equity Association at its annual meeting in London last Sunday advised its members to boycott contracts which do not provide for extra pay when a film they make is shown in a second medium—such as TV. "Uncontrolled use of films in this way constitutes a great and growing threat to the employment of actors and to standards of performances," it said.

▶ The Hughes Research and Development Laboratories, Culver City, Cal., is advertising for "miniaturization engineers" to work on research, development and application of "subminiaturization techniques." Personnel of the Laboratories are engaged in developing and producing advanced electronics systems and devices. The "Hughes" in the name is Howard Hughes of the tool company and RKO.

▶ "The Story of 3-D," Robert J. O'Donnell's address to the Allied Artists international sales meeting in Miami (see page 24) is available on 33⅓, 45 and 78 RPM records and on tape. Interested exhibitors and industry groups should write to Texas COMPO, 2008-A Jackson Street, Dallas. Steve Broidy, Allied Artists president, said he hoped everyone "from the janitor to the president of every company would hear it."

▶ Everybody gets in the act. George A. Hamid, president of the National Association of Amusement Parks, Pools and Beaches said this week that roller coaster operators report a decided increase in business since the thrills of such rides were first depicted on the screen in 3-D. The operators say riders tell them in many cases that they haven't ridden a roller coaster for years and their renewed interest was influenced by Cinerama or "Man in the Dark."

▶ Hearings are scheduled to start May 26 before a House subcommittee of the Judiciary on the bill to give the courts discretion to award less than treble damages in civil anti-trust cases.

▶ The Supreme Court is showing a reluctance to get mixed up in film industry trade practices. It's been turning down with machine-like regularity all appeals involving that question. But three cases still pend there.

▶ A definite tendency by exhibitors to avoid competitive bidding during the last six months has been reported by sales executives of major companies.

ABANDON FIGHT TO END CENSORSHIP

Ohio State Senator Charles Mosher has dropped his fight to end all film censorship in Ohio following referral of his bill to that effect to committee. Senator Mosher said that since he could count on only 13 votes for the bill with 20 opposed he would not try to get it recommended again. He said he would introduce a substitute bill calling for the elimination of newsreel censorship only.

TAX FIGHT CHAIRMEN URGE NO LET UP IN BATTLE

The industry's campaign for exemption from the admission tax will be pushed with all possible vigor, despite the President's opposition to tax reduction this year, expressed in his address to the nation Tuesday night.

In a statement issued Wednesday in Washington, Col. H. A. Cole and Pat McGee, co-chairmen of COMPO's tax repeal campaign committee, called on all state and congressional district tax campaign committees to continue their fight to get the Mason bill out of the House Ways and Means Committee and to push the tax drive without letup.

The two chairmen and Robert W. Coyne, COMPO's special counsel, appeared before the House Small Business Committee Wednesday and stated the industry's case for tax relief. "Notwithstanding the President's opposition to general tax cuts this year," the statement said, "there is no reason for us to be discouraged. On the contrary, there is ample cause for us to believe that we can obtain passage of the Mason bill at this session."

The testimony to the Small Business Committee argued that repeal of the tax would prevent the closing of many theatres and would in fact increase the revenue to the treasury.

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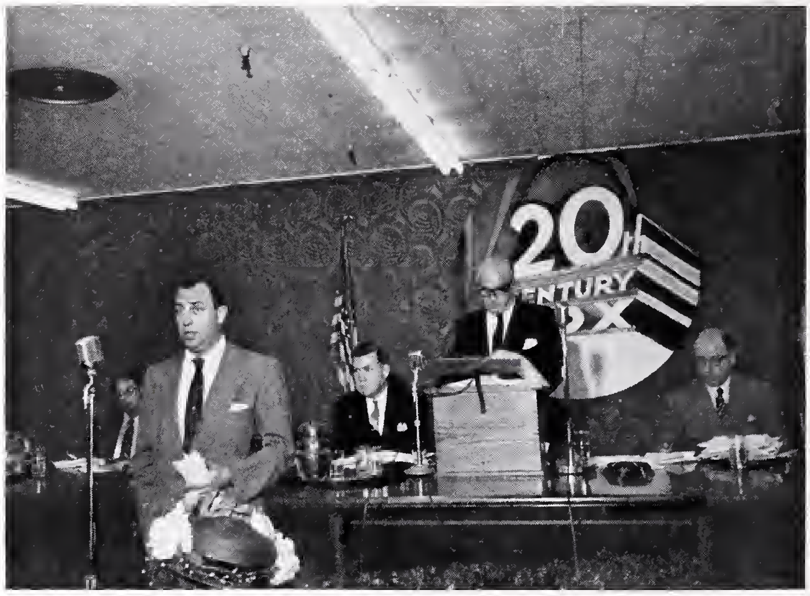
This week in pictures

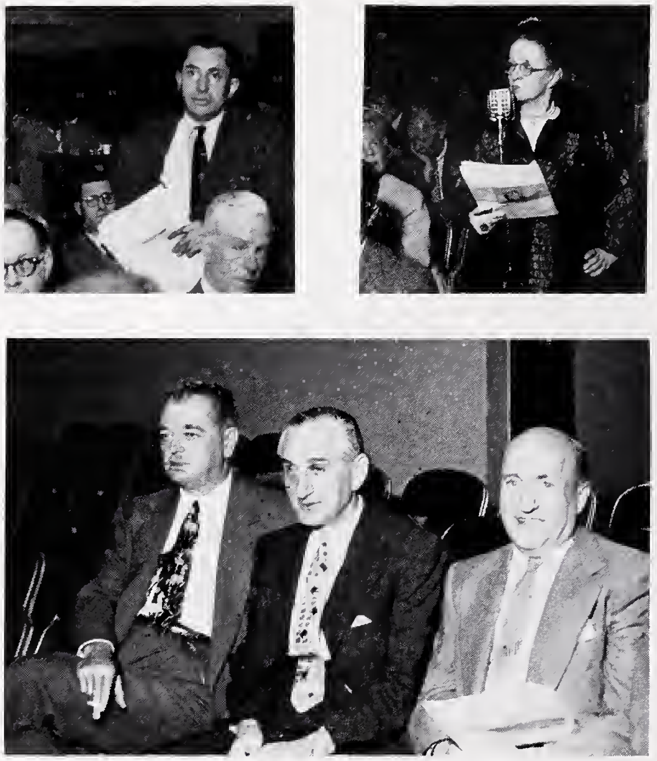


SOFT WORDS instead of hard characterized a very smooth Fox stockholders' meeting Tuesday in New York (see page 17), and rebel leader Charles Green, left, at microphone, capitulated gracefully. Watching him are president Spyros Skouras and aides Norman Steinberg, Otto Koegel, and Donald Henderson.

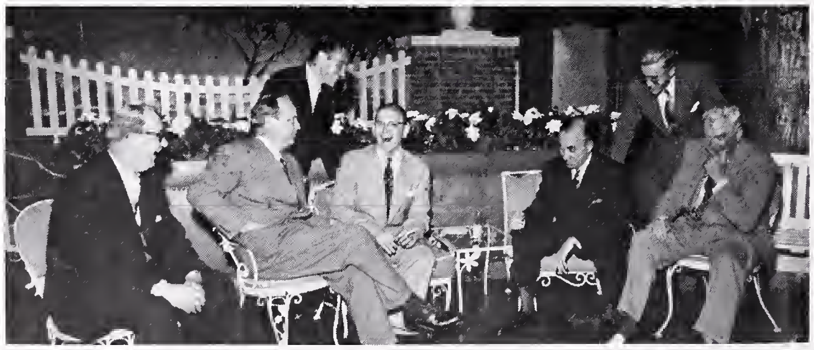
Photos by Floyd E. Stone

L. Sherman Adams, elected a director, watches the voting.

Colby M. Chester, Jr. new director, left, chats with advertising chief Charles Einfeld.



HAVING THEIR SAY. Top: Minority stockholders Lewis Gilbert and Mrs. Rosalind Copping. Below: Tom Connors, Max A. Cohen, and Harry Brandt, the latter one of the speakers supporting management.



by the Herald

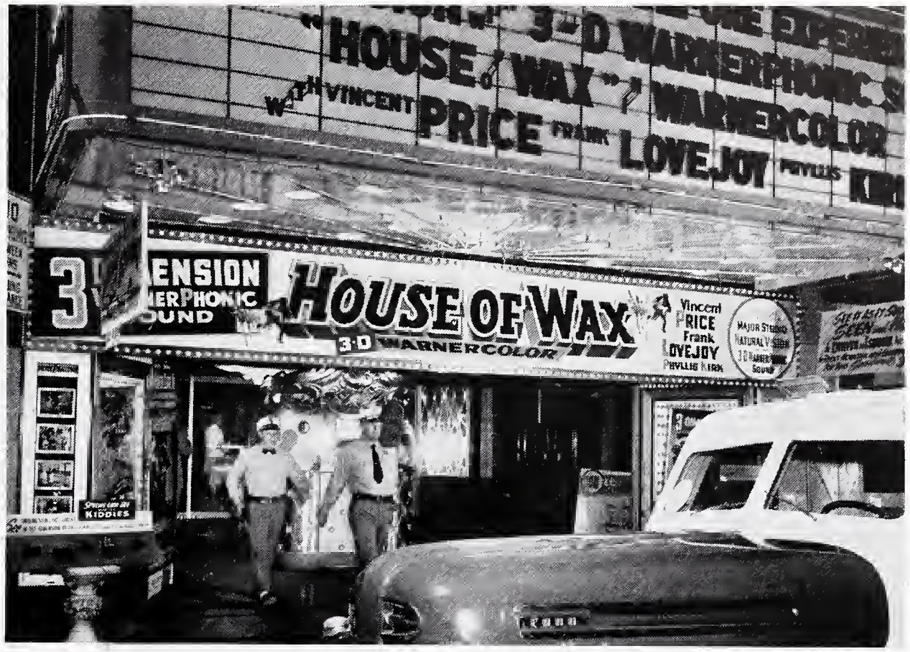
JOHN Alexander, Walter Titus, Albert Schillerm, Richard G. Yates, C. Bruce Newbery, John Curtin, and Neil Agnew, at the Essex House reception in New York Tuesday at which Mr. Newbery was host.

MEETING THE PRESS. C. Bruce Newbery, new Republic sales chief, did that Tuesday in New York, over cocktails. At the left, some of his associates. Right, Mr. Newbery, Martin Quigley, and Neil Agnew, assistant to the president.

by the Herald

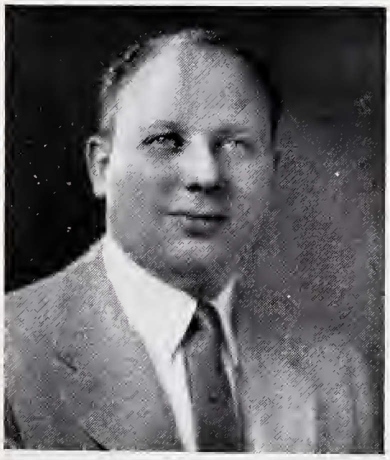
BACKERS of Cinema Productions' "Main Street To Broadway," at the New York press meeting when openings were announced. The men are Fred J. Schwartz, Century circuit; Sam Pinanski, American Theatres; and M. A. Lightman, Malco Theatres.

THEY NEEDED AN ARMORED CAR and armed guards, right, to take the money from the Denver Theatre, where Warners' "House of Wax" broke records. On a weekend, the house staff was doubled.

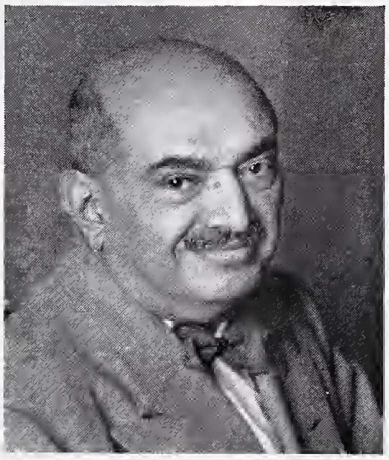

3-D WARNERPHONIC
"HOUSE of WAX"
with VINCENT PRICE FRANK LOVEJOY
WARNERCOLOR
3 D
ENSION
WARNERPHONIC SOUND
HOUSE OF WAX
3-D WARNERCOLOR
Vincent PRICE Frank LOVEJOY Phyllis Kirk

VIRGINIA MOTION PICTURE THEATRE ASSOCIATION CONVENTION

LINEUP, at the left, of new officers, and the members of the Virginia Motion Picture Theatre Association board, at the convention in Old Point Comfort. Seated: Harold Depkin, T. E. Wilson, D. H. Covington, Jeff Hofheimer, W. W. Grist, Jr., Morton G. Thalhimer; and F. M. Westfall, second vice-president. Standing: Ben Somma; Carlton Duffus, executive secretary; Hal J. Lyon, William Dalke, Jr., A. Frank O'Brien; Sy Hoffman, first vice-president; Sidney L. Bowden, past president; Leonard Gordon, president; Morton G. Thalhimer, Jr., secretary; Sam Bendheim, Jr., Syd Gates, Ellison Loth, J. K. Crockett, Robert T. Barton, Jr., and Earle Westbrooke.



BURTON ROBBINS has become assistant to the president of National Screen Service, Herman Robbins, his father. Burton had been head of the advertising accessories division. He started in 1940 at the Philadelphia branch.



by the Herald

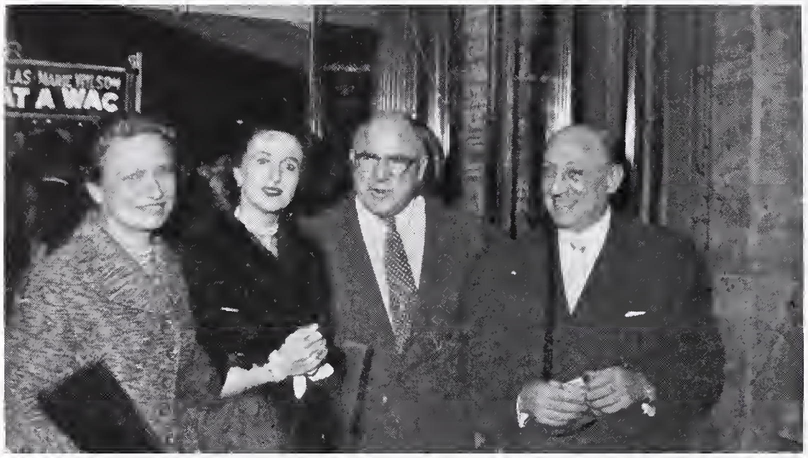
M. B. BILIMORIA is in this country from Bombay, where he is a distributor, financier, and equipment dealer. He has branches in Guiana and Trinidad, which he will visit. Mr. Bilimoria also heads Indian distributors.

PRODUCER HAL WALLIS and actress Shirley Booth receive from deputy French Consul Jean Cherbet, in New York, the Cannes Film Festival awards for best picture, "Come Back, Little Sheba," and best acting, also in that picture.

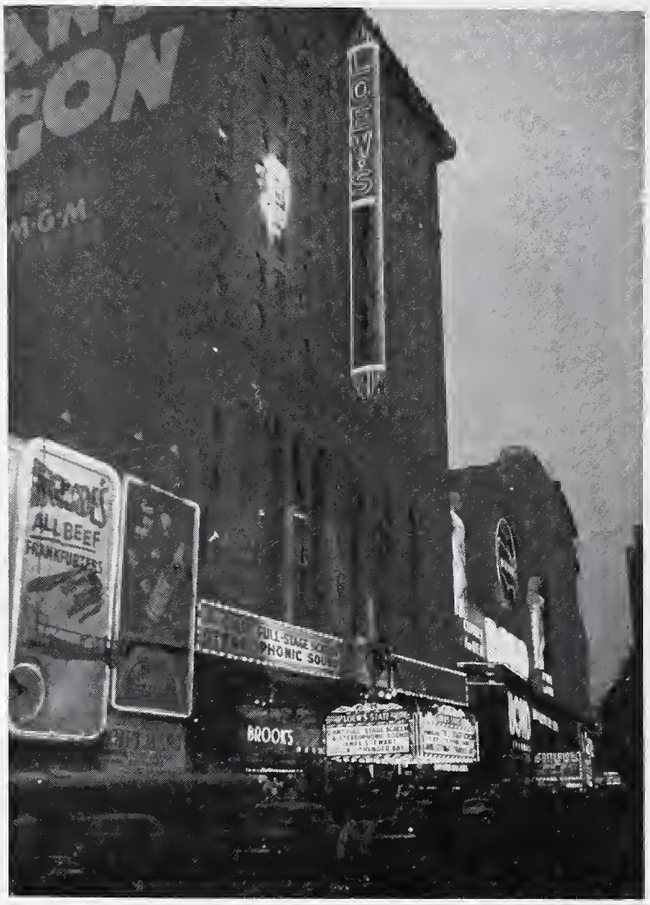
Universal's 'Thunder' On a Wide Screen

TUESDAY NIGHT was Universal's on Broadway, as it unveiled its own large screen, proportioned 1:85 to 1, at Loew's State, and chose to display upon it its brawling oil epic "Thunder Bay." Herewith, some of the trade personalities who attended.

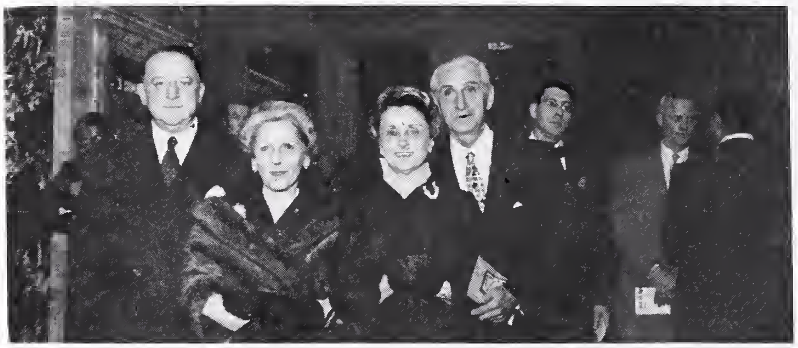
[Photos by The Herald]


LAS MARIE WILSON
AT A WAC

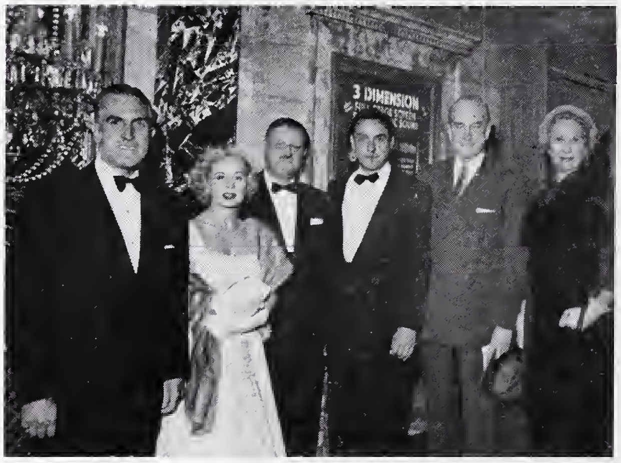
Mrs. D. W. Braden, Mr. and Mrs. Hal Roach, and Joseph Vogel.


LOEWS
M-G-M
ALL BEEF
FRANKFURTERS
FULL STAGE SCREEN
PHONIC SOUND
BROOKS

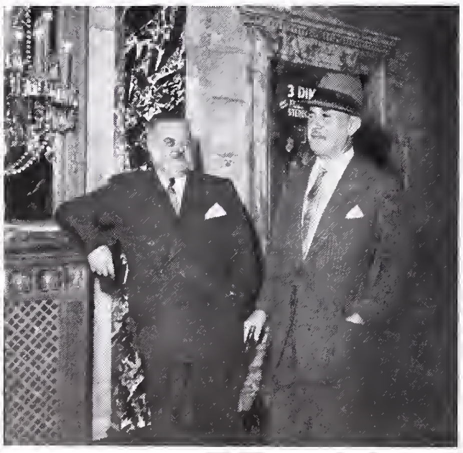
The opening was the event of the evening on Times Square, right.



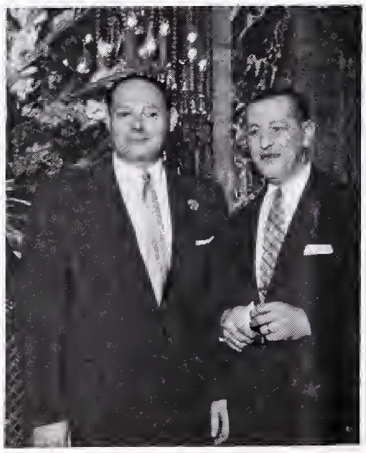
Mr. and Mrs. S. H. Fabian, and Mr. and Mrs. Max A. Cohen.


3 DIMENSION

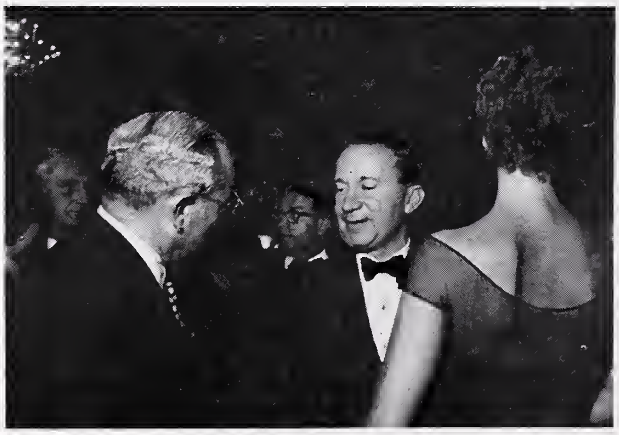
Alfred Daff, executive vice-president, and Mrs. Daff; Milton R. Rackmil, president; Edward Muhl, vice-president; and Russell V. Downing, Radio City Music Hall president, and his wife.



A. W. Perry, and Jack L. Warner.



Eugene Picker, and Max Fellerman.



Serge Semenenko.

WIDE-SCREEN HAS EDGE IN BATTLE OF SYSTEMS

Most Studios Producing for Wide Projection as 3-D Also Is Tied In

This week's round in Hollywood's bloodless but earnest "battle of the systems" went to the wide screens. Indeed, it may be safe to say that from this point forward just about all new product from major companies will be shot for wide-screen projection. The only variables which remain are "how wide?" and "with or without stereoscopy?"

The major developments were these:

Warner Brothers announced Monday the perfection of a new "all-media" camera which, according to the studio, "employs singly or in combination the best features of three dimensions and wide-screen WarnerScope." Inadvertently the company also revealed the nature of the WarnerScope process which hitherto has been held under wraps. Said the company, near the end of its release: "The camera can be fitted with compressive lenses being readied for WarnerScope wide-screen photography in two and three dimensions." A compressive lens is the CinemaScope key.

MGM announced Tuesday the development of a camera which will turn out standard-sized 35mm film which can be exhibited in an aspect ratio of 2.66 to 1 (the same as 20th Century-Fox's CinemaScope) without requiring the use of an anamorphic (compressive) lens on either the projector or camera. In Hollywood the company also demonstrated for the press the 1.75 to 1 aspect ratio which it favors for projection of all product completed before the current controversy. (The conventional aspect ratio: 1.33 to 1.)

Universal opened, at a gala premiere at Loew's State on Broadway in New York Tuesday night, its conventionally photographed "Thunder Bay," projected on a giant "full-stage screen" (aspect ratio: 1.85 to 1) with the additional benefit of newly-installed stereophonic sound.

At the same time, the week's announcements disclosed that a race of sorts was developing to see which would be the major company to offer for public consumption the first "marriage of 3-D and the wide screen." If current schedules are adhered to, three such presentations will be offered in as many days, May 27-29. They are:

"It Came from Outer Space," which, on May 27, Universal will open at the RKO Hillstreet and Pantages theatres in Los Angeles. The film, photographed in the conventional 1.33 to 1 aspect ratio and in what has come to be known as the "conventional two-camera 3-D method," will be projected on the Universal-developed "full-stage screen" in an aspect ratio of 1.85 to 1, with stereophonic sound. (An enthusiastic review of the film and the process by the HERALD'S Hollywood editor can be found in this week's Product Digest.)

"Sangaree," which, on May 28, Paramount will open at the Victoria theatre in New York. Like the Universal entry, the Paramount film was photographed conventionally in respect to both aspect ratio and 3-D, but will be projected in wide-screen, in the 1.66 to 1 aspect ratio which Paramount now favors. The screen presumably will be of the maskless, slightly curved type described by Paramount officials in New York last week and recommended by them for all new projection techniques.

"Fort Ti," which, on May 29, Columbia will open at the Criterion in New York, projected in the 1.85 to 1 aspect ratio now favored by that company and featuring stereophonic sound. Another conventionally-filmed production (with 3-D by Natural Vision), "Fort Ti" will get its "new look" by simple masking of the aperture plate, the same method employed in the "revamping" of the other two films.

RKO Radio and Allied Artists, two companies not previously known to be figuring in the wide-screen picture, both announced during the week productions featuring greater (literally) scope.

Allied Artists at its international sales conference in Miami, revealed that it had completed negotiations with 20th-Fox to use CinemaScope in filming the forthcoming "The Annapolis Story." The picture is scheduled to go before the cameras early in June, but may be held up a short time depending on the availability of the anamorphic lenses. MGM last week announced plans for two CinemaScope features.

RKO's first wide-screen announcement was somewhat less specific. The company announced simply that cast members were preparing to leave the United States for Europe for the filming of King Brothers' production, "Carnival," which, it was added but did not emphasize, is to be "filmed in color using the wide-screen or 'King-size' system."

New Warner Camera Sounds Similar to Columbia's

The Warner "all-media" camera, which the company promises will "revolutionize the art of motion picture photography," sounds in what descriptions are available, to be similar to the "four-way" camera announced by Columbia several weeks back, plus the additional facility of having compressive lenses. The trade understands that any 3-D camera system employing two negatives, is in actuality a "four-way" camera since (one) the single negative can be used for conventional projection, (two) the single negative can be masked for "wide-screen" presentation, (three) the two negatives can be used for standard 3-D presentation, or (four) the two negatives can be used for

(*Continued on page 16, column 3*)

"NOVELTY" OF FIRST IN 3-D IS PAYING OFF HANDSOMELY

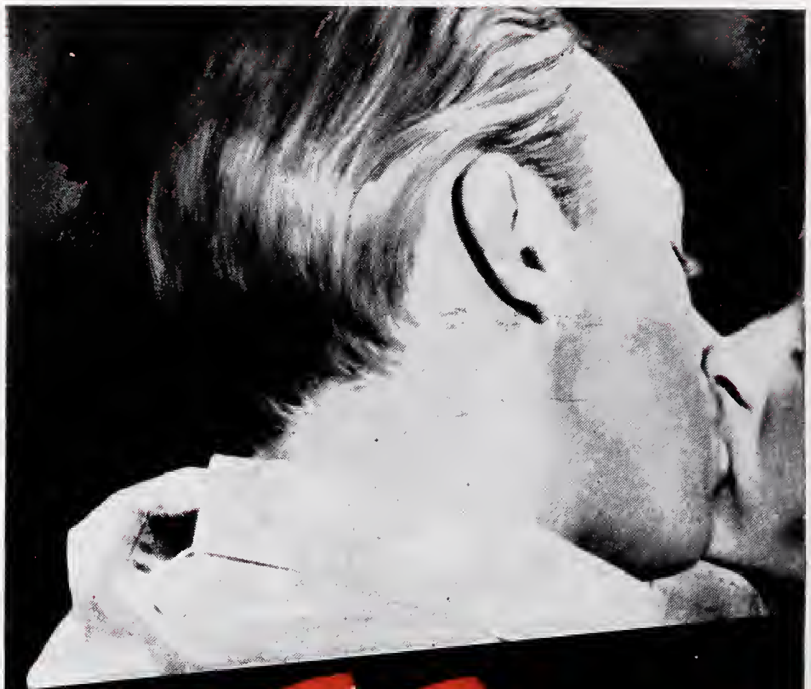
If 3-D is a novelty, this week's box office reports indicate that it is probably the biggest paying "novelty" in the history of motion pictures.

Domestic grosses for the first three features in three-dimension—United Artists' "Bwana Devil," Warner Brothers' "House of Wax" and Columbia's "Man in the Dark"—have passed the $5,000,000-mark in an aggregate of 20 weeks of playing time and in an aggregate of less than 1,400 dates. Seen as a distinct possibility now is a total domestic gross for the trio in the neighborhood of $20,000,000.

"House of Wax," now in its sixth week at the New York Paramount, has brought in approximately $600,000 in that one stand. The total, including about 80 other engagements, is in the neighborhood of $1,500,000. Company officials are saying privately they expect the film to be one of the biggest money makers in the firm's history if it continues at its current pace.

"Man in the Dark" is reported to have rolled up a gross of about $1,100,000 in its first 61 dates. At the same time, the company reports it is breaking all records overseas, including such far off places as Hong Kong, New Zealand and Chalermthai, Thailand. "Bwana Devil," the first 3-D feature to reach the screens, has a total domestic gross of $2,400,000 in 10 weeks on about 1,200 dates. Not included in that gross are receipts from the 10 or 12 additional engagements played by the film before Arch Oboler sold it to United Artists.

THE DOUBLE-BARRELLED, TRIPLE-POW



The rough, tough story of how the F.B.I. took a chance on a B-girl...and won...as the whole underworld joined the crackdown against the spy menace!

DYNAMITE is o

Pick

ON SOUTH

MEET "CANDY", the B-girl, central figure in the counter-blast against espionage!!!

STARRING

RICHARD
WIDMARK · JEAN
PETER

with Murvyn Vye · Richard Kiley · Willis B. Bouchey

Produced by JULES SCHERMER Directed by SAMUEL FULLE

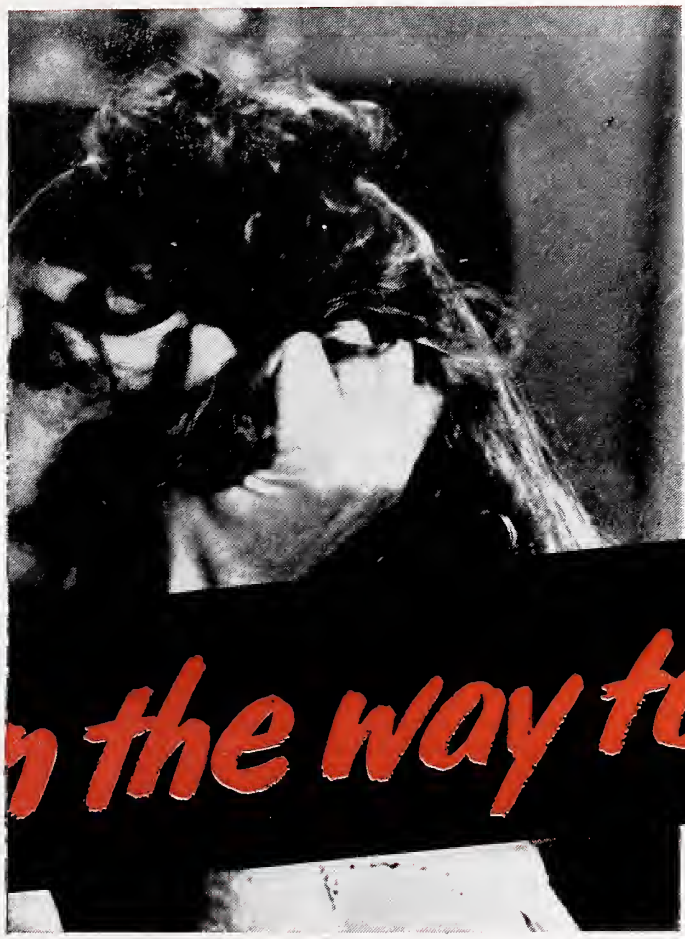
From a Story by DWIGHT

DATE IT NOW!

SHE RECEIVES her instruction to work with stoolies, pickpockets and moll buzzers!

There's No

ERED ROCKER-SOCKER OF THE YEAR!



n the way to your screen!

SHE NEVER KNEW what would happen next, where or when. In this job she had to be ready for anything, anybody . . . anytime!

up

STREET

THELMA
S · RITTER
· Milburn Stone
R Screen Play by SAMUEL FULLER
TAYLOR

COUNTER ESPIONAGE in a plunging neckline—with the wraps off and the heat on!!!

SPITTING
SMOKING
IS PROHIBITED
BY LAW

NO PUNCHES pulled! Not since "House on 92nd St." has the screen dared such realism!

Business Like 20th Century-Fox Business!

Wide-Screen Single Plan Held Unlikely

PITTSBURGH: "To expect the major studios to compromise on any one wide-screen ratio or system is a lot to ask," Herbert Barnett, president of the Society of Motion Picture and Television Engineers, declared Tuesday at the 32nd annual convention here of Allied Theatre Owners of Western Pennsylvania.

Discussing the history of 3-D, wide-screen and stereophonic sound, Mr. Barnett said that the question which must be answered correctly, or else, is: "How far can standardization go without limiting the technical and artistic developments essential to profitable operations."

Cites 20th-Fox Move

Mr. Barnett pointed out that the 20th Century-Fox management has backed its belief in the superiority of CinemaScope with a fortune. "Do you think Messrs. Skouras and Zanuck will meekly drop their pride-and-joy if six other studios get together on a less spectacular screen?

"Standardization means, however, three different things to as many different groups of people. To one populous segment of the industry it means freezing new development at a point where they will cost the least money. They see improved methods from the standpoint of cost—instead of benefits.

"The second group wants and expects all producers to agree on a single standard for screen aspect ratio, for sound, for projection and so on. They think the producers should return to the old policy of making identical products.

"The third group wants interchangeability standards for basic equipment and techniques. For instance, they expect stereoscopic sound standards that will allow them to present any stereo sound film from any studio at a reasonable cost."

Wire from Myers

Norman Mervis, vice-president of the organization, introduced the speakers who included, in addition to Mr. Barnett, R. H. Haycock, of RCA; Charles Blatt, chairman of the legislative committee; Leon Bamberger, sales and promotion manager of RKO, and Richard P. Morgan, general chairman of the convention.

Mr. Haycock discussed problems facing the small theatre operator with ideas of changing to three-dimensional ideas

Morris Finkel, chairman of the AMPTO board of governors, read a telegram from Abram Myers, Allied's general counsel, and Trueman Rembusch in Washington, D. C., that National Allied had completed a deal with the Ballantyne Company of Omaha, to supply a complete three-dimensional operating outfit to members of Allied or independent exhibitors.

Almost 300 delegates sat in on the opening day luncheon, the open meeting and the cocktail party in the Variety Club and also attended a showing of Columbia's 3-D "Fort Ti," in the Stanley theatre at midnight.

At Wednesday's closing day session, Wilbur A. Snaper, National Allied president, was the principal speaker.

Elected president of the unit for the new year was Mr. Blatt. Ray Woodward was elected vice-president and Walter Cox treasurer. Named to the board of governors were Lee Conrad, Morris Finkel, Norman Mervis, Frank Panapolos, Elmer Hasley, Rudy Navari, Herman Stahl and Mrs. M. A. Rosenberg, the latter the widow of the former AMPTO president. She is the first woman to be elected to the organization's board.

3-D FIGHT FILM DEPENDS ON COUNT CONTROVERSY

United Artists at midweek was counting on the controversy stirred up by the technical knockout decision in last week's Rocky Marciano-Jersey Joe Walcott championship bout in Chicago to sell the long-anticipated 3-D fight film. Photographed in the Stereo-Cine process and produced by Nathan Halpern, the 17½-minute film of the fight which lasted a little less than 2½ minutes highlights the last seconds of the bout. Shown three times—at regular speed, slow motion and stop-action, the knockdown by which Marciano kept his crown is thus presented to the theatre-goer for him to make his own decision. The 3-D photography is good at all times, well-lit and clear. Special effects are emphasized in opening shots made in the contenders' training camps, wherein fists, basketballs and playing cards are tossed at the viewer's head. Early reports indicated the film was drawing fair to good, not surprising considering the unspectacular nature of the bout.—V.C.

Report CinemaScope Orders From 94% of All Circuits

Applications for 20th Century-Fox's CinemaScope equipment have been received from 94 per cent of the country's leading theatre circuits, according to an announcement this week from Al Lichtman, director of distribution. The largest single order was reportedly received from National Theatres, for 212 installations, while Stanley Warner will install CinemaScope in from 75 to 100 of its houses.

Transfer Pix Trust Suit Action to Washington

Federal Judge John W. Clancy this week granted a change of venue transferring two anti-trust suits of the Pix Theatre Co. from New York to Washington. Both suits charge the majors with discriminatory trade practices and seek damages totaling $3,588,000. Involved in the suits are the Plymouth Theatre, a Negro house in Washington operated by Pix, and the Pix Theatre, also in Washington.

WIDE-SCREEN

(Continued from page 13)

"masked" wide-screen 3-D presentation such as Universal proposes.

If, as is indicated, the Warner Brothers also have on hand a compressive lens, theirs is in reality a "five-way" camera.

Designed and developed under the direction of Art Tondreau, head camera research engineer at the studio, the Warner camera will be first used on the Wayne-Fellows production, "Hondo," starring John Wayne and scheduled to be filmed in Mexico. As more cameras become available, the company's full program of product will be photographed in the process, the early line-up including "Lucky Me," a musical starring Doris Day, and "Dial M for Murder."

Two Lenses Come Together

Three-dimension-wise, the Warner camera contains two lenses whose optical centers can be brought as close together as one and one-eighth inches.

The MGM camera, devised by John Arnold, head of the studio's camera department, achieves its CinemaScope-like breadth by traveling the negative past a wide-angle taking-lens horizontally, instead of vertically, and exposing the equivalent of two and a half frames (10 sprocket holes) for each single image. The negative thus horizontally obtained, which Mr. Arnold says attains far finer definition than can be had otherwise, then is transferred to normal 35mm vertically running film by an operation analogous to reducing 35mm to 16mm.

Projecting film thus photographed entails use of a reduced aperture plate, as in the "widening" of conventional product. The studio declined to state exactly what percentage of picture loss the MGM process entails but indicated it is more than Paramount's (1.66 to 1) 20 per cent and Universal's (1.85 to 1) 24 per cent.

Although MGM estimates that it will take two months to put the first such camera into practical working condition, stop-shot scenes made with the mechanism were shown to the press at the studio Monday. At the showing, Dore Schary, vice-president, emphasized that MGM research and planning throughout have been pointed toward supplying processes or procedures "adaptable to all the theatres of the world." He added that all MGM pictures made since the inception of magnetic sound recording about two years ago were adaptable to stereophonic sound reproduction.

"Tangier" in Wide-Screen 3-D

Paramount followed up its "Sangaree" 3-D wide-screen announcement with a release stating that its first 3-D picture to go into production with the specific intention of being shown on a wide screen would be "Flight to Tangier." The film will be produced in color by Technicolor by Nat Holt and will star Joan Fontaine, Jack Palance and Corinne Calvet. Although designed for projection in the 1.66 to 1 aspect ratio, the film also will be able to be projected in the standard ratio.

FOX STOCKHOLDERS VOTE CONFIDENCE IN SKOURAS

Management Slate of Ten Directors Are Elected; All Officers Reelected

In an overwhelming vote of confidence for the present management and its policies the stockholders of Twentieth Century-Fox Tuesday elected a board of ten directors, all nominated by management. The end of the six months long proxy fight waged by a group of minority stockholders headed by Charles Green came in an atmosphere of concord and good will which was in marked contrast to the hot statements issued during the preliminary skirmishes.

Mr. Green, seated up front in the meeting room at the home office on West 56th Street, and surrounded by lawyers and publicity representatives, wished the management well and said he had "lost fair." Spyros Skouras, reelected president by the board of directors, said:

"We shall do everything in our power to justify your confidence. I ask you to close ranks and help this company go forward, reserving at all times your right to criticize and offer constructive suggestions."

By the same five to one margin by which they supported the management's slate of directors, the stockholders rejected two resolutions proposed by Mr. Green. One would have restricted management's right to enter into certain employment contracts and the other would have required submission to stockholders of salary commitments in excess of $100,000 annually. They also supported a resolution, offered by management, calling for consideration of the election of a woman to the board of directors.

Vote Two Weeks Ago Was Deciding Factor

The proxy fight, which started with a flood of rumors in the financial world last Winter, actually was decided in favor of management two weeks ago when the stockholders at a special meeting in Wilmington, Del., voted to change the company's by-laws to eliminate cumulative voting for directors. A minority stockholders suit filed by Mr. Green six weeks ago is still pending. It involves employment contracts in force between the company and Mr. Skouras and Darryl F. Zanuck.

The directors elected Tuesday are: L. Sherman Adams, Colby M. Chester, Jr., Robert L. Clarkson, Daniel O. Hastings, Robert Lehman, Kevin C. McCann, William C. Michel, B. Earl Puckett, Mr. Skouras, and General James A. Van Fleet (Ret.).

The new board met immediately after the stockholders session and reelected all officers. In addition to Mr. Skouras these are: Mr. Michel, executive vice-president; Mr. Zanuck, vice-president in charge of production; Murray Silverstone, vice-president; Joseph H. Moskowitz, vice-president; S. Charles Einfeld, vice-president in charge of advertising, publicity and exploitation; Donald Henderson, treasurer and secretary; Wilfred Eadie, comptroller and assistant treasurer; Francis Kelly and Fred L. Metzler, assistant treasurers; C. E. McCartney, assistant comptroller; Frank Ferguson, J. Harold Lang, Norman Steinberg and William Werner, assistant secretaries.

The board also declared a quarterly dividend of 25 cents per share on the common stock, payable June 27 to holders of record June 10.

Stockholders See 3-D and CinemaScope

The several hundred stockholders who attended the session in the cleared out contract department on the seventh floor of the home office convened at 2 o'clock. An adjournment was taken at 4 o'clock and while the proxies were counted, the stockholders watched screenings of the Marciano-Walcott fight in 3-D, a CinemaScope test and the company's newest feature "Titantic."

The vote for management's slate of directors was led by Mr. Skouras with 1,863,262, closely followed by his other nine nominees.

The high vote for a Green nominee was 383,001 for Harry T. Silverman, with the other four on the Green slate closely approximating that total. Mr. Green himself polled 382,921 votes. A total of 2,259,490 proxies were voted out of a total of 2,769,146, indicating the unusual interest displayed by the stockholders.

Mr. Skouras said the Green group had accepted the verdict "in a sportsmanlike manner." He said the management "feels a greater obligation than ever to safeguard the minority and every other interest" now that the cumulative voting method of electing directors has been eliminated.

Mr. Green responded in kind, asserting that criticisms of Mr. Skouras and Mr. Zanuck made by him during the proxy fight had been made as statements are made "in a political campaign."

Addressing the 20th-Fox president as "Spyros," Mr. Green then said he wasn't sure that his side had lost. "We have 10 men on the board now aware of our complaints and wishes, we have Mr. Zanuck cutting production costs and reducing inventories, as I suggested to him should be done, and we know that Mr. Skouras will do his best. We wish them all the best of luck for another year."

In answer to another stockholder's question, Mr. Green said he had no intention of selling his stock.

SKOURAS SEES PROSPEROUS YEARS AHEAD FOR INDUSTRY

Motion picture theatres and the industry as a whole stand at the threshold of one of its most prosperous periods, Spyros Skouras, 20th Century-Fox president, told the company's annual meeting of stockholders in New York Tuesday.

Speaking of his own company's prospects, Mr. Skouras said that with the launching next fall of CinemaScope productions he expects earnings to be the best in the history of the company and predicted they will, at the very least, approximate the record earnings of 1947.

Earnings of 20th-Fox for the first quarter of this year, ended March 28, amounted to $1,023,965. On a comparable basis, earnings for the first quarter of last year were $723,407, he said.

Domestic and foreign film rental income for the first quarter this year was $25,158,343, almost $5,000,000 over the corresponding period last year. However, expenses were also up this year over last, leaving only $1,798,996 before taxes, which compared with a loss on a comparable basis a year ago of $1,485,000.

Mr. Skouras said the second quarter will be "unfavorable" because of the necessity of reducing film inventories in preparation for CinemaScope and 3-D releases. He said the company's inventory of 2-D standard pictures is "dropping fast" and by the end of the year will be down to $8,329,000 from a high of $46,224,000 at the beginning of this year. A year from now, he said, the figure will be so small as to be "meaningless."

Meanwhile, the company's inventory of CinemaScope pictures will be on the increase, he reminded, but within the next year or two it is expected the inventory will be $15,000,000 to $20,000,000 less than the present one.

Mr. Skouras said this improvement in cash position will keep the company on an economically sound foundation and enable it to "fully promote Eidophor and CinemaScope." In addition, he said, after the company's long term debt of $5,600,000 has been retired, consideration will be given to "the buying in of our common stock on some basis equitable to all."

Another Famous... FIRST

FIRST **with WIDE-VISION SCREEN and STEREOPHONIC SOUND... on "THUNDER BAY" at the LOEW'S STATE, N.Y. • MAY 20th**

NOW *Universal-International brings*

THE FIRST 3-D PICTURE ON THE GIANT WIDE-VISION SCREEN WITH STEREOPHONIC SOUND!

at the RKO HILLSTREET and PANTAGES Theatres, Los Angeles, May 27th

THE FIRST 3-D SCIENCE-FICTION STORY

THE FIRST ALL 3-D PROGRAM WITH

THE FIRST 3-D MUSICAL FEATURETTE

NAT "KING" COLE

Singing "Pretend"

RUSS MORGAN'S Orchestra

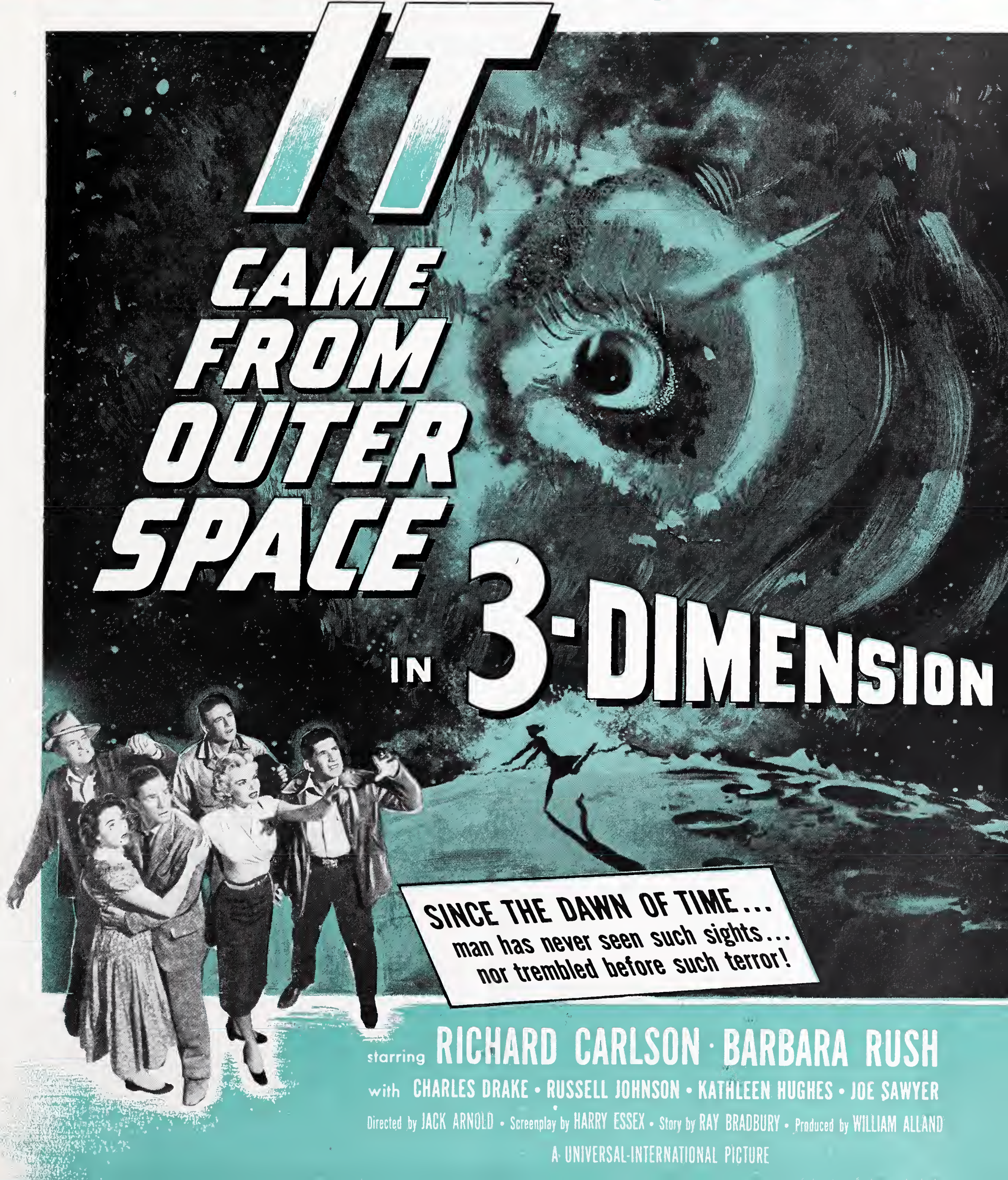
and Sensational **REVUE**

Produced and Directed by WILL COWAN

A UNIVERSAL-INTERNATIONAL FEATURETTE

Universal International

FROM U-I!



IT CAME FROM OUTER SPACE IN 3-DIMENSION

SINCE THE DAWN OF TIME...
man has never seen such sights...
nor trembled before such terror!

starring **RICHARD CARLSON · BARBARA RUSH**

with CHARLES DRAKE · RUSSELL JOHNSON · KATHLEEN HUGHES · JOE SAWYER

Directed by JACK ARNOLD · Screenplay by HARRY ESSEX · Story by RAY BRADBURY · Produced by WILLIAM ALLAND

A UNIVERSAL-INTERNATIONAL PICTURE

ALLIED-BALLANTYNE OFFER:

"ALL-PURPOSE" PACKAGE DEAL

Theatre Equipment Priced at $6,000, Developed at Request of Allied

by J. A. OTTEN

WASHINGTON: A theatre equipment "package" to handle most 3-D processes, panoramic screen, stereophonic sound and 2-D pictures will be available starting August 1 at an average cost of less than $6,000, excluding installation.

Announcement of the package was made at a joint press conference Tuesday by officials of the Ballantyne Company, which will manufacture the package, and leaders of Allied States Association, who first asked Ballantyne to develop a low-cost compatible package for average-sized motion picture theatres.

Will Add Anamorphic Lenses

The equipment package will be able to run all types of 2-D and 3-D processes, with the exception of Cinerama and CinemaScope. According to J. Robert Hoff, Ballantyne executive vice-president, the company expects to be able to manufacture a special lens for use in CinemaScope projection within six to eight months. He said that with the addition of these anamorphic lenses, at a cost of $800 a pair, the Ballantyne package will be able to project CinemaScope pictures.

The company can furnish the CinemaScope screen now, he added, if the theatre can be equipped with it. The package will never be able to accommodate Cinerama, however.

Ballantyne is taking orders now for the package, Mr. Hoff said, and has already begun production. After June 1 the company expects to turn out 50 packages a day, with deliveries starting August 1. There will be a demonstration of the screen some time before June 1, Mr. Hoff said, with a demonstration of the stereophonic sound to follow before July 1.

Mr. Hoff refused to say how many orders the company had on hand or whether any advance commitments had been obtained from Allied members. He said Ballantyne would make an announcement on orders within a few days. Allied leaders present, however, declared that they thought the purchasing potential of Allied members was "tremendous."

Price Depends on Screen

The $6,000 figure represents the price for an average screen, 15x30, and the variation in the cost of the package depends only on the size of the screen. A package with the smallest size screen will cost $5,700, with the largest size screen package cost put at $7,000.

Here is what the package will include:

Two wide-angle, F.2 projection lenses;

A curved screen in a choice of six sizes, ranging from 11x22 feet to 30x60 feet, but always in a 2:1 ratio, with the width twice the dimension of the height;

Stereophonic sound, including a three-track magnetic reproducer, three complete amplification systems, three two-way horn systems, marginal rear speakers as required by auditorium size, and one booth monitor;

Two sets of aperture plates and removable aperture plate holders, two Polaroid port hole filters and holders and other miscellaneous equipment.

Sees No Installation Problems

In addition to this equipment, Ballantyne will offer as optional a curved, metal screen frame and 24- or 25-inch film magazines.

The $6,000 average figure does not include the cost of installation, Mr. Hoff said, but he added that he didn't think there would be "a big installation problem." He explained that there had not been enough installation experience as yet and that the company therefore had no cost figures.

Ballantyne will offer financing for theatre owners who wish to buy the package and can qualify creditwise. The financing plan calls for $1,000 with the order, another $1,000 on delivery and the balance to be paid out in two years, with weekly payments running at about $45 a week. Orders will be filled in the order in which signed contracts, accompanied by $1,000, are received by the company, he said.

Each order will be tailor-made for the individual theatre, Mr. Hoff explained. This will be done by means of an order form on which the owner can specify the dimensions and other requirements needed for his theatre.

The Ballantyne package will be "fair-traded."

Committee Worked Out Deal

In explaining the history of the Ballantyne package, Wilbur Snaper, Allied States president, told the press conference that Allied had been "deeply disturbed by chaotic conditions resulting from announcements by the several film companies that they proposed to produce three dimension and wide screen photoplays by different methods involving the use of different kinds of theatre equipment."

Allied's board, therefore, adopted a resolution in March, he said, directing the committee on television and third dimension to explore the field and to interest other manufacturers in 3-D equipment production in order to bring prices within the means of the smaller independent theatre owner.

He went on to say that Trueman T. Rembusch, chairman of the committee, had worked with Mr. Hoff, and that the result was the Ballantyne package.

Mr. Rembusch said he believed the Ballantyne package "includes the necessary equipment for the best possible presentation of about 85 per cent or 90 per cent of the 3-D and wide screen productions that will be available during the next 18 months to two years. Only a change in lenses is required to make the equipment adaptable to all systems now in use or in contemplation," he said.

Abram F. Myers, Allied general counsel, had this to say: "What especially pleases me is that as a result of this effort on the part of Allied a high degree of order emerges from the confusion caused by the frothy announcements and conflicting claims of the film companies regarding their respective methods and equipment. Everyone in his right mind knows that the industry cannot survive unless standardization is achieved to the extent that, with a minimum of duplication and at the lowest possible cost, the theatres are equipped to play all motion pictures, no matter by what method they are produced. The arrangement worked out between Allied and the Ballantyne company achieves this measure of standardization and it is noteworthy that this great accomplishment has been brought about, not by the producers, who had it in their power to act and failed, but by the exhibitors, who constitute the most progressive branch of the industry."

Others present at the press conference were Sidney E. Samuelson, president of Allied of Eastern Pennsylvania and a member of Allied's 3-D committee, and W. B. La Chicotte, Ballantyne engineer.

Paramount Sets September Release for 3-D Shorts

Paramount Pictures will have available, beginning in September, a program of three-dimensional cartoon short subjects, Oscar A. Morgan, short subjects sales manager, announced this week. Mr. Morgan did not identify the subjects, but said they would be drawn from one or more of the cartoon series now offered by Paramount, including Popeye, Noveltoons, Herman and Katnip and Casper. He said also they would be sold separately, apart from the regular 60 one-reel short subjects lineup announced for release beginning in October. The 3-D subjects will be available in conventional form in the 1954 release schedule.

Fourth "Cinerama" Show Opens in Chicago July 29

The fourth engagement of "This Is Cinerama" will start July 29 at the Palace theatre in Chicago, according to Lester Isaacs of Cinerama Productions. "Cinerama" is now playing in New York, Detroit and Los Angeles. The Midwest premiere will be a benefit for the Peacock Camp for Crippled Children.

Allied Plans CinemaScope Patent Study

WASHINGTON: Allied States Association will undertake a search into the patent rights of CinemaScope, Allied general counsel Abram F. Myers said Tueseday.

Mr. Myers told a press conference set up to announce a new equipment "package" offer that "the CinemaScope lens bears considerable investigation on the patent angle as to whether there is patent coverage for it."

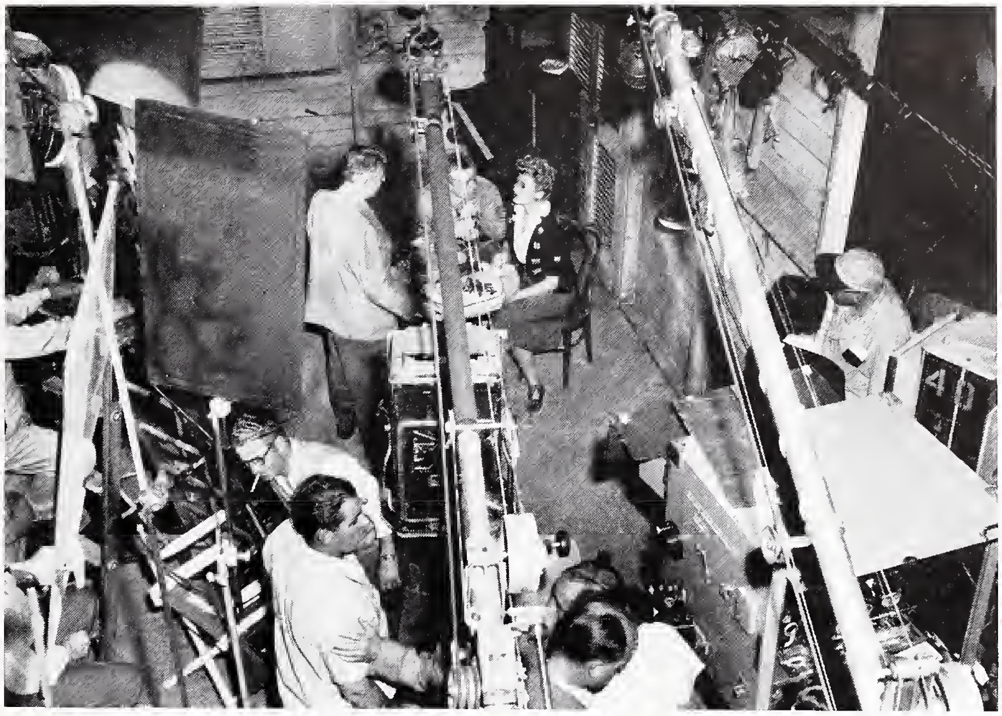
In the event that the patent is valid and rightfully held by Twentieth Century-Fox, Mr. Myers said, "Allied will try to stimulate production of the CinemaScope lens and will try to get them from other sources if they are not available from Fox."

Mr. Myers referred to a Webster's Dictionary definition of the word "anamorphosis," which described a process of distortion that renders an image useless unless it is corrected with the "proper restoring device" and declared that this definition was applicable to CinemaScope's anamorphic lens.

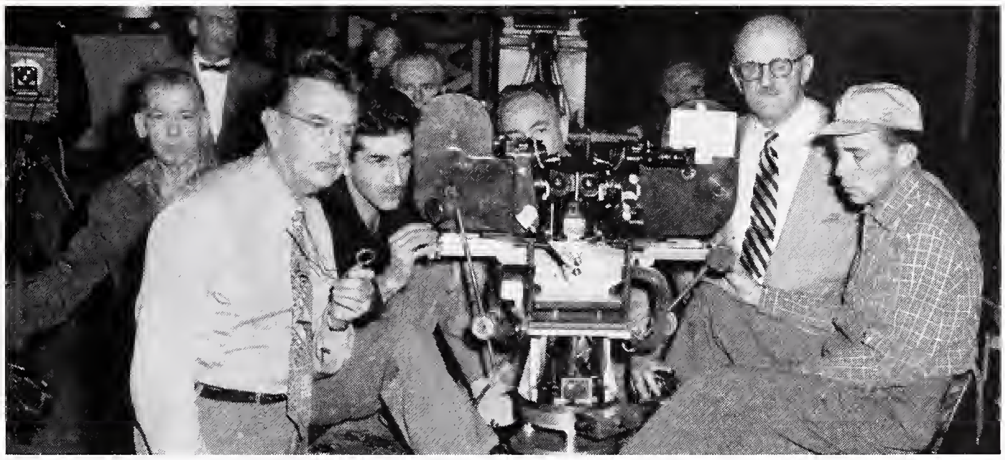
"It looks to me like a very familiar art," Mr. Myers said. "It could certainly be nothing more than a process patent."

J. Robert Hoff, executive vice-president of the Ballantyne Company, who made the announcement of the 3-D package, said he had been informed about the CinemaScope process that "the so-called French patents have long since expired and would not be applicable in this country." He was also informed, Mr. Hoff continued, that many years ago an American had patented the same process in this country and that, although the patents had expired, there had been improvement patents, which extended their life. Mr. Hoff said that the Ballantyne Company was in the process of getting in touch with the American inventor.

Mr. Hoff told the press conference that if the CinemaScope lens could be produced, Ballantyne was prepared to produce it in six to eight months.



Columbia Pictures' "four-way" Vitascope equipment is shown above in action on the set of "Miss Sadie Thompson," starring Rita Hayworth, sitting at the table with co-star Aldo Ray. Discussing the scene with his players is Curtis Bernhardt, director.



The Stereo-Cine 3-D camera is shown above in use during the production of Sol Lesser's "The 3-D Follies." Standing at the left in shirt sleeves is Karl Strauss, cinematographer. At the right wearing glasses is Raphael G. Wolff, advertising and commercial film producer who developed the equipment.

Directing the Technicolor 3-D cameras, at right, on the new Martin & Lewis comedy, "Money from Home," is director George Marshall, seated in chair. The forthcoming Hal Wallis production is the first to use the Technicolor equipment. Cameraman Danny Fapp stands at the left.

Disney Makes 3-D Bow With 10-Minute Short

HOLLYWOOD: The official entrance of Walt Disney into the 3-D field was marked this week with a showing of "Melody," a 10-minute cartoon in color by Technicolor. The subject traces the development of music and melody, and is the first of a series, "Adventure in Music." The second, "Toot, Whistle, Plunk and Boom," is now in work. It traces the evolution of musical instruments.

3-D and Wide Screen to Occupy Southern Showmen

The latest developments in 3-D and the wide screen will have most of the attention of the Motion Picture Theatre Owners and Operators of Georgia, and the Alabama Theatres Association, when they meet May 31 through June 2 at the Biltmore Hotel, Atlanta. E. D. Martin, TOA vice-president, will be chairman of the meetings. Luncheon chairman will be J. H. Thompson, president of the Georgia group. Luncheon guests will be Mayor William Hartsfield, and Lt. Governor Marvin Griffin. Some of the session speakers will be Alfred Starr, TOA president; Herman Levy, TOA general counsel, and George Murphy, screen star. Dick Kennedy, Alabama group president, will head a panel on management. Jack Braunagel will head a drive-in management panel. William McCraw, Variety Clubs International, will be a chief speaker at the closing banquet. Other speakers will discuss new techniques of projection.

Terry Ramsaye Says

CONCERNING THE SPROCKET HOLE

THE MOTION PICTURE industry makes more sprocket holes than anything else. Normally, which means practically always, there are eight to each frame of film, four on each side. They have been there since Edison put them there in 1889. Mechanically the sprocket hole is as essential as the film itself. It makes the movies move.

So it comes that attention is now arrested by the radical modification of the sprocket hole forced upon CinemaScope's requirement for additional sound track room to put stereophonic sound on the single, crowded, optically compressed and expansible recordings on 35mm film. Word comes now that Earl Sponable, chief technical man for Twentieth Century-Fox, pushing around for room for four sound tracks, has found it by shrinking the lateral, or width dimension of the sprocket hole. The reduction is, so the announced figures state, from the standard .110 inches to .078. That is almost exactly 30 per cent or about one-third smaller.

So far as the exhibitor is concerned the changes involved in his equipment affect only the sprocket teeth of the projector and the addition of a new sound head. What happens as to the availability of the mechanism for the film of standard sprocket perforations has not been indicated.

However, before the film arrives at exhibition it must pass through a long series of precision operations in which the sprocket hole is decidedly involved. Those operations include: 1) the perforation of the negative stock and the positive to follow; 2) the camera intermittent mechanism; 3) the developing machine; 4) the printing machines; 5) the film's editor's movieola; 6) all measuring devices; 7) all splicing devices, whether in production or on projection booth repair benches. Wherever the film goes it travels on sprocket holes.

In the earlier days there was considerable concern with sprocket holes. Film was commonly purchased in blank, which is to say unperforated. The laboratories of the producers had their own perforating machines, resulting in much irregularity. This observer remembers well the time when the punchings of the perforators were saved and sold to reduction works recovering emulsion silver, along with scraps and junk film, by the pound.

As necessity for standardization pressed harder, with the improving precision of cameras, printers and projectors, film demanded the high precision of the manufacturers' superior facilities. In the Eastman plant at Rochester the perforation punches were under hourly checking and inspections. The progress of the color processes with their extreme demands of precision made sprocket registration acutely necessary.

Sound picture projection at 24 frames a second uses 11,520 sprocket holes a minute. A two-hour feature travels on 1,382,400 holes. They all have to fit.

* * *

DEFENSE DEPARTMENT—Now, incident to the production of "Never Wave at a Wac," it comes out that the bathing suits of the Women's Corps have been found entirely too revealing by Hollywood standards. When camera operations started at Fort Lee, Virginia, the army's wet cottons were found to be transparently clinging. The costume department in Hollywood had to rush woolen substitutes. This would seem to be quite as much a provocation for a Congressional Investigation in a big way way as some of the matters in hand in Washington. The issue is probably non-political but an official national army policy is involved. Further, the exponents of realism in the art are being thwarted.

* * *

MORE HISTORY CONFUSED—This writer, admitting himself to be a bit experienced in the tangles of the highly errant traditions of the motion picture, finds amusement in an issue now presented in the annals of the Ford motor car.

It is the assertion of some current Ford advertising that when, those forty years ago, Mr. Ford started his assembly line operation, he had "first got the idea in a Chicago packing house." On a television program Henry II, grandson of the founder, said he would not have taken credit for the idea because: "I have always understood he got the idea from the Waltham Watch Company by seeing watches going down an assembly line . . ."

There's the choice, between taking a steer apart and putting a watch together. We'll take the watch; it's machinery.

Mexico Hails Variety Club Convention

MEXICO CITY: The 17th annual convention of Variety Clubs International got under way here Monday with approximately 1,000 delegates and guests on hand. The convention was officially opened in the Palace of Fine Arts by President of Mexico Don Adolfo Ruiz-Cortines.

A highlight of the convention was the presentation Thursday night of the annual Humanitarian Award, which went to Selman A. Waksman, professor of Microbiology and director of the Institute of Microbiology, Rutgers University. His work in the field of microbiology has been recognized by numerous scientific and other societies in recent year.

First business day was Tuesday in the Candle Room of the Hotel Del Prado. The sessions ran through Thursday. Parties and sessions in different parts of the city have been arranged. The Coca-Cola Company was host Tuesday night.

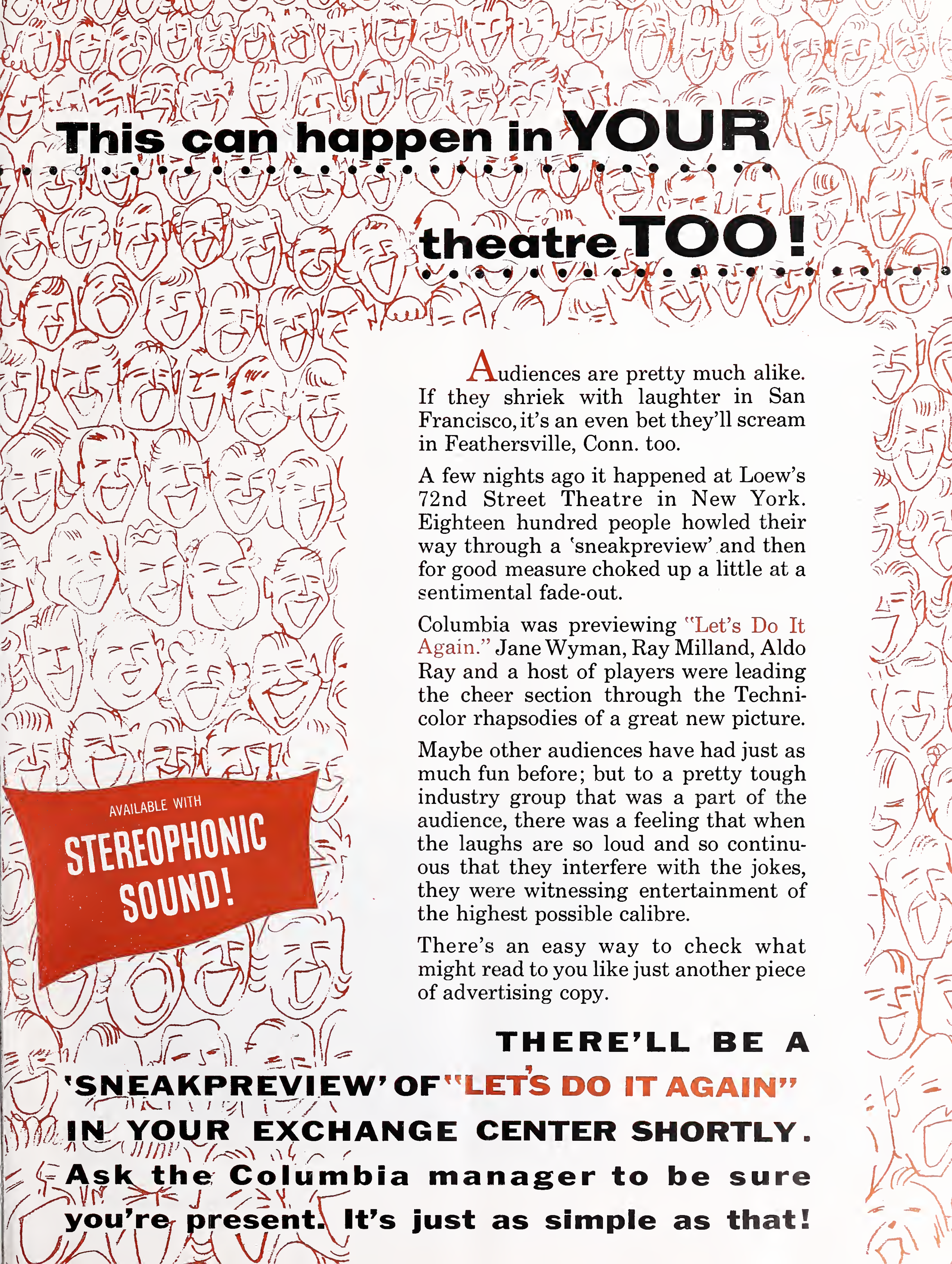
Working with the convention committee were Dick Dickson of the Roxy theatre in New York, Peter Warren of the Pepsi-Cola Company, Charles Bordelais of Coca-Cola and Jack Chisholm, international press guy.

"Martin Luther" Film Is Big in Minneapolis

The religious film, "Martin Luther," produced on location in Germany by Louis De Rochemont Associates, brought in $22,000 and $25,000, respectively, in the first two weeks of its premiere engagement at the Lyceum theatre in Minneapolis, Borden Mace, vice-president of the De Rochemont group, announced last week. Mr. Mace said the film was heavily pre-sold through Lutheran church groups in the area, but that the fine response may indicate that nation-wide theatrical distribution is in order. Future policy on handling of the film was to be decided in New York Friday at a meeting of Louis De Rochemont Associates and the Readers Digest-De Rochemont Corporation. The film was granted a seal by the Production Code Authority last week.

To Carry Sunday Ban Fight to High Court

CHARLOTTE: Local drive-in operator Charles B. McGee will carry his fight to have the Charlotte Sunday closing law declared unconstitutional to the U. S. Supreme Court. Attorneys for Mr. McGee said they would appeal the ruling of the North Carolina Supreme Court to the highest tribunal. The North Carolina court upheld the ordinance which prohibits the showing of motion pictures between the hours of 6 and 9 P.M. on Sundays. Meanwhile the town of Mount Holly has voted to ban the showing of pictures at any time on Sunday.



This can happen in YOUR theatre TOO!

Audiences are pretty much alike. If they shriek with laughter in San Francisco, it's an even bet they'll scream in Feathersville, Conn. too.

A few nights ago it happened at Loew's 72nd Street Theatre in New York. Eighteen hundred people howled their way through a 'sneakpreview' and then for good measure choked up a little at a sentimental fade-out.

Columbia was previewing "Let's Do It Again." Jane Wyman, Ray Milland, Aldo Ray and a host of players were leading the cheer section through the Technicolor rhapsodies of a great new picture.

Maybe other audiences have had just as much fun before; but to a pretty tough industry group that was a part of the audience, there was a feeling that when the laughs are so loud and so continuous that they interfere with the jokes, they were witnessing entertainment of the highest possible calibre.

There's an easy way to check what might read to you like just another piece of advertising copy.

AVAILABLE WITH

STEREOPHONIC SOUND!

THERE'LL BE A 'SNEAKPREVIEW' OF "LET'S DO IT AGAIN" IN YOUR EXCHANGE CENTER SHORTLY.

Ask the Columbia manager to be sure you're present. It's just as simple as that!

NEW AUDIENCE SEEN WITH 3-D

O'Donnell So Tells Allied Artists' Meeting; Broidy Cites Strong Position

MIAMI BEACH: In the keynote address of the four-day international sales convention of Allied Artists here, R. J. O'Donnell, vice-president and general manager of Texas Interstate Circuit, declared that 3-D and wide-screen pictures are capable of creating new audiences, which in addition "to our normal audiences cannot help but prove a bonanza to our industry."

Opening the sessions Monday, at the Roney Plaza, Steve Broidy, AA president, paid high tribute to the international sales force.

Cites Family Pattern

Noting the "family" relationship within the company, Mr. Broidy said that it is recognized by the trade as "one of the happiest and now one of the most successful in the industry."

"One reason," Mr. Broidy pointed out, "why we occupy the strong position we do today is that ours is an organization of doer's and not a push-button operation."

Addressing his remarks to the delegates including those from 50 nations, who were introduced by Norton V. Ritchey, president of the company's foreign subsidiary, Mr. Broidy said:

"My deep gratitude goes to Mr. MacGregor Scott, under whose leadership the performance of the Associated British-Pathe (AA distributor) sales staff has been truly inspirational."

Mr. Broidy extended thanks to Mr. Ritchey, "and the men and women of his organization, to Messrs. Oscar Hanson and Frank Vaughan of Canada, and to Mr. John Dervin of Stratford Pictures (AA subsidiary) for their drive, their loyalty and the record-breaking results they obtained.

"And while you men in the world-wide field have been establishing wonderful records during the past year, our forces at home have set some marks of their own. Our recent Morey Goldstein sales drive was the most successful of all time. . . ."

Praises AA Team

Mr. Broidy praised Harold J. Mirisch, G. Ralph Branton, George D. Burrows, and Edward Morey, vice-presidents, and Walter Mirisch, executive producer, for their "untiring efforts that have helped AA to the strongest position in its history."

Prophesying a bright future for the company, Mr. Broidy said that "outstanding as our current program has been, I assure you the schedule now in preparation offers a line-up of films that any studio in Hollywood would be proud to own."

He said the company's first 3-D film, "The Maze," is an "exciting property." Other forthcoming films will include "Annapolis '53," "The Black Knight," both in color by Technicolor; "Fighter Attack," "Wichita," "The Royal African Rifles" and "The Adventures of Hajji Baba," all in color. Following the address by Mr. Broidy the some 150 delegates were shown highlights from "The Maze."

Mr. Broidy said negotiations have been completed with 20th Century-Fox for "The Annapolis Story" to be filmed in CinemaScope. The production start of the new film will depend on the availability of the CinemaScope lens. It is scheduled to go before the cameras early in June.

Mr. Broidy also revealed that plans are now being formulated with Mr. Scott for the company to hold another international sales convention next year in London.

A net profit after taxes for the 39-week period ended March 28, 1953 amounted to to $354,127 for the company and its subsidiaries. Net for the corresponding period the previous year was $365,058. Net profit before taxes was $585,127 as against $365,058 for the same period the previous year. The gross income for the 39-week period was $7,147,360 compared to $6,680,956 the previous year.

Mr. Ritchey declared that contrary to customary procedure, the company definitely is not seeking to extend creation of its own offices in the foreign field. Rather the company will expand distribution wherever possible by the policy of placing it in the hands of veteran showmen with their own established outlets—a long-standing policy.

Winners of the 13-week billing drive were announced by Mr. M. R. Goldstein, sales vice-president. They were: Division I, Chicago, 199%; Division II, Seattle, 184%; and Division III, New Orleans, 151%. Runners-up, respectively, were New York, 191%; Portland, 172%; Milwaukee, 148%.

Nat Nathanson, Chicago; Edward Cruea, Seattle, and Henry Glover, New Orleans, managers of the three winning branches, were presented Nash hard-top convertibles or the cash equivalent.

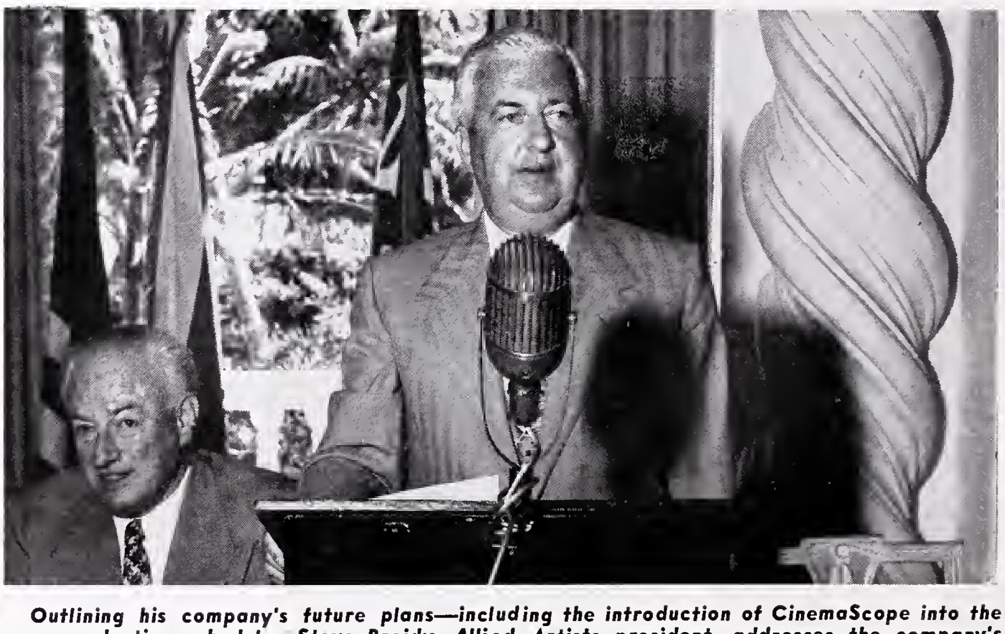
Mr. Scott, in his address, forecast a continuous increase in the sales of AA product in the United Kingdom.

In his keynote talk, Mr. O'Donnell said: "One of the most gratifying experiences that we had with the introduction of three-dimension came out of a survey conducted in our larger cities during the showing of 'House of Wax.' Our managers talked with thousands of people and came up with the amazing discovery that a great percentage of the patrons belonged in the lost audience category and at least 15 per cent were brand new patrons. This in addition to our normal audience, cannot help but prove a bonanza to our industry. And I predict that with the lost audience, the new patron and the normal attendance, three-dimensional and larger screens will recreate the motion picture attendance habit."

Recalls 3-D Experience

After hailing AA and its leaders for their progress, Mr. O'Donnell traced his experiences with the new medium and stereophonic sound in his Texas theatres. In this connection he pointed out that the costs of stereophonic would decline with its demand. He said his circuit ordered four sets for immediate installation.

"The first sets were estimated to cost $20,000 each, but we obtained delivery for $17,000, and since, on the basis of the great number of orders that have been filled by RCA for this equipment, the cost has been reduced to $11,000. In my opinion, if enough of these sound sets are ordered, the cost may be reduced to as low as $5,000."



Outlining his company's future plans—including the introduction of CinemaScope into the new production schedule—Steve Broidy, Allied Artists president, addresses the company's first international convention in Miami. By his side is guest Robert J. O'Donnell of Texas Interstate.

Gross Gain Is Noted By Goldenson

A "definite improvement" in theatre operations of American Broadcasting-Paramount Theatres, Inc., was noted Tuesday by Leonard H. Goldenson, president, at the annual stockholders meeting in New York.

Stockholders reelected the present board of directors. They are: Earl E. Anderson, John Balaban, A. H. Blank, John A. Coleman, Charles T. Fisher, Jr., E. Chester Gersten, Mr. Goldenson, Walter W. Gross, Robert H. Hinckley, Robert L. Huffines, Jr., William T. Kilborn, Robert E. Kintner, Walter P. Marshall, Edward J. Noble, Robert H. O'Brien, Herbert Schwartz, Robert B. Wilby and Owen D. Young.

Notes Encouraging Trend

Mr. Goldenson reported that the trend "in our theatre business in the last six to nine months has been encouraging." He said that, "while it is still too early to make any predictions for the second quarter, I can say now that our theatre operations for the first six weeks of this quarter show a definite improvement over the corresponding period last year."

He attributed this "to some degree to the excellent grosses of 'House of Wax,' Warner Brothers' 3-D film in color by Technicolor with stereophonic sound."

The company head said that standard films also are doing better. "Our business is, of course, primarily dependent on the quality of our film attractions, but it is also affected by the public's attitude toward and interest in movies generally. . . . We observe a more favorable climate of opinion surrounding the industry these days." He remarked that "the growing realization that the theatre business is still a dynamic industry augurs well for the future."

Speaking of the unveiling of CinemaScope, Mr. Goldenson said: "I can say honestly that it far exceeded our best expectations." Of stereophonic sound Mr. Goldenson had no doubt "that it adds immensely to the total impact of the movie" ("House of Wax").

Commitments at $1,250,000

He declared that "all these innovations require adaptions in our theatre equipment and plant." "All of this," Mr. Goldenson went on, "needless to say, adds up to a sizable investment. But this is the kind of expenditure we should and do welcome because it holds the promise of higher grosses and profits."

Mr. Goldenson said the company was "not rushing headlong into this new field. Rather the policy of our theatre subsidiaries is one of investing cautiously by placing installations in key houses where a rapid return on the investment can be reasonably expected."

He told stockholders that "3-D equipment has been installed in a number of our theatres and stereophonic sound systems have been placed in a few. When CinemaScope and wide-screen equipment becomes available our theatre subsidiaries will make provision for such installation. Thus far, we have spent roughly $500,000 on 3-D installations and about $250,000 for stereophonic sound and wide-screen equipment." Present commitments on installation amount to $1,250,000, he said.

Speaking of the 20 per cent admission tax, Mr. Goldenson said its immediate elimination is by no means assured, "but there are indications that give us hope for our ultimate success."

Microwave Associates, Inc., an electronic manufacturing company "in which we have a 50 per cent interest, showed a profit for the first quarter of the year," Mr. Goldenson said.

Paramount Profit Up

Paramount Pictures Corporation estimates the earnings of the corporation and its domestic and Canadian subsidiaries for the first quarter ended April 4, 1953 at $1,374,000 after provision for income taxes. This compares with earnings for the quarter ended March 29, 1952 which were reported at $1,355,000.

The consolidated earnings for the first quarter 1953 represents $.59 per share on the 2,339,471 shares outstanding and in the hands of the public on April 4, 1953, which compares with $.58 per share for the quarter ended March 29, 1952 on 2,342,104 shares then outstanding.

The earnings do not include Paramount's net interest in the combined undistributed earnings of partially owned non-consolidated companies for the first quarter of 1953 of $383,000 and $169,000 for the first quarter of 1952.

Information Service Has Not Hired Directors

WASHINGTON: In answer to an attack made last week by the Screen Directors Guild in Hollywood, Dr. Robert L. Johnson, head of the International Information Administration, said Monday the Government had not yet drafted any film directors for the U.S. information program. Dr. Johnson said any announcement along such lines must wait for the "appropriate time."

This climaxed a week of confusion which started with the guild announcing 28 directors had been drafted for the program. After the Government department denied draft, George Sidney, president of the Screen Directors Guild, had blasted the department for embarrassing the guild.

Dr. Johnson said the earlier State Department inquiries had been concerned with the "availability" of certain directors and not the hiring of anyone. He stressed that the department wanted the industry's cooperation and regretted that any misunderstanding had occurred.

Ticket Tax Called Unfair By Poulson

WASHINGTON: The motion picture industry received another pat on the back last Wednesday and another bit of backing by a Congressman in the fight to prove the 20 per cent Federal admissions tax was an unfair burden to the public and the industry. Rep. Poulson (R., Calif.) told Congress "nobody can deny that the motion picture industry has been kicked around."

He pointed out that when the average American, with three children, wants to take his family to see a film he may pay $1 in tax on the tickets. This he said was unfair. "Just ask yourself what the movies have done for this country," the Congressman declared, "and then ask yourself what we would do without the industry."

"The motion picture industry," he said, "has contributed more than any other single industry to the welfare of this country, from supporting the right causes, to doing the bidding of the government. Every President has called on the movies for help in times of stress. Motion picture actors, technicians and executives have given unstintingly whenever they have been called upon by our Government."

Rep. Poulson said that there were some few members of the industry who had been communists and had been exposed. "Name an industry in which no Commies have operated," he challenged. "The vast majority of Americans, in the movie industry and out of it, are loyal Americans."

The California Congressman also included in the *Congressional Record* a letter from Joe Pasternak, MGM producer, thanking him for supporting the industry's tax relief campaign. Mr. Pasternak emphasized the role of the industry in winning friends for the U. S. overseas and its contributions to the war effort.

Deny Injunction to Luxor, J. J. Theatres in 20th Suit

Judge Edward Weinfeld in New York Federal Court last week upheld 20th Century-Fox's contention that the court lacked jurisdiction in granting an injunction asked by J. J. Theatres and the Luxor Group against the film company. J. J. and Luxor had moved for an injunction on the grounds that 20th-Fox had refused to negotiate in good faith on product deals for the theatre companies. Attorneys for the film company argued that the court lacked jurisdiction because J. J. and Luxor had filed an appeal from an adverse decision in an anti-trust case against 20th-Fox and Skouras Theatres. Judge Weinfeld ruled that the defendants' plea must be upheld because the "filing of a motion of appeal from a final judgement terminates the jurisdiction of a district court except where specifically reserved by statute or Federal rules."

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

ONE of the six pictures that got started during the week reflected in the adjoining tabulation represents a new and quite unusual contribution to the procession of processes, systems and devices enlivening the production year.

Five of the six new undertakings are in color, and two of them are in 3-D. Two of them are announcedly being shot for wide-screen, but it can be taken for granted, in these times, that nobody's shooting any pictures without exercising the small precautions that are necessary to make practicable their exhibition on a wide (at least as wide as 1.85-to-1) screen.

Western Musical Includes Total of Only 13 Songs

The picture ushering in the new process is "Red Garters," Paramount, with Pat Duggan, whose child the process is, producing. It is a Western musical, directed by George Marshall, and it has Rosemary Clooney, Jack Carson, Gene Barry, Guy Mitchell, Pat Crowley, Joanne Gilbert, Buddy Ebsen, Frank Faylen and a great many others in the cast. It has a music score (13 songs) by Jay Livingston and Ray Evans, and neither the score nor the story, the producer nor the director, takes the plot seriously. Yet neither, Producer Duggan hastens to inform press people invited to inspect his process, do they mean to "kid" or "rib" the West. Rather, he says, they intend to "pin point the *cliches* in Western pictures," a quite different thing.

What the Duggan process shakes down to is not, as a matter of hard fact, a process at all, in the sense of the word current now in the industry. It is a manner of producing, differing from standard primarily, if not indeed exclusively, in design, construction and use of sets. It is a kind of design, construction and use that has been applied successfully to relatively short sequences or numbers in stage musicals, in ballet, and, by Producer Duggan himself, in one sequence of "Just for You."

Uses Flats and There Are No Walls Employed

It's been called abstract, modern, *moderne*, profiled, cut-out, and other things, none officially, since no name's been chosen for it yet, and it's harder to describe in words than it would have been if the studio hadn't decided against providing a still to show you; but if you've got any little folk around your house fond of cutting out paper dolls, and care to substitute fences, trees, ranch houses, barns, barrooms and so on, in your mind's eye, for the dolls, you've got the general idea involved.

Don't let the paper-doll reference deceive you as to the import or the potential of the Duggan process. The sets are flats, and flats of only the essentials (like doors, windows, verandas, etc.) of the buildings and other structures required. There are no walls. You see the foreground of the scenes in the usual way, but you can look beyond and see the people, horses and other nouns which wouldn't be visible to you if the sets were completed with walls and backings. Far back and around all is a cyclorama painted a single flat color. Technicolor is a fundamental factor in this whole affair, naturally.

This is all very sleek, smart, progressive, artistically fashionable stuff, and it could turn out to be very adaptable (although Producer Duggan says only a few subjects lend themselves well to its use) for a variety of reasons. One of these, not touched upon by anyone concerned in the project, and probably irrelevant, since the budget is stated by Duggan to be $2,000,000, could be economy. Clearly a producer bent on saving labor costs could do quite a job of it this way. Dispensed with, also, is extensive travel time, location overhead, second units and other items inherent in orthodox procedure. All in all, it might be quite a long step that Producer Duggan's taken.

◆

MGM started "Kiss Me Kate" in 3-D and Ansco color, with Jack Cummings producing, George Sidney directing, and with Kathryn Grayson, Howard Keel, Ann Miller, Bobby Van, Keenan Wynn and James Whitmore in the cast.

RKO's Robert Sparks began producing "Son of Sinbad," which will have color by Technicolor, in 3-D, with Dale Robertson, Vincent Price, Sally Forrest, Mari Blanchard and Lili St. Cyr, the stripteuse, in the cast.

Republic producer-director Allan Dwan began shooting "Flight Nurse," with Joan Leslie, Forrest Tucker, Todd Andrews, Jeff Donnell, James Holden and Richard Simmons.

Robert L. Lippert, Jr., started producing "Sins of Jezebel," in Ansco color, for release by Lippert Pictures. Paulette Goddard is starred, with John Hoty, John Shelton and Eduard Franz in the cast. Sigmund Neufeld is down as producer. Reginald LeBorg directs.

John Rawlins Productions began filming "Shark River" in Eastman color and for wide-screen with Steve Cochran, Carole Mathews and Warren Stevens in the cast. Rawlins is producer-director. Release has not yet been arranged.

THIS WEEK IN PRODUCTION:

STARTED (6)

INDEPENDENT
Sins of Jezebel (Robert E. Lippert, Jr., Ansco Color, Lippert release)
Shark River (John Rawlins, Wide-screen Eastman Color)

MGM
Kiss Me Kate (3-D, Ansco Color)

PARAMOUNT
Red Garters (Wide-screen, Technicolor)

REPUBLIC
Flight Nurse

RKO RADIO
Son of Sinbad (3-D, Color)

COMPLETED (3)

COLUMBIA
From Here to Eternity

RKO RADIO
Arizona Outpost (3-D Eastman Color)

UNIVERSAL-INTERNATIONAL
Wings of the Hawk (3-D Technicolor—Stereophonic Sound)

SHOOTING (13)

ALLIED ARTISTS
The Royal African Rifles

COLUMBIA
Scalpel
Miss Sadie Thompson (Beckworth Corp., 3-D, Technicolor)
Hell Below Zero (Warwick Prod., Columbia release, Technicolor)

INDEPENDENT
Outlaw Territory (Jack Broder Prod., 3-D, Pathecolor)
The Joe Louis Story (Federated Films, Inc., United Artists release)
Sabre Jet (Carl Krueger Prod., Color, United Artists release)
The Moonlighter (JB Prod., 3-D)
Beat the Devil (Santana Prod.-Romulus Films, Italy)

MGM
Crest of the Wave (London)
Torch Song
Fort Bravo (Technicolor—formerly Rope's End)

20TH CENTURY-FOX
Twelve Mile Reef (CinemaScope—Technicolor)

60% of 20th-Fox Summer Product in Technicolor

Sixty per cent of 20th Century-Fox's 10 releases for the months of June, July and August will be in color by Technicolor, with one in both Technicolor and 3-D, the company has announced. The Technicolor lineup will commence with "The Girl Next Door," starring Dan Dailey and June Haver, and "Powder River," with Rory Calhoun and Corinne Calvet. In July the slate will include "White Witch Doctor," with Susan Hayward and Robert Mitchum; "The Farmer Takes a Wife," Betty Grable, Dale Robertson; and "Inferno," first 3-D and Technicolor picture presented by the company. It features Robert Ryan and Rhonda Fleming. "Gentlemen Prefer Blondes," with Jane Russell and Marilyn Monroe, rounds out the Technicolor attractions

Technicolor Shows Big Profit Gain

Reporting a substantial increase in net profit for the first quarter of 1953 over a corresponding period last year, Dr. Herbert T. Kalmus, president and general manager of Technicolor, Inc., informed stockholders at the company's annual meeting in New York Monday that a new high had been reached in Technicolor contracts for this year. He announced that 122 feature films had been contracted for the company's color process in 1953.

The net profit, after taxes, for the initial quarter was estimated at $896,838, equivalent to 94 cents per share, compared to $518,948 for the first three months of 1952, equal to 56 cents per share. Dr. Kalmus said that preliminary figures for April were continuing on a level "at least as good as those of the first quarter."

Cooperating on 3-D

Pointing out that the company was in the midst of the technological advances in screen presentations, Dr. Kalmus said Technicolor is working in cooperation with producers of Cinerama, 3-D, CinemaScope and the Todd-American Optical process. He said that practically every important producer was working on one of these processes and they "feel that color is necessary." He contrasted the 122 pictures to use color by Technicolor this year with the 97 films that used the process last year.

The stockholders voted in favor of management's proposal to split the stock at the rate of two shares for one. Also approved by the stockholders was the re-classification of the shares from no par value to par value of $1. They eliminated preemptive rights and approved the reduction of the capital of the corporation to the par value of the new shares.

Stockholders voted in favor of management's slate of four directors, reelecting Lester G. Clark, George F. Lewis and Dr. Kalmus for three-year terms and Leonard Lyon for a three-year term to fill the vacancy caused by the death of John L. Anderson.

Cites British Unit Gains

The company president reported that Technicolor, Ltd., the British affiliated company, was "following the same pattern of operation and profit" as the parent company. "Figures for the first quarter of the year," he stated, "are breaking all previous records as to volume and profit both before and after taxes."

Referring to Cinerama, CinemaScope and the Todd system, Dr. Kalmus said that 15 films would be produced this year in widescreen processes in color by Technicolor. Twenty films, he noted, will be filmed in three-dimension and 35 productions will be conventional in form.

Rocky Mountain Allied Will Meet May 26

William Thomas, of Pine-Thomas Productions, and Ben Marcus, treasurer of National Allied, will be the guest speakers May 26, at the Park Lane Hotel, Denver, at the annual convention of Allied Rocky Mountain Independent Theatres. The one-day meeting will be occupied with widescreen and 3-D developments in the morning, and with re-releases, taxes, Senate hearings, an open forum and election of directors in the afternoon. A cocktail hour, dinner and dance will conclude the meeting.

Price Act Is Vital Link in Theatre Suit

The Robinson-Patman Act, which makes it unlawful to discriminate on prices to different buyers for commodities of the same grade and quality, is being applied to motion pictures for the first time in the current trial involving Jack Unger's Mayfair theatre, Hillside, N. J., vs. the major distributors.

The case Monday went into its third week in New York Federal District Court with the plaintiff using provisions of the act as part of his arguments before the court. The defendants were scheduled to give their testimony this week. It is expected the trial will continue another two or three weeks.

Industry leaders look upon the case as one of the most important of recent times, since it brings up a phase of distribution-exhibition that has been the focal point in other cases—that is, alleged discrimination of film rentals between an independent theatre and circuit-operated houses.

In the trial so far, the plaintiff, who is asking $600,000 in damages, has presented a comparison of film terms on 1,059 pictures covering a six-year period which played at the Hillside and at comparable, subsequent-run Warner Theatres houses. Whether the alleged "over-charges" to the Hillside will come under the Robinson-Patman Act is for the court to decide. If it decides in favor of the Hillside on the basis of the act, observers believe it will have far-reaching effect in trade practices.

"Young Bess" Promotions Set by Loew's Theatres

Loew's Theatres, in a promotional tie-in with MGM, has scheduled two exploitation campaigns to run simultaneously with the openings of "Young Bess." The first promotion will be a "Coronation Teen Queen Contest" in which high school students will nominate and vote to choose the loveliest girl in the individual schools. In the other tie-in, the British Chamber of Commerce and theatre managers will cooperate in furnishing department stores with British merchandise.

RKO to Have 10 Releases For Summer

A series of field sales meetings conducted by James R. Grainger, president of RKO Pictures, and his home office executive staff started Monday in New York with the release of the company's distribution schedule and May and June filming dates. The organization is planning an intensive merchandising campaign for the 10 films to be released between May and September and early promotion for films going into production.

Mr. Grainger and his staff held meetings in Detroit Wednesday at the Sheraton-Cadillac Hotel and Thursday in Chicago at the Blackstone Hotel. Among those assisting the president at these meetings were Charles Boasberg, general sales manager, Nat Levy, eastern division manager, Sidney Kramer, short subjects sales manager, Edward L. Walton, executive assistant to Mr. Grainger, and Walter Branson, assistant general sales manager.

Three This Month

Set for release in May are "Split Second," a suspense film starring Stephen McNally, Jan Sterling and Keith Andes; "Sea Devils," an adventure in color by Technicolor, starring Yvonne De Carlo and Rock Hudson, and "Below the Sahara," a documentary in Technicolor filmed in Africa by Armand Denis.

Scheduled for distribution in June are "Affair With a Stranger," a comedy starring Jean Simmons and Victor Mature and "Tarzan and the She-Devil," starring Lex Barker and Joyce MacKenzie.

"Second Chance," starring Robert Mitchum, Linda Darnell and Jack Palance, heads the list of July releases. Also scheduled for release during the month are "Arizona Outpost," featuring Dale Robertson, Virginia Mayo, Stephen McNally and Arthur Hunnicutt, and "The Sea Around Us," a picturization of the Rachel Carson book about various forms of underwater life.

Disney "Sword" for August

The Technicolor production of Walt Disney's "The Sword and the Rose," an adventure drama starring Richard Todd and Glynis Johns, will lead the distribution list in August. "She Had to Say Yes," a comedy starring Robert Mitchum and Jean Simmons, is also planned for release in this month.

Leading off the production schedule in May is "Son of Sinbad," with Dale Robertson, Sally Forrest and Vincent Price. "Rage in the Jungle" will also start this month with Glenn Ford, Ann Sheridan and Zachary Scott among the featured performers.

Starting production in June will be "French Line," a musical in color by Technicolor; "The Silver Horde," the Rex Beach story, and "Big Rainbow."

REEL PUBLICITY IRKS FRENCH

by HENRI KAHN

in Paris

Exhibitors here are becoming increasingly annoyed about French newsreels which, they contend, contain more and more paid publicity. This would mean that the newsreel people are being paid twice, once by the publicity men and again by the exhibitors.

Many exhibitors would not object to the practice if the paid publicity were interesting. When, however, it is obvious the publicity inserts have no news value and when too many such sequences are included in one issue, the exhibitors become angry.

It is generally known that newsreel firms are not making money now, but this is due primarily to a change of policy which has not been very successful. Before the war, the distribution of newsreels was based on the importance of the cinemas. The largest theatres received the reels containing the latest news, and in following weeks, the reels were passed on to the smaller houses, meaning that each newsreel issue earned money at various levels. That does not hold true now to the same extent.

The newsreel people have doubled their production, now furnishing 1,200 reels compared to 500 before the war. Small theatres now have an opportunity to show the latest reels.

The producers thus are now earning much less money and have had to rely on the publicity angle.

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French cine-clubs have just terminated their annual conference at Clermond Ferrand, expressing a desire to work with the commercial cinema instead of against it.

For years now, exhibitors have protested against certain advantages granted to cine-clubs by the Government. The clubs pay no taxes and therefore are able to put on programs at a lower cost which compete with regular exhibitors. Under the law the clubs must be non-profit making and must serve "the interests of culture." This, however, does not exclude them from showing feature films and in this way competing with the commercial cinema.

At the meeting just completed, the cine-clubs agreed to meet with exhibition representatives to discuss their differences and to offer a plan whereby the clubs will help publicize high quality commercial product.

ITALY

by DR. ARGEO SANTUCCI

in Rome

Agreement was reached late last month on terms for the telecasting of films made for theatrical exhibition. Parties to the agreement were the Radio Audizioni Italia (RAI), the Government agency which has a monopoly on radio and TV transmission; the Italian Association of Producers and Distributors (ANICA), and the Association of Exhibitors (AGIS). The agreement, without specifically stating it, also applies to American distribution companies.

According to the terms, the RAI can telecast all such films five years after the day they were first licensed for theatrical exhibition, provided, of course, that owners of the picture agree. If the five-year period has not expired, the RAI must notify the ANICA and the AGIS of its intent and get the consent of a 12-man committee made up of three members each from the three groups as well as three impartial citizens. Either ANICA or AGIS can make objections to the proposed telecast. If they do, the committee makes the final decision.

The agreement is expected to run at least until the end of 1954, which will be one year after the experimental television period here is over.

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Lux Film, one of the most important Italian producing and distributing companies, has made an application to the Government for getting a permit to increase its capital from 800,000,000 lira to 1,600,000,000 lira. Ricardo Gualino is president of Lux, while its managing director is Dr. Renato Gualino, who also is managing director of Italian Films Export.

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An agreement has been signed by the Governments of Spain and Italy calling for the exchange of 20 feature films a year. Another agreement, relating to co-productions by the two countries, has been negotiated and will be signed next September at the Venice Film Festival. Also announced recently was the fact that the general trade agreement between Italy and Norway had been extended another year.

MEXICO

by LUIS BECERRA CELIS

in Mexico City

Producers are deadlocked in wage negotiations with directors, actors and technicians, members of the Picture Production Workers Union (STPC). Increases asked by the union members are: directors, 18 per cent; actors, 55 per cent, and technicians, 30 per cent. The producers remain fixed in their decision not to raise any wages because, they allege, "the film industry is in a depression and the demands are excessive. The industry cannot possibly meet those demands." Deadline for definite action on the demands is June 30.

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Mexico City got its first look at 3-D with the opening of United Artists' "Bwana Devil" at the select Real Cinema. Business has been good, if not spectacular. Meanwhile, the brothers, Santiago and Manuel Reachi, in association with Jacques Gelman, have announced that they plan production of 10 3-D pictures here and that they will use Columbia's Vitascope system. Santiago Reachi is president of Posa Films, which produces the films of "Cantinflas," Mexico's greatest comedian. The trade's own bank, the semi-official Banco Nacional Cinematografico, S. A., according to another report, is proceeding with more than usual caution in the financing of new films until the 3-D situation is clarified.

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The Mexico City Variety Club revealed that in its seven years of being it had contributed $460,000 to local charities.

AUSTRALIA

by FRANK O'CONNELL

in Sydney

Roy Brauer, managing director of Columbia, scooped his industry rivals by being the first into New Zealand with 3-D. "Man in the Dark" opened in four situations (Auckland, Wellington, Christchurch and Dunedin) just one week after the premiere at the Globe theatre in New York and on the same day as the Hollywood opening. Mr. Brauer had 100,000 polarizing viewers flown to New Zealand for the opening, but because of Government restrictions, was not able to import any into Australia. United Artists finally opened "Bwana Devil" in Sydney at the Sydney Plaza to a bad press and good business, the story elsewhere, it is understood. The run, however, is not expected to go beyond three weeks, somewhat less than anticipated.

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The Royal Commission into the television situation continues here. A. L. Hall, chief administrative assistant to the Air Member for Technical Services and formerly principal research officer of the Australian Broadcasting Control Board, told the Commission recently that Australia will have some 900,000 TV sets within nine years' time. The Commission is getting points of view from all and sundry with those appearing before it including representatives of cultural organizations, technical groups, religious orders, education agencies and commercial interests. The testimony is as lengthy as it is varied.

SWITZERLAND

by ARTHUR GOEPFERT

in Zurich

A rather unique court case is hanging fire here. In August, 1951, a local film critic, known simply as "C. S.," wrote a review of a film playing at the Studio 4, displeasing the exhibitor who forbade the critic from entering his theatre in the future, either as a critic or a paying customer. "C. S." took the case to court, lost, and was required to pay the court costs as well as a compensation of 900 Swiss francs to the theatre owner. "C. S." has now appealed to a higher court which will hear the case June 4. Naturally, the industry is most interested in the outcome.

Johnston Urges Free Film Trade

WASHINGTON: Motion Picture Association president Eric A. Johnston warned Congress Tuesday that any retreat from the liberal U.S. foreign trade policy of recent years "could seriously imperil the foreign markets for our films."

This in turn, he said, would "threaten the very existence of the motion picture industry," since the industry must have foreign markets to survive. Mr. Johnston said few people are aware that the film industry conducts America's largest private export business, that more than 40 per cent of the revenues of film producing and distributing companies come from abroad, and that nine out of ten American films do not pay their own way in the domestic market.

The MPAA official made these statements in testimony before the House Ways and Means committee in support of a one-year extension of the Reciprocal Trade Agreements Act. He also endorsed President Eisenhower's proposal for a special commission to survey reciprocal trade and other foreign economic policies.

Mr. Johnston was the opening witness on the last day of the committee's reciprocal trade hearings. He was on the witness stand only for ten minutes, reading a brief four-page statement and answering one committee question.

While the MPAA president did not in his testimony spell out just why foreign markets would be lost if the U.S. retreated from a liberal reciprocal trade policy, he obviously had in mind the fact that such a retreat would provoke retaliatory measures by the foreign governments and would also prevent the foreign countries from selling more of their goods here and thus earning dollar exchange for the purchase of U.S. films and other commodities.

The motion picture industry, Mr. Johnston reminded the committee, makes an important social and economic impact on virtually every U.S. community, and U.S. films are "the most effective medium for telling our story abroad." Yet despite this, he said, and despite the financial importance of film exports, "the U.S. motion picture industry is the only major film enterprise in the world that neither directly nor indirently receives a Government subsidy."

"We want it that way," he continued. "We want to stand on our own feet, even if we have to compete against film makers who are propped up by their governments. Today, there are no restrictions on the import of foreign motion pictures into the U.S. and we are asking for none."

MacMurray in "Mutiny"

Fred MacMurray has joined the cast of Columbia's "The Caine Mutiny," which includes Van Johnson and Jose Ferrer. Stanley Kramer is producer.

U-I to Hold Sales Meet In Rome Next Month

Universal-International supervisors, district managers, branch managers and territorial publicity chiefs from 24 countries in Europe, North Africa and the Near East will meet with home office chiefs headed by Milton Rackmil, president, and Alfred E. Daff, executive vice-president, at the U-I European sales convention opening in Rome June 6. Messrs. Rackmil and Daff will preside, assisted by Americo Aboaf, vice-president. Tyrone Power, star of "Mississippi Gambler," will be a guest of honor.

Kansas Unit Elects Miller

KANSAS CITY: Beverly Miller was named president and national director of the Allied Independent Theatre Owners of Kansas and Missouri at the annual convention of the organization held here last week at the Philips Hotel. Mr. Miller, general manager of a number of drive-ins in Kansas, Missouri and Tennessee, was vice-president of the organization during the past year.

Other officers named at the two-day meeting were C. E. Musgrave, vice-president; Jay Means, secretary-treasurer; W. B. Adams, O. F. Sullivan, Max Davis, Don Phillips, William Bradfield, C. D. Jarrett and E. Jameson, members of the board of directors. Members of the board whose terms have not expired are V. Anderson, R. Wichip, Glen Cooper, J. T. Ghosen, Charles Potter, and Messrs. Musgrave, Means and Miller.

Three-dimensional exhibition was the keynote of the convention, with Wilbur Snaper, president of National Allied, and a number of equipment dealers and theatre owners discussing costs and technique of projection. Among the other operating problems discussed was fire insurance rates. The group was told that these high rates were based on the use of inflammable film in theatres even though the use of such film amounted to only five per cent of the total stored.

FCC Maintains Paramount Controls DuMont Company

WASHINGTON: The Federal Communications Commission this week stood by its earlier finding, that Paramount Pictures controls the Allen B. DuMont Laboratories. The response was to DuMont's request the FCC reconsider this point. The question was part of the Paramount merger with American Broadcasting and related complications pertaining to anti-trust laws. Under FCC regulations, no company is allowed more than five television stations. Paramount has one, and DuMont three, thus, the combine is allowed only one more. The FCC comment on Monday termed Paramount's position in DuMont "carefully devised to assure substantial influence."

Rank Shows Wide Screen In London

by PETER BURNUP

LONDON: The J. Arthur Rank Organization sprang a big surprise on the industry here last week when it opened 20th Century-Fox's "Tonight We Sing" at the Leicester Square Odeon on the hitherto unseen Rank Wide Screen.

Ordinary paying customers and film specialists alike, including many Americans, expressed delighted satisfaction with the screen on which the 20th-Fox film was projected in an aspect ratio of 1.66 to 1. Odeon's engineers cheerfully claim that the new screen, developed by John L. Stableford, will make the 2.66 to 1 CinemaScope "child's play" to them.

The Odeon installation is 44 feet wide, 25 feet high and has a curvature of two feet. It was developed by Mr. Stableford in conjunction with Rank's equipment-making staff, notable among the latter being 45-year-old Sidney Swingler. Similar screens are to be installed in the near future in all key Rank theatres.

In the "Tonight We Sing" showing, the color by Technicolor seemed to come to life like never before. Rank engineers maintain, however, that the amperage on the arcs had not been boosted. Apart from special lenses fitted onto the projector, the whole secret seems to lie in the lenticular screen.

Film men now await the opening of MGM's "Young Bess" at the Empire. The company's engineers are nightly working on the new wide-screen to be unveiled there. The Rank group, however, seems to have jumped the gun.

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J. W. C. Harris, a member of MOTION PICTURE HERALD's Round Table and an exhibitor with working experience in New Zealand and South and Central Africa, has returned to England after a five-year stint as manager of the Palace theatre at Gwelo, Southern Rhodesia. Mr. Harris reports a great demand for film entertainment among the natives in Rhodesia, who are barred from the 20 European theatres there. He also says they make up a potential audience numbering about 1,000,000 customers.

Favorite Concludes Deal With Bank of America

Favorite Attractions, Inc., headed by Moe Kerman, president, has concluded a distribution arrangement with the Bank of America for the rights to a number of reissues. Among the films, acquired by the Bank of America during the past few years, which will be released by Favorite are: "Northwest Stampede," "Ramrod," "Body and Soul," "Four Faces West," "Big Town," "Fighting Dorseys," "Let's Live a Little," "The Other Love" and "Affairs of Bel Ami."

The National Spotlight

ALBANY

Owners of smaller theatres in the exchange district are showing caution in ordering 3-D installations, preferring to wait until the situation becomes more stabilized—perhaps by Jan. 1. Key city big houses are the only ones showing three-dimension pictures to date. . . . Business of "House of Wax" at the Strand was reported substantial although not sensational. . . . The gross at Fabian's Plaza, Schenectady, where "House of Wax" likewise held over, was said to be good. . . . Leo Greenfield, Universal manager, who was given a bachelor dinner by the Variety Club at the Shaker Ridge Country Club May 18, will marry Muriel Lanahan, of Ted Baldwin Associates, in New York May 24. . . . New drive-ins are contemplated for Chazy and Greenfield, according to salesmen. . . . Harry Gallup will reopen the Adirondack in Speculator about June 15. . . . Bernard Brooks, chief buyer and booker for Fabian Theatres, was among the visitors.

BOSTON

"No Escape," a Matthugh Production distributed by United Artists, has its American premiere at the Paramount and Fenway theatres July 30 to be followed by 40 playdates the following day. It was co-produced by Hugh Mackenzie, a former RKO publicist here. . . . Charles Hunt, an electrician from Manchester, N. H., has purchased the Alton, N. H., drive-in. . . . "Uncle Abe" Spitz of Providence, who celebrated his 100th birthday this month, has become an honorary member of the Motion Picture Pioneers Club. . . . Nathan Yamins Theatres has purchased the Manchester, N. H. drive-in from Jacob Asadorian and is operating it as of May 15. George Freeman of Manchester has been named manager.

BALTIMORE

Louis Tunick, owner of the Patapsco and Hollywood theatres is buying the Victory from Ed Perotka. . . . Robert Mahrenke, former theatre manager, is operating his own "Nickelodeon" concession at Carlin's Amusement Park, showing silent movies from his personal collection. . . . Stanley theatre, showing the "House of Wax," was struck by lightning Saturday night and the tremendous explosion caused a "near panic" due to the suspense generated in the audience by the picture. . . . Ted Routson, Playhouse manager, is back on the job after a checkup at Sinai hospital. . . . Oscar Kantor, local Warner salesman, back from a Florida vacation. . . . Ruth Oletsky, Windsor theatre, enjoying the sunshine at Pimlico. . . . Bob Gruver, New Glen theatre, has fully recovered from his recent auto accident and is readying plans for the annual Allied MPTOM outing. . . . Jack Whittle, Avenue theatre will be operating Rick's Raft, an Ocean City, Md., night club this summer.

BUFFALO

Eddie Miller, manager of the Paramount, is vacationing up in the wilds of Ontario, at Lake Nippissing, to be exact. . . . A special 60-foot trailer ballyhoo on "Queen Bess," prepared by MGM was displayed the other day in Syracuse to aid the showing of the picture at Loew's State there starting May 28. . . . Joe Lebworth, field representative for 20th Century-Fox, was in town last week-end to aid Earl Hubbard on the latter's promotion efforts in behalf of "The Desert Rats" at the Century Theatre. . . . WBEN-TV, owned and operated by the *Evening News*, celebrated its fifth birthday on May 14 with "business as usual." . . . The Broadway, Delaware and Lakeshore drive-ins used special ads to announce the first Buffalo area showings of "Salome, Where She Danced" and "Abbott & Costello in Society." . . . Tent 7, Variety Club, closed the Spring social season with a May Dance last Saturday evening, when the Fred Astaire Dancers were on hand to entertain. Dave Cheskin was chairman and Jack Chinell, Ben Bush and Joe Seeberg, co-chairmen.

CHICAGO

Irving Mack is representing Variety Club of Illinois at the International Variety Club gathering in Mexico City. Meyer Stern, of Joseph Stern Theatres, and his wife also are attending the meeting. . . . Herb Ellisburg has returnd to Schoenstadt's Piccadilly as manager, following the folding of the Rosewood, which he was operating for the landlord. . . . Irving Davis, Jack Clark, Dudley Gazzola, Irwin Joseph, and Al Simon went north to Lac Flambeau, Wisconsin, for a few days' fishing. . . . The Oriental, Chicago, is installing a wide screen and stereophonic sound for the showing of "Young Bess," scheduled to open there at the end of the month. . . . Bob Harrison of Goodman-Harrison Theatres took off for some fishing in Canadian waters. . . . Mr. and Mrs. Sam Trinz came in from California for an extended sojourn in Chicago and New York. . . . "Hep" Hepburger, of National Carbon and the SMPTE, addressed the West-Central Kiwanis Club here last week.

WHEN AND WHERE

May 31-June 2: Joint annual convention, Motion Picture Theatre Owners of Georgia & Alabama Theatres Association, Atlanta Biltmore Hotel, Atlanta.

June 9-10: Annual convention, New Mexico Theatre Association, Hilton Hotel, Albuquerque.

June 10-11: Annual spring convention, Allied Theatre Owners of Indiana, French Lick Springs Hotel, French Lick, Indiana.

September 28-30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

CINCINNATI

Selig J. Seligman, vice-president and general manager of Northio Theatres, with headquarters here, has gone literary. His first book, "Honey on the Hill," just published by William Sloane Associates, New York, deals with the "five percenters" in Washington, with material drawn from Mr. Seligman's experience when he was an attorney in Washington during World War II. . . . "House of Wax," which has met with wide public acceptance here, is playing its fourth downtown week, having had two big weeks at the 3,300-seat RKO Albee, and two weeks on a moveover at the RKO Frand. . . . Three closed neighborhood houses owned by Louis Wiethe, have become churches. They are the Bond, the Anfulus and the Valley. . . . City Council at Wellsville, Ohio and the similar body at North Baltimore, Ohio, both have repealed the three per cent city admission tax which has been in effect since 1947.

CLEVELAND

General consensus of local opinion is that business is below what it was this time last year in both conventional and drive-in theatres. . . . Perry L. Carter, president of Local 160 IATSE succeeds Harland Holmden as the local's business agent. Holmden has been appointed assistant to national president Richard Walsh. . . . Leah Hochhause, long-time United Artist cashier, resigned to devote full time to her 2-week-old adopted daughter, Phyllis Fern. . . . Mrs. Marjorie Dawson of MPA was guest speaker at the May 21 meeting of the Cleveland Motion Picture Council. . . . Mrs. Irene Everets Hickey, 68, stepmother of U-I publicisit Duke Hickey, died recently in Augustana Hospital, Chicago, with burial in Crystal Lake where she and her husband made their home. . . . Norbert Clark, former hoofer and member of a theatrical family, is now managing the Windameer theatre. . . . Grand theatre, Duncan, O., closed since the death of its owner, William N. Day, Jr., was reopened this week by Louis Douglas, town's postmaster.

COLUMBUS

Rep. Roger Cloud, Republican, Logan, chairman of the Ohio House of Representatives' Public Affairs Committee, said he favors legislation to allow Columbus to lease

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land beneath the State House grounds for 50 years for a 1500-car underground parking garage. . . . "Salome" began a first-run advanced-price engagement May 21 at nine suburban and drive-in houses here. . . . "House of Wax" went into a second week at RKO Palace. . . . Lt. Gerald Watson, son of J. Everett Watson, MGM exploiteer, has rejoined the Air Force at Lackland Air Force Base, San Antonio. . . . Betty Watson, daughter of J. Everett Watson, will graduate June 7 from Centre College, Danville, Kentucky. . . . Walter Kessler, manager of Loew's Ohio, has joined the house-hunting parade. . . . Waverly drive-in at Waverly, Ohio, near the government's atom project, opened on the day that reports were printed that the government might curtail the huge plant or eliminate it entirely. Charles Sugarman and Lee Hofheimer, who operate the North Hi drive-in here and several indoor houses, own the Waverly.

DENVER

Television Theatres are planning a 1,200-car drive-in at Centennial race track, Littleton, Colo., just south of Denver. . . . Ed Aaron, western division sales manager for 20th-Fox, was in for conferences with James Dugan, branch manager. . . . Pauline Hall, manager's secretary at Paramount, is returning to work after a two-months' leave of absence. She replaces Mary Mosley, who took the job temporarily after resigning a similar job at Universal. . . . Earl Jameson, Sr., owner of Denver Shipping & Inspection Bureau, in looking things over and conferring with Lynn Fetz, manager. Jameson lives in Kansas City. . . . Joe Dekker, partner in Civic Theatres, is on a six-weeks' vacation, heading for Nevada, California, Mexico and Canada. . . . Pete Meyers is building a drive-in at Luck, Wyo., and heading for a June 1 opening. . . . Ralph Batschelet, Tabor manager, will be master of ceremonies at the banquet which will close the convention of the Colorado State Federation of Post Office Clerks.

DES MOINES

Jerry Blaedow reports excellent business with "House of Wax" at his RKO Orpheum theatre. The show has been held over for a second week. . . . Carol Strause, NSS, took part in the recent bowling tournament in Dubuque. . . . Bill Green, well-known to Iowa film men, is now regional promotion manager for Cinerama. He is stationed in Detroit. . . . Variety's annual golf tournament and stag will be June 1 at Hyperion, Des Moines. . . . Miss Teho Redwood of New York City and A. H. Blank, president of Tri-States Theatre Corp., were married May 15 at Temple Emanu-El in New York. Dr. Julius Mark officiated. The couple went on a wedding trip to Mexico, and will be at home in Des Moines June 1. Blank also is a director of ABC-Paramount. Mrs. Blank owns and operates lingerie departments in a group of stores with headquarters in Kansas City. . . . A new 300-car drive-in will be built west of St. Ansgar, Ia., by Harlan Anderson, proprietor of the Roxy there. . . . The Rex theatre at Scranton, closed since last summer, has been reopened by Dick Smits and Bob Dreher. . . . Rain held up work on the new Knoxville drive-in theatre and will delay the opening for at least two weeks.

Harold Brown, New United Detroit Theatres Head, Is a Movie Fan

HAROLD H. BROWN, and family.

Leaning back at his desk in the 16th floor offices of United Detroit Theatres, Inc., Harold H. Brown reminisced:

"In 1932 when I got out of high school, people didn't leap at you with five or six jobs as they do now," he recalls.

Luck and a lot of running around hunting for a job landed him his first employment —ushering at the Michigan theatre. Today, the brown-haired medium-height Harold Brown heads United Detroit Theatres, the city's largest circuit, owners of the Michigan as well as 16 other houses.

Since his usher days, including a three-year detour with the Army in Germany, Mr. Brown, 39, has stepped right up. He moved from treasurer of the Michigan to assistant manager at the Ramona, Annex and Riviera. And then to full manager of several theatres.

At one time he was manager of the Annex, downtown landmark, which was torn down last year.

"It hurt me to see that theatre come down," he says. "It belonged to the rococo period of theatres built during the boom days of the Twenties. We don't build theatres to look like Venetian palaces any more. Now we emphasize good sound, good production and comfort."

In 1937, Mr. Bown moved into the offices of UDT as a film booker. Ten years later he became a film buyer.

In spite of the hundreds of films he has to see, he is still a movie fan. His preference is for "any motion picture well done." But he admits, with a grin, that a good comedy is his top choice and Dean Martin and Jerry Lewis his favorites.

At home Mr. Brown has two movie fans. Mrs. Brown likes comedies too. And Cynthia, 3, although she has just one movie to her credit, likes Disney. Her only film so far was "Snow White" and her father reports she's looking forward to "Peter Pan."

The new circuit head enjoys television. "There's a place for both movies and television in the entertainment world," he says firmly.

He thinks television's greatest impact on the movies is over. Audiences are coming back into the theatres with their large screens and better projection.

"Women had a lot to do with the return to the theatres," he says with a smile. "Suddenly they realized they were staying home every night and they didn't like it. I know, I ran into it with my wife."

As for the third-dimension controversy, with every studio using its own version, Mr. Brown likens it to the early days of sound when every studio had its own system.

"The audience, as it always does, whether it is the type of story or the kind of advertising, will decide what is best."

HARTFORD

Hugh J. Campbell, manager of the Central theatre, West Hartford, Conn., since 1936, is marking his 35th year in the motion picture industry. The Central is part of the Hartford Theatre Circuit. . . . A. M. Schuman, partner in the Hartford Theatre Circuit, and Mrs. Schuman have returned to their Daytona Beach, Fla., home, following several weeks of business conferences in Hartford. . . . Charles Stokes, formerly manager of the Playhouse, Ridgefield, Conn., has been named manager of the Prudential Circuit's Playhouse, New Canaan, Conn. . . . Barney Tarantul, partner in the Burnside Theatre Corp., East Hartford, is back at his desk, after several weeks of recuperation from illness at Durham, N. C. . . . Sam Harris, partner, State Theatre, Hartford, and Mrs. Harris were to leave on a European vacation trip. . . . Jack Goldstein, formerly a film industry promotion executive, now with CBS-TV, was a Hartford business visitor.

INDIANAPOLIS

Roland Russell (Roy) Bair, former Indianapolis neighborhood circuit operator, died at Ft. Lauderdale, Fla., May 13. . . . Trueman Rembusch, president of the Allied Theatre Owners of Indiana, has gone to Washington for National Allied meetings this week. . . . Mrs. Jane McIlvaine, country weekly editor and author of "It Happens Every Thursday," was here Tuesday in advance of the film's opening at the Circle. . . . Charles Sherman, formerly with the Dickinson circuit at St. Joseph, Mo., has joined Greater Indianapolis as swing man. . . . Dean Browne is setting up a state premiere for "Roar of the Crowd," racing film, at the Lyric Thursday. . . . The Indiana, now playing the second week of "House of

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Wax," has booked "Sangaree" for a May 29 opening. . . . Jack Van Borssun has closed the West at Terre Haute for the summer. . . . K. L. Dotterer, 20th-Fox salesman, and his wife are vacationing in Florida.

KANSAS CITY

An 850-car drive-in, to be called the Clayco, is being erected across the Missouri River by the newly organized Clay Country Theatre Corporation. C. A. Schultz is president of the corporation. The drive-in will be operated by the Consolidated Agencies, of which Mr. Schultz is president. Opening is planned for mid-July. . . . "Moulin Rouge" ended three weeks at the Midland May 15, one of the few pictures that have run more than two weeks at this 3,500-seat theatre. . . . The Vogue is showing "The Magic Box" and the Kimo "Lili." . . . The Orpheum here is to be equipped with CinemaScope. . . . The board of directors of tion. . . Al Martini, who was associated has postponed its May meeting. . . . E. Van Hyning, Iola, Kansas, who retired from 34 years of theatre management six years ago to enter another business, reports that he is now getting back into the motion picture industry.

LOS ANGELES

Alex Cooperman returned from a trip from San Diego, where he planned the campaign for the IFE release, "Anna." . . . Bob Dunnigan, Blythe exhibitor, was in town to secure product for his new Rancho Verdi drive-in, which was constructed by Bob and his sons. Dunnigan is celebrating his 25th year in the motion picture industry. . . . R. J. Cadman, formerly with the Lippert office, has joined the Astor organization. . . . Al Martini, who was associated with Realart here, has resigned to go with Federick Ziv Productions. . . . Lloyd Ownby, National Screen Service vice-president and western division head, returned from a business jaunt to Denver. . . . The Vista theatre, Hollywood show-case operated by Milton Lefton, has been taken over by Wayne Berk. Jack Jacobs has been named manager of the house by Berk, who is a screen actor as well as an exhibitor. . . . Jack Sherriff, Realart, checked out for San Diego on company business. . . . Herb McIntyre, western division manager for RKO, left for a tour of the territory. . . . Foster Blake, Universal western sales chief, was in town from New York for huddles with his sales heads here.

MEMPHIS

B. B. Russell is now sole owner of Rose theatre, Kosciusko, Miss. He bought out his partner, B. B. Williams. . . . High wind blew over the screen at Skylark drive-in, Newport, Ark., which forced closing for a few days, Mrs. Artemise Gray, owner, announced. . . . Mr. and Mrs. Herb Kohn, Mr. and Mrs. Orris Collins, M. H. Brandon, R. L. Bostick, Fordyce Kaiser and Vernon Adams left for Mexico City to attend Variety International. . . . Herbert Levy, Malco official, was in Russellville on business. . . . Variety Club staged a Cotton Carnival dance May 16 for barkers and friends at Hotel Gayoso. . . . Lee Bass, owner, closed his look theatre, Lula, Miss.

MIAMI

Wometco's Sonny Shepherd was chairman of a luncheon given recently during the sales convention of Allied Artists of Hollywood, at which Robert J. O'Donnell was skeddee to speak. Norton V. Ritchey, of New York, president of the company's foreign subsidiary, was to preside with George D. Burrows, M. R. Goldstein, Edward Morey, G. Ralph Branton and Harold Mirisch present. Executive producer Walter Mirisch was also expected. . . . Joe Hornstein, Inc., Theatre Supplies, has moved to larger quarters at 273 W. Flagler Street. Hornstein has just equipped the John Carbonell-managed Monroe in Key West, Fla., with 3-D equipment. . . . Chet Gole is now vacation relief manager for the Wometco theatres, which are cooperating for the third year on the B'nai B'rith drive for books for service men abroad.

MILWAUKEE

The last in a series of four panel discussions on money management sponsored by the Whitefish Bay State Bank was held at the Fox Bay theatre here. Some 800 women attended the free panel group where talks were given on wills, estates and taxes. Participating in the panel was Miss Catherine B. Cleary, recently appointed assistant treasurer of the United States. . . . New drive-ins opening up in the state are Harry Melcher's at Middleton; John O'Connor's at Platteville; and Lee Macklin at New London. . . . Fred Minor's new drive-in at Rice Lake has been started. . . . William Ainsworth's drive-in at Shawano is expected to open in June.

MINNEAPOLIS

Taxes collected on admissions in Minnesota declined from $489,000 in April, 1952, to $446,000 last month, the Bureau of Internal Revenue reported. . . . Ben Berger, president of Berger Amusement Co. and North Central Allied, and Clem Jaunich, former exhibitor in southern Minnesota, are attending the convention of Variety Clubs International in Mexico City. . . . Cold weather, wind, rain and snow have delayed the openings of Lyle Carrisch's drive-in at Hibbing, Minn., and Mel Rangaard's new ozoner at Morris, Minn. Backes Brothers, who opened their new outdoor stand at Harvey, N. D., had to close the theatre because of bad weather. The stand recently reopened. . . . Abe Kaplan and Charles Rubenstein will not reopen the neighborhood Granada, at least for the present, as was rumored. . . . "Martin Luther," which is having its world premiere at the Lyceum, has been held over. . . . Sherm Fitch, former branch manager of RKO exchange at Sioux Falls, S. D., before the branch was closed, is working out of Omaha, not Minneapolis, as was reported earlier.

NEW ORLEANS

W. O. Williamson, Jr., Warner Bros. southern district manager, visited with branch manager Lucas Conner and staff. . . . Isis, all negro patronage neighborhood theatre, closed. . . . Mrs. Gladys Montreuil, Warner Bros. PBX operator and file clerk, is well on the way to recovery at Hotel Dieu after a three week siege of gall bladder trouble. . . . Messrs. McCoy, House & Scherer opened their new Palm drive-in, Pensacola, Fla., May 13. J. G. Broggi will do the buying and booking. . . . Max Connett advised that the reopening of Ritz drive-in, Forest, Miss., again was postponed. . . . Ken Prickett has been named new general manager of Don George Theatres in Alexandria and Shreveport, La. He will headquarter in Don Theatre Bldg. in the latter city. . . . Mrs. May Ann Ewing and son, Sam Fayette, Miss., theatre owners, purchased equipment at National Theatre Supply Co. for their new drive-in, in the last stages of construction located near Fayette. . . . Don Kay, Kay Enterprises, was in Waupun, Wisc., for the funeral of his aunt. . . . Gem, Abbeville, La., was destroyed by fire.

OKLAHOMA CITY

"Moulin Rouge" is playing for the second week at the Center theatre. . . . "House of Wax" has been held over for the third week at the Warner theatre. . . . "Anna" is now showing at two theatres, the Harber and Plaza. . . . "Titanic" starts at the Criterion theatre. . . . A cooking school has been held on stage at the Redskin and Skytrain theatres mornings this week. . . . Woodie B. Sylvester, Video independent theatre showman with 18 years' service, has been named to take over active management of the Leachman, Aggie, Campus and Moonlite drive-in theatres at Stillwater, Okla., June 1, Kenneth C. Blackledge, company division manager, announced. Sylvester replaces Claude E. Leachman, associate-owner, who has announced his retirement. . . . At Tucson, Ariz., Judge Robert S. Tullar has reversed the decision of an advisory jury and ruled that a drive-in theatre can be constructed on East Broadway near Wilmot Road. The suit had been brought by 59 property owners in the area against Meyer and J. Harry Agron, who sought to construct a 500-car drive-in theatre on the location.

OMAHA

Alice Neal, Warner office manager, resigned after being with the company a little over 20 years. Her place has been taken by Tony Goodman, former booker and salesman. . . . The theatre at Stromsburg, Neb., has been leased by Mr. and Mrs. Ollie Schneider from Laura and Carroll Rystrom. Schneider also operates the theatre at Osceola and owns the inoperative theatre at Shelby. . . . Harold Struve's Majestic theatre at Hebron, Neb., suffered severe damage in the tornado which nearly leveled the town. . . . R. G. Goldberg, of the Goldberg Theatre Corp., is expected back from a motor trip in the south. . . . Ceil Wolbach, ex-MGM contract clerk, has a new daughter, Margaret Ann. . . . Merchants at Carson, Ia., have arranged to have the town theatre, which has been closed, open one day a week. . . . E. C. Petsch has opened the Grandview drive-in South Omaha.

PHILADELPHIA

Dick Evans is now handling theatre advertising copy for the "Sunday Star" in Wilmington, Del., in place of Stanley A. Damiecki, who resigned. . . . Veteran exhibi-

(*Continued on opposite page*)

(*Continued from opposite page*)

tor Jay Emanuel will be feted at a dinner by Temple Beth Zion, of which he is the president, May 24 at the Benjamin Franklin Hotel to mark his return to activity after an illness of six months. . . . Warners' Aldine closed for the summer. . . . Mert and Ben Shapiro turned over their Arcadia to the Children's Heart Hospital for a special premiere showing of "Lili.". . . Ground breaking ceremonies for the new Beresin Recreation Building at the local Variety Club's Camp for Handicapped Children were held last week. . . . The four drive-ins in the Allentown, Pa., area—the Airport, Medina, Boulevard and Shimerville, are all operating on full schedules. . . . The school district of Exeter Township outside of Reading, Pa., with only the Mount Penn drive-in in the district, will levy an amusement tax of 10 per cent on all admissions effective July 1, with an anticipated revenue of $12,000 annually. . . . Angelo Tocci, retired owner of the National, the first film theatre in Bethlehem, Pa., celebrated his 81st birthday last week. . . . Henry Felt, son of Mike Felt, of the Felt Theatres family and former Variety Club barker, and Jane Epstein, will be married on June 28.

PITTSBURGH

"House of Wax" will be the first picture in many years to run four weeks in the Stanley. . . . Its success caused the incoming "Shane" to be pushed back two weeks. . . . Dave Kimmelman, Paramount boss here, attended a branch managers meeting in Chicago. . . . Charlotte Zoupcoff, Screen Guild bookkeeper, has announced her engagement to Dr. Marvin Fiedler. . . . Salesman Bill Rhodes and United Artists have parted company. . . . The Variety Club has instituted a "King of the Month" night, which is very successful. An outstanding community figure is honored each month. . . . Andy Battiston had to pass up the trip to Mexico for the Variety Club convention because of the illness of his wife. . . ."Moulin Rouge" still is doing tremendous business here. It's in its sixth week in the Ritz theatre following its run in Loew's Penn. . . . Leopold Satori, former manager of the Beacon theatre, has been named relief manager for the Stanley Warner chain. . . . Richard Reschoff is the new assistant manager of the Enright theatre.

PORTLAND

First run business has taken a nosedive here this week due to the lack of strong product. "House of Wax" in its 3rd big week at the Broadway. "Moulin Rouge" held for a 5th week at the Mayfair. . . . William Thedford, Evergreen vice-president from the Seattle office, in town to confer with Oregon district manager Russ Brown. . . . Marvin Fox, Hamrick city manager, opening his Roxy theatre for the Walcott-Marciano fight. The bout was televised on the big screen for some invited guests. . . . Mike Vogel, U-I field man, made a trip to town from the Bay Area. . . . Mrs. J. J. Parker back at her desk after a field trip to Penton to check on the theatre which she operates there.

PROVIDENCE

The theatre business in Rhode Island, and this city especially, recently suffered a loss when Albert J. Clarke, manager of the Majestic theatre for almost 13 years, resigned to engage in private business. . . . Willard Matthews, general manager for C & F Theatres, which controls the Majestic, took over control of the popular Washington street first-run house. Incidentally, the C & F Theatres offices will move their headquarters to the Majestic Theatre building. . . . "Moulin Rouge" held a second week at Loew's State. . . . The Metropolitan briefly upped prices to 85c tops for the showing of "Man In The Dark," 3-D film. . . . The Bay State drive-in officially opened its new children's playground, offering free rides for the kiddies. . . . The Avon Cinema, art house, offered the first local screening of "The Importance of Being Earnest," a British import, being distributed here by Universal-International.

SAN FRANCISCO

Mel Klein, sales manager, Columbia Pictures, is engaged to Joan Curtaz, San Francisco ballet teacher. They will be married late this summer. . . . Frank Whitbeck was in town. His elephants were in Polack Bros.-Shrine Circus. Lester Pollack, here to relieve Boyd Sparrow, returned to Los Angeles with Whitbeck for a studio visit. . . . Darvin Bisbee was appointed assistant manager of the Golden Gate, replacing William Hansen. . . . Rodda Harvey, president, Harvey Theatre Construction Co., is in Glasgow, Montana. . . . T & D will reopen the Red Bluff Auto Movie, Red Bluff and the Lasson Auto Movie, Susanville, for the season June 12. It was planned to reopen the Moonlite Movies at Santa Clara, May 20. . . . Clyde Leaave reopened the Chief at Chiloquin, Oregon. . . . Russell Osborne and Roy Carrier have turned back the Peralta, Oakland, to William Garren. . . . In an expansion move Westland Theatres added clerk-typist Mary Alice Runyon to the payroll.

ST. LOUIS

The joint meeting of the Kansas-Missouri Theatre Assoc. and Motion Picture Theatre Owners of St. Louis, Eastern, Mo. and Southern Ill., recently concluded, may be repeated next year with perhaps an invitation to the United Theatre Owners of Illinois. . . . There were 123 delegates and wives present at this first joint meeting. . . . Fanchon & Marco-St. Louis Amusement Company circuit has ordered 100,000 of the new plastic 3-D viewers being distributed by Realart Pictures. . . . Bud Edele is the new St. Louis manager for UA, succeeding Mike Lee who has been promoted to district manager. Prior to his promotion Bud was selling in Northern Illinois for UA. . . . Andy Dietz, general manager of Co-operative Theatres and Andy Dietz Enterprises recovering from recent operation. . . . Funeral services were held two weeks ago in East St. Louis for Ted Randall, one time manager of the Lory theatre, Highland, Ill. . . . Henry Riegel, Sr., father of Fanchon and Marco district manager Henry Jr., died last week.

TORONTO

Managers in the Odeon and Famous Players circuits are to become eligible for prize awards being offered by MGM for their exploitation of "Young Bess." They include, Charles Doctor, Cliff Denham, Walter Wilson, Ralph Micheltree, Hilliard Gunn, Bill Novak, Ray Tubman, Pete Seelinger, Harrison Howe, Joe Lefave or Ed Lamoreux, and Al Smith or Sam Hebscher. The choices depend on whose theatre the picture plays. . . . Canadian district under Carl Peppercorn, general manager for RKO, is leading the eight other districts of the company at the end of the first six weeks of RKO's 25th Anniversary drive. The Calgary office is leading all the branches. . . . George Rutherford, head of Moviecraft, Toronto, has been appointed chairman of the Canadian Membership Committee of the Society of Motion Picture and Television Engineers. . . . For work done in sponsoring British films at her International Cinema and Towne Cinema houses here, Mrs. Yvonne Taylor, was presented with a framed portrait of Queen Elizabeth by the IODE. . . . Romeo Robert, 58, Granby, Quebec exhibitor, died recently. . . . James Wilson, of Oshawa, formerly of the Biltmore staff, has been appointed manager of the Midland drive-in.

VANCOUVER

William Tien Wynyard, Sask. automobile dealer, has started construction of an outdoor theatre near the farming town to accommodate 300-cars. It is expected to open in June. . . . Rehgie Wilson, Canadian head of MGM 16mm, was a local visitor and reports that the narrow gauge business is tops across Canada. . . . The Richmond Council reversed a former decision to allow a second drive-in in the district. . . . The 600-car Delta drive-in, built by the Meyer enterprises on Lulu Island, six miles from Vancouver, was opened. . . . John Schuberg, Canada's oldest exhibitor, who was rushed to the hospital, is reported well on the way to recovery at home. . . . The Sunset Outdoor theatre, located near Duncan, on Vancouver Island, opened this week. . . . U. S. funds are now being accepted at par value here. . . . Charlie Doctor, Capitol manager, is away on a fishing trip. . . . Samuel Swartz, former Winnipeg exhibitor, is manager of the Lougheed drive-in theatre at Burnaby, B. C. . . . Fred Webb of Melford, Sask., is building a 350-car outdoor theatre, which will be located quite near the town.

WASHINGTON

Mrs. Dowell Friebele, the former Charlotte Duncan, onetime secretary to Frank La Falce of Stanley Warner Corp., was a Washington visitor. . . . Members of the Variety Club Board of Governors attended a testimonial dinner May 13, at the Statler Hotel, for former District Commissioner F. Joseph Donohue, and newly appointed Commissioner Samuel Spencer. . . . Pat Notaro, division manager of Roth Theatres, has been accepted for membership in the Variety Club. . . . William N. McLeod Jr., clerk of the House of Representatives, District of Columbia, was elected to membership in the Variety Club, by the Board of Governors. . . . Mrs. Virginia R. Collier was reelected president of the Motion Picture and Television Council of the District. New officers are: Frank La Falce, vice-president; Mrs. Luther Graves, recording secretary, and Mrs. Evelyn C. Adams, corresponding secretary. Mrs. John J. O'Neill was reelected treasurer.

People in The News

Nat Levy, eastern division manager for for RKO, has been named to take over the supervision of the company's seven southern branches in addition to his present duties, it was announced Tuesday by Charles Boasberg, general sales manager. David Prince will continue as southeastern district manager with headquarters in Atlanta, and Ben Cammack will remain as southwestern district manager with headquarters in Dallas.

Robert Gillham, former director of advertising and publicity for Paramount Pictures and the Selznick organization, has been named to the board of directors of the Thompson-Starrett Company, builders and contractors.

Maurice Segal has resigned effective June 1 as trade press representative for RKO Radio and will join the public relations firm of Norton & Condon, Inc. Alfred Stern will take over Mr. Segal's duties, it was announced by Mervin Houser, eastern director of advertising and publicity.

Louis Lober, general manager of United Artists' foreign department, has returned from a five-week inspection tour of the company's operations in the Far East.

Duke Clark, former field director for the Council of Motion Picture Organizations, has opened offices of his newly organized Tower Pictures Company in San Francisco. His son, Robert L. Clark, will be vice-president of the company, which will distribute special feature films.

Frank Marx, vice-president in charge of engineering of the American Broadcasting Company, was the featured speaker at Thursday's meeting of the Atlantic Coast Section of the Society of Motion Picture and Television Engineers held in the ABC studios in New York.

John Sutherland, producer of animated color films for the Alfred P. Sloan Foundation, has signed a distribution contract with United Artists for six or more short subjects.

Charles Rosmarin has been named general sales manager of RKO's Europe-Near East division. Mr. Rosmarin will be assistant to Joseph Bellfort, division supervisor. Pedro Peiroten has been appointed as RKO's permanent representative in Uruguay. He will establish headquarters in Montevideo. Both announcements were made by Alfred Crown, foreign sales manager.

Max A. Cohen Elected by New York Exhibitors

Max A. Cohen, head of the Cinema Circuit, New York, and also a vice-president of the Independent Theatre Owners Association, has been elected chairman of the Organization of the Motion Picture Industry, representing all local theatre interests in a public relations program. He will serve one year, and succeeds Fred J. Schwartz, head of Century Theatres. Appointed to work with Mr. Cohen on various projects is a committee comprising Oscar Doob, Harry Goldberg, David Katz, Harry Mandel and Robert Shapiro.

Upholds Blue Laws in North Carolina Test

The North Carolina State Supreme Court recently upheld the validity of the state's blue law, which dates back to 1740, empowering municipalities to regulate Sunday activities. C. B. McGee, a Charlotte exhibitor, had attacked the law and appealed to the high state tribunal after he was convicted of violating an ordinance which prohibited amusements for which fees are charged on Sunday evenings.

Mr. McGee charged the act discriminated against the film industry since radio and television stations are allowed to operate at any hour. He further charged that the ordinance was unconstitutional because of "unreasonable, unwarranted exercise of police power" and because it is "an attempt to legislate respecting religion."

Justice E. B. Denny, who wrote the opinion, noted that no fee is charged for listening to the radio or watching television. He also stated that the motion picture theatres and radio and television stations were entirely different businesses. The municipalities, the opinion said, had the right to enact and enforce ordinances such as the one in question.

Report of "Caesar" Doing Well in Australia

MGM's "Julius Caesar," which will open in this country June 3, at the Booth theatre, New York, already has had its premiere in Sydney, Australia, and the reports are of wide critical acclaim and capacity audiences. The picture, it is said, is the first from this country to have been given a world premiere in Australia. In its first four days, the roadshow picture has broken records at the Liberty theatre, set previously by "Quo Vadis." The picture in New York will have a wide screen and stereophonic sound.

To Lecture on "Caesar"

Fritz Goodwin, MGM studio publicist, will tour the country in advance of openings of MGM's "Julius Caesar" to lecture on the film before groups that are interested in Shakespeare.

Cite Canada Material in U.S. Films

TORONTO: The increasing importance of Canadian subject material in American motion pictures has been pointed up in the recent release of the annual report of the Canadian co-operation project by the Association of Motion Picture Producers. During the past year, according to the report, two features were produced entirely in Canada while eight others were made from Canadian stories with complete Canadian backgrounds.

Fifteen short subjects also dealing with Canada were produced or released by American motion picture companies. This brings to 76 the number of shorts on Canada released since the inception of the project five years ago. Canadian subject material in feature films increased 25 per cent over the previous year with 15 additional features containing Canadian characters or references.

The project was set up by John J. Fitzgibbons, president and managing director of Famous Players Canadian Corporation, to assist American motion picture producers to obtain reliable material from which they could produce authentic films on Canada. At the present time, a full-time representative is employed in Hollywood to assist American companies in obtaining information and provide a liaison with Canadian Government agencies and other organizations.

U-I Foreign Sales Drive Winners Are Announced

Winners of the "Daff Third-of-a-Century Drive," called by Universal-International the most successful foreign sales competition in its history, were announced by the company this week. The Eastern and Far Eastern division under Bert Tonks was the winner in a race which saw all three competing divisions wind up above the assigned quotas. The standing of other divisions were: Uruguay, headed by home office representative James Alexander, the individual branch winner; Trinidad, under manager Tony Garcia, second, with David Mallah in Israel, third. Uruguay also was winner in the Latin American division. Israel led the European division and Japan finished first in the East and Far East.

New Mexico Exhibitors Schedule Convention

The New Mexico Theatre Association will hold its annual convention June 9-10 at the Hilton Hotel, Albuquerque, N. M., it was announced by Tom Riddle, president. The convention will open with the screening of a 3-D film. Following this presentation, the first business meeting will be devoted to a discussion of three-dimensional exhibition and its relation to the average town.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Drive-In Openings Balance Theatre Closings

THERE'S a lot of confusion about the number of open and closed theatres, what with the exaggeration and duplication of listings, against what the industry knows to be the truth. MGM conducted a spot-check in February, which is their usual and very competent method of counting theatres in operation, and found a total of 14,555 conventional theatres open, and 1,521 drive-ins, with another 1,500 scheduled to go into operation by June. Metro has made spot-checks in the past, and they are accurate because it is an actual count, by areas and salesmen's territories.

Material presented to the House Ways and Means committee gave 15,030 as the number of indoor theatres and 3,276 as the number of drive-ins, which confirms the Metro figure, for all practical purposes. Some other counts run much higher, and there is much wailing at the bar about the number of "shuttered theatres"—both extremes are founded in fiction or fallacy. As a matter of fact, the upsurge of drive-ins, since 1941, has added many more theatres for the exhibition of motion pictures than have been lost by any differential that can be charged to television or taxes.

In Texas, they held the first annual convention of Drive-In Theatre Owners, and this is reported in *Business Week,* which is news, because this publication rarely reports exhibitor meetings. But this was different from the usual convention, for it was based on problems of getting business, not trade practices. For once, showmanship and management problems aimed towards a better result at the box office was the topic.

The magazine credits A. J. "Gus" Valentine, owner of a 250-car "cow pasture" theatre, with the belief that there will be 1,000 more drive-ins in the near future. He said drive-ins already attract ten million patrons weekly, deliver 20% of the total gross income for motion pictures, and average 40c in concession sales for every dollar in admissions. Indoor theatres average only 15 cents in refreshment sales.

Claude Ezell, of Dallas, described the drive-in of the future as a 1,000-car area, occupying fifty acres, with a 600-seat auditorium, along with swimming pool, tennis courts, playgrounds, nursery, etc., with no charge for children under 12 years of age. They had some gripes notably addressed to the automotive trades, for they feel they contribute mightily to the use and sale of cars, which should be designed with more care and attention to the requirements of drive-in patrons.

THE FIGHT PICTURES

Theatre business might have been affected in the mid-west and far west by the telecast of the Rocky Marciano-Joe Walcott fight from Chicago last week, but we can't see where it should make too much difference to the box office. And the surprising outcome of the fight, in the first round, puts a different complexion on whatever attraction value the fight has as a motion picture.

United Artists made a 3-D production in advance of the fight, and the knockout with such difference of opinion will make the resulting complete film rather more valuable, as the record of a controversial ring battle with plenty of rooters on both sides. People can expect to find the fighters in their laps, via a third dimension, which will add to the arguments.

Personally, we wouldn't walk across the street to see the fight pictures—or even the fight itself—if they offered free seats and a two-inch steak (medium rare) for our bruised eyes. But the died-in-the-wool fight fan is a different animal entirely. He will crawl through keyholes to see the fight, in any form, and especially with the realism that is possible with 3-D.

We think the fight picture is one of several new phases of film business that we must face, right now. It will bring new people to the box office in theatres, and it will be one of many contributing factors to offset any loss of audience support, in a changing world.

¶ The Indiana bulletin of the Allied Theatre Owners has an interesting postscript, with the heading "Exactly What Do We Want?" which is one of those phrases that requires proper accent on the right word to be stressed. They say, "It is always dangerous to predict what any group of men will do" (exhibitors attending the Senate Small Business hearings) but "to say that *no* picture should ever be shown on extended runs at high prices might alienate sympathy."

And, quoting: "Searching for a solution on a sleepless night, it occurred to us that it perhaps was none of our business if a distributor could persuade a big-city first-run theatre to increase its admission prices and hold the picture over, providing . . . that the other established availabilities be in no wise disturbed." Such a first-run would have the pre-selling attributes of a pre-release, but the same theatre should not have another first-run of the same picture, and subsequent-run and small town availabilities should not be unduly extended.

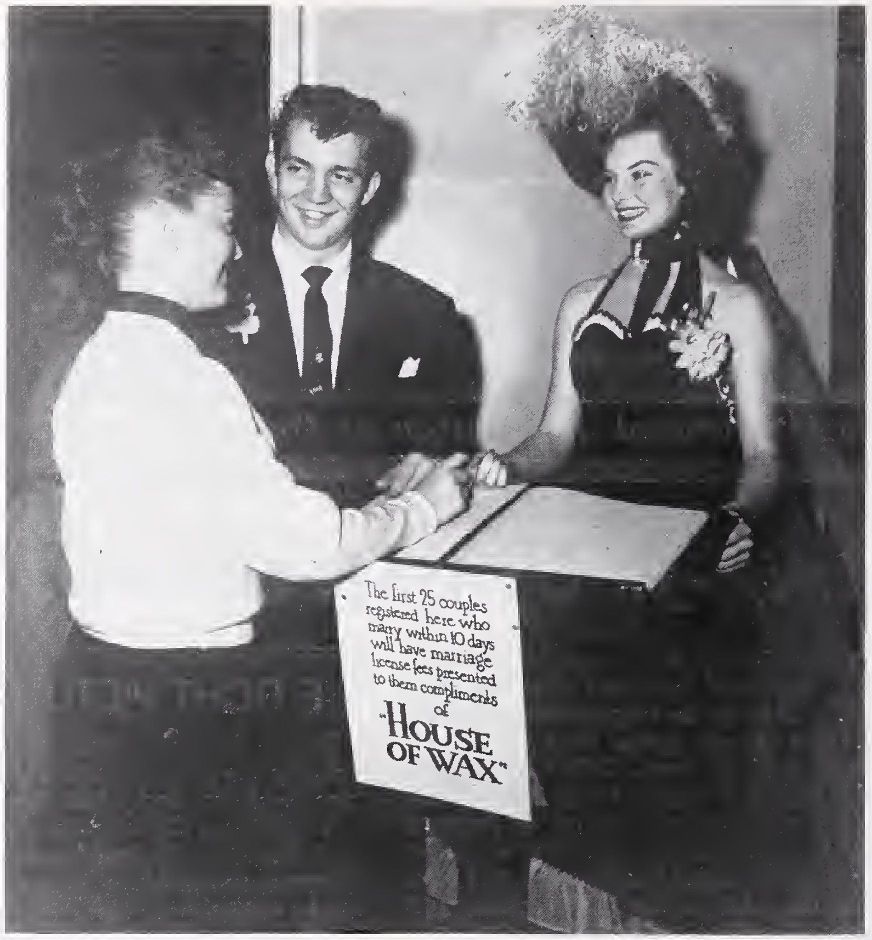
We feel the same way, and we also have this firm belief as to advanced prices: The producer of a motion picture has the same right to price-fix his merchandise as the manufacturer of Arrow Shirts, Pall Malls or Four Roses, as long as price-fixing is compulsory by law in 36 states.

* * *

¶ Charles E. Kurtzman, division manager for Loew's New England theatres, sends us a carbon copy of a personal letter, with the bad news that Ralph Crabill is in Arnot-Ogden Hospital, Elmira, N. Y., victim of a heart attack. He is under oxygen and will have to remain in the hospital for weeks, with many months of rest required for recuperation. Ralph is a good friend, from one of our old home towns, and we join with Charlie Kurtzman in the request that his many friends send him some greeting and good wishes. Especially, Sam Gilman, Lester Pollock, and others who will understand. —*Walter Brooks*

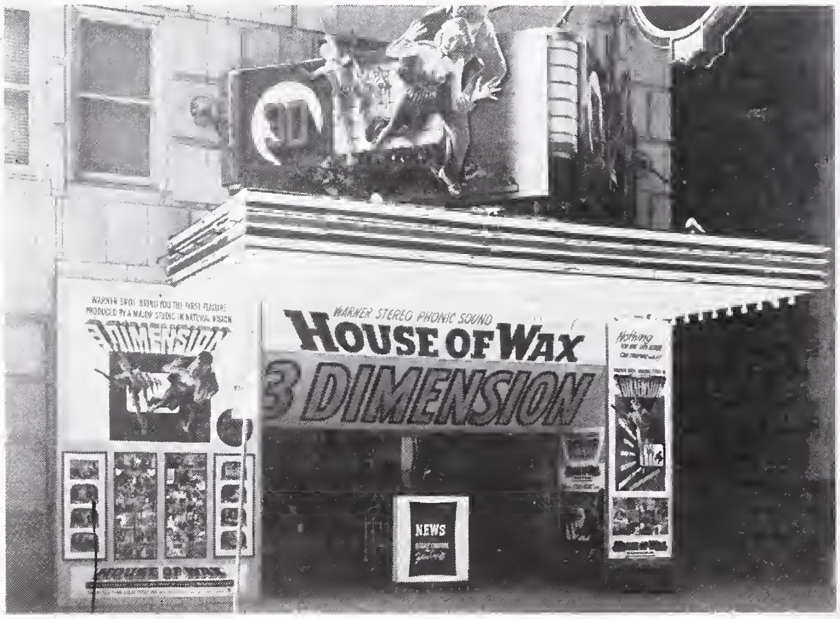
3-D Adds Up Three Ways

Not only does it add three dimensions to the picture on the screen, but also to exploitation and showmanship. Note the couple at right, signing up for the "Dater's Premiere" of "House of Wax" in Los Angeles—and read that sign! A good showman's stunt, for any picture, any time, especially June.

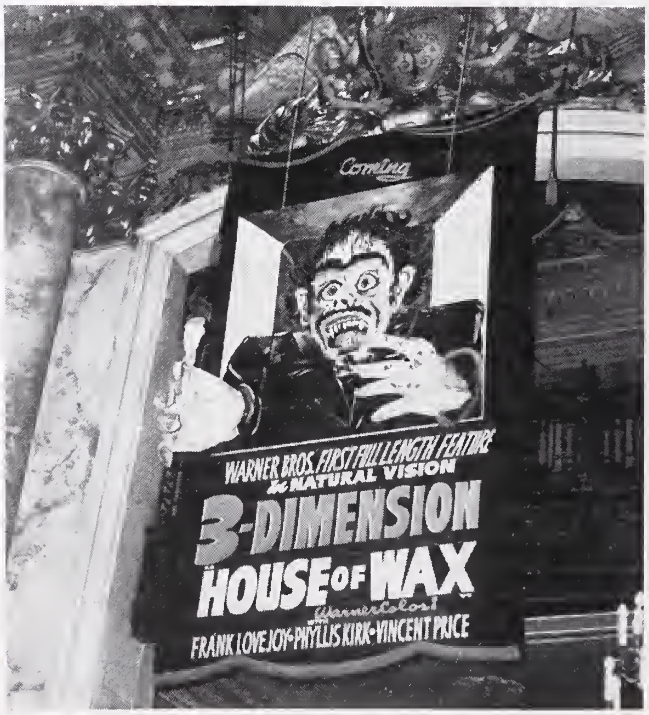

The first 25 couples registered here who marry within 10 days will have marriage license fees presented to them compliments of "HOUSE OF WAX"

3
DIMENSION
HOUSE OF WAX

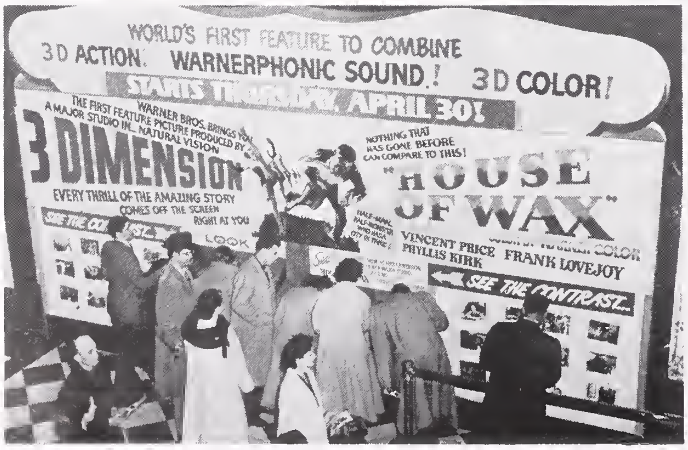
Stereo-Realist viewers, rear view, for "House of Wax" at the Beach theatre, Miami Beach, Florida, where Carl Jamroga is the manager.


3D
WARNER STEREO PHONIC SOUND
HOUSE OF WAX
3 DIMENSION
3 DIMENSION
Nothing
NEWS

At left above, good display in three dimensions, created by Raymond E. Jones, manager of the Worth theatre, Fort Worth, Texas.


Coming
WARNER BROS. FIRST FULL LENGTH FEATURE in NATURAL VISION
3-DIMENSION
HOUSE OF WAX
Warnercolor!
FRANK LOVEJOY-PHYLLIS KIRK-VINCENT PRICE

Ferocious figure fairly leaps at patrons at the first run in Boston for Warner's "House of Wax"—just to put the audience in the mood to be suitably shocked.


WORLD'S FIRST FEATURE TO COMBINE
3 D ACTION. WARNERPHONIC SOUND.! 3 D COLOR!
STARTS THURSDAY, APRIL 30!
WARNER BROS. BRINGS YOU THE FIRST FEATURE PICTURE PRODUCED BY A MAJOR STUDIO IN... NATURAL VISION
3 DIMENSION
EVERY THRILL OF THE AMAZING STORY COMES OFF THE SCREEN RIGHT AT YOU
NOTHING THAT HAS GONE BEFORE CAN COMPARE TO THIS!
"HOUSE OF WAX"
VINCENT PRICE FRANK LOVEJOY PHYLLIS KIRK
LOOK
SEE THE CONTRAST

Crowd viewing the three-dimensional set-piece in the Michigan theatre, Detroit, where Alice Gorham is circuit advertising and publicity manager, in charge of ticket sales.

Sam Gilman Breaks His Own Record

Sam Gilman, manager of Loew's State theatre, Syracuse, not content with the fact that "Moulin Rouge" was breaking the all-time record at the Capitol theatre on Broadway, outdid himself in his campaign for the picture and the results attained with it. His complete campaign, entered for the Quigley Awards, is as formidable an exhibit as he has ever prepared to demonstrate his showmanship.

We've used a photo of the "Moulin Rouge" cafe which he set up as lobby display, and he also had can-can girls, in the lobby and on TV—very attractive eye-catchers—to set the scene and create the atmosphere of the picture. And he went one step beyond any other "can-can" idea with a supermarket tieup, whereby if you bought one can you got another can-can free! Funny, nobody else thought of that play on words—an effective merchandising stunt.

His traveling 24-sheet, double-faced, on a trailer, hit all the main streets, and he also had a kiosk street display, veddy Parisian, and standees, right at the sidewalk line. We also told you of his market basket billing in the food stores, which had all the ladies pushing the picture. Hard to tell from the photos how many can-can girls he had in circulation, but nobody in downtown Syracuse was permitted to forget them. Newspaper ads and window displays were everything you can-can do.

Manager Puts Columnist Right in Her Place

Lee Willis, manager of Schine's Piqua theatre, Piqua, Ohio, has a local movie critic and columnist whose taste runs almost exclusively to the heavy foreign and "arty" films, and who spends a lot of her time telling everybody else what's wrong with the movies. Lee pointed out that she didn't seem to be reaching the right people at the right time with much of her left-handed comment, and suggested that she really go to town with "The Happy Time"—with such happy results that she broke down and addressed all her mailing lists with praise for the Columbia picture. It's wonderful how proper it is, even in small midwest cities, for the snooty critics to look down their noses at anything that happens to be made in Hollywood, U. S. A.

Package from Ft. William

Jim Cameron, supervisor for nine Famous Players-Canadian theatres in the Canadian Lakehead, sends a package of promotion from Fort William that takes some study, in order to give proper credit to the managers involved and their supervision. Jim was for twelve years Special Promotions Director at the head office in Toronto.

MOVIETIME, U.S.A.

May F. Quirk, manager of the Victoria theatre, Mount Carmel, Pa., acknowledges her new Round Table membership card with thanks, and we're glad she's a member of our club. Someday we are going to drive through her corner of Pennsylvania on our way home to Bradford County.

▼

"Sangaree"—Paramount's lavish 3-D film—will have its world premiere in Savannah at the Lucas and Savannah theatres, two competitive houses, with Earle B. Holden, manager of the Lucas and Albert Weis, manager of the Savannah theatre, putting it over.

▼

Ben Domingo, city manager of RKO theatres, in Boston, used an 8x6 foot cutout on "Desert Legion"—mounted in the lobby of the Keith Memorial theatre—with strong effect.

▼

Lou Cohen, manager of Loew's Poli, New Haven, sends a copy of the Wilbur Cross *High School News,* to show the by-line story by a student editor of her local interview with Debbie Reynolds.

▼

Sid Kleper, another Loew's New England manager, had wonderful newspaper breaks and a good time entertaining Debbie Reynolds on the occasion of her personal appearance at Loew's College theatre, New Haven.

▼

Lester Pollock, manager of Loew's theatre, Rochester, is currently acting manager for Loew's Warfield, San Francisco, while Boyd Sparrow is in Notre Dame hospital there. We await more news.

▼

Stewart & Everett Theatres, Inc., announce that Howard Allen is being transferred to the Gay theatre, Gibsonville, N. C., and Keith Nickelson to the Center theatre, Rockwell, N. C. Both managers have been long associated with the industry.

▼

Alfred Loewenthal, manager of Skouras Ward theatre in the Bronx, had Senator Arthur Wachtell as a speaker, and corsages for Gold Star Mothers, who were invited to the theatre on Mother's Day.

▼

Loew's Theatres will hold a "Coronation Teen-Queen Contest" in all its theatres to promote "Young Bess." The MGM picture opens at the Radio City Music Hall and in 60 other key situations this month.

▼

Art Cauley, manager of the Paramount theatre, Peterborough, Ont., sends us good photos of some of his recent promotions, and says "there are many more to come."

▼

Joseph S. Boyle, manager of Loew's Poli, Norwich, Conn., attaches several photos to his recent report on "Peter Pan"—all of which indicate complete coverage.

▼

John G. Corbett, manager of Schine's Paramount theatre, Syracuse, used flash tabloid heralds to break the news of "Titanic"—which he explained was a front-page story in the *Syracuse Journal* on April 15th, 1912! He also imprinted 3000 covers of the June issue of *Movies* magazine.

▼

Bill Reisinger, always among the best managers in our book, submits good examples of handling for "Trouble Along the Way" at the Murphy Theatre and Drive-In, Wilmington, Ohio.

▼

Lewis Thompson, manager of the Holland theatre, Bellefontaine, Ohio, sold the back page of his herald on "The Naked Spur" to a local sporting goods store, which paid all costs and insured distribution.

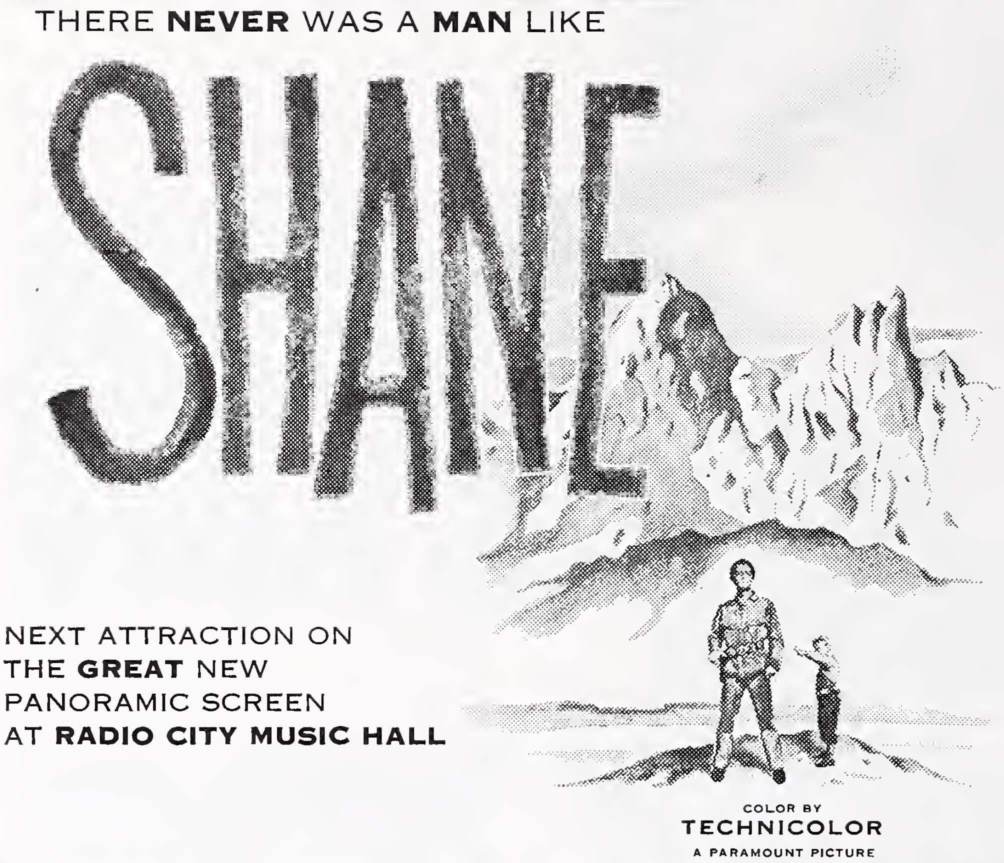
▼

Lou Hart, manager of the Avon theatre, Watertown, N. Y., says the run of "Niagara" depleted the stock of Marilyn Monroe photos in local souvenir shops, and he had to staple down all his display pictures.

MOULIN ROUGE

David T. Katz, executive director of the Roxy theatre, on Broadway, honors Mrs. Ethlyn Bott, Mother of the Year, and Mrs. Toy Len Goon, previous winner, in a Mother's Day reception for forty-five State Mothers. Little Sherry Jackson, Warner Brothers starlet, in the Roxy's current attraction, "Trouble Along the Way," presents roses to Mrs. Bott. At right, Harry Greenburg, managing director of the Capitol theatre, cuts a cake to celebrate the longest run in the 34 year history of the Broadway showcase. With him, left to right, stage and screen star James Barton, model Sonia Werner, making like a can-can girl, assistant manager Howard La Noce, Jim Shanahan, of Loew's and comedian Joey Adams, looking on hungrily.

NEWSPAPER ADS, BOTH WIDE AND HANDSOME

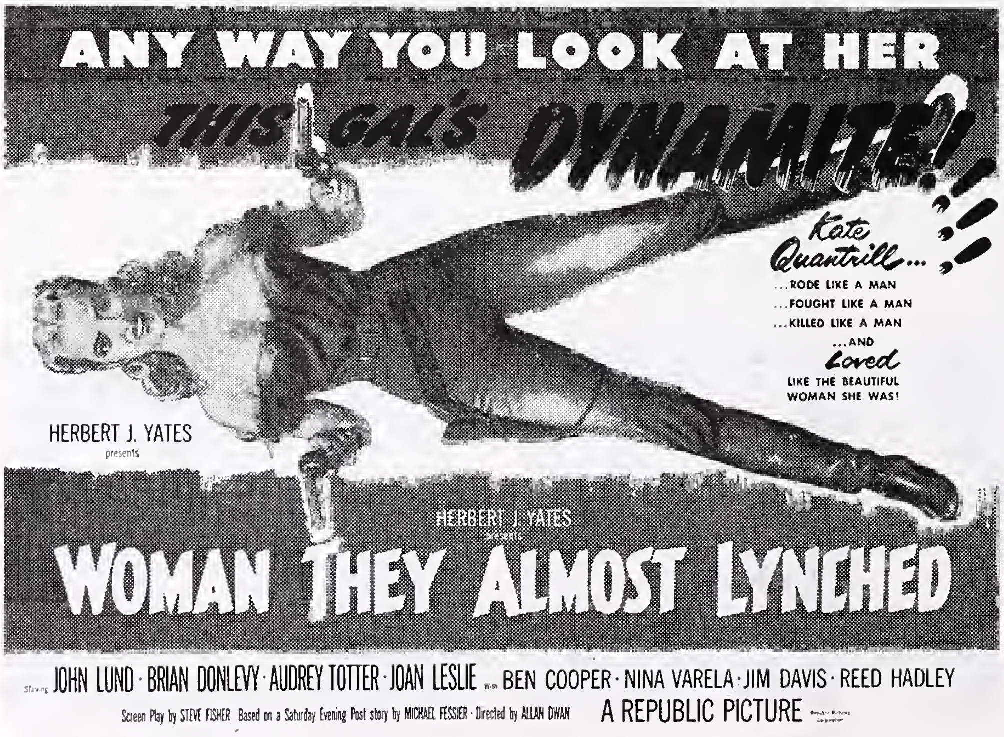


THERE **NEVER** WAS A **MAN** LIKE

SHANE

NEXT ATTRACTION ON
THE **GREAT** NEW
PANORAMIC SCREEN
AT **RADIO CITY MUSIC HALL**

COLOR BY
TECHNICOLOR
A PARAMOUNT PICTURE



ANY WAY YOU LOOK AT HER
THIS GAL'S DYNAMITE!!!

Kate Quantrill...
...RODE LIKE A MAN
...FOUGHT LIKE A MAN
...KILLED LIKE A MAN
...AND
Loved
LIKE THE BEAUTIFUL
WOMAN SHE WAS!

HERBERT J. YATES
presents

HERBERT J. YATES
presents

WOMAN THEY ALMOST LYNCHED

Starring JOHN LUND · BRIAN DONLEVY · AUDREY TOTTER · JOAN LESLIE with BEN COOPER · NINA VARELA · JIM DAVIS · REED HADLEY

Screen Play by STEVE FISHER Based on a Saturday Evening Post story by MICHAEL FESSIER · Directed by ALLAN DWAN A REPUBLIC PICTURE

Above, a sample of that extra-good newspaper advertising, from the Radio City Music Hall, for the run of "Shane"—prepared by Donahue & Coe, to the great credit of Fred Lynch and Jerry Pickman—which puts the wide open spaces in small newspaper ads. With the benefit of advertising skills, it looks as big as all outdoors. Below, a cute trick from Republic Pictures, to catch the eye and intrigue the interest—for a gal who's dynamite—and she looks as though she might have the men standing on their ears!

Drive-in Has Sunrise Meet

Hudson Edwards, manager of the Hi-Way Drive-In theatre, Savannah, Ga., sends a complete campaign book as an entry for the Quigley Awards to show the public relations benefits of the Easter Sunrise Service which he finally accomplished with the cooperation of the Young Adult Committee of the Y. M. C. A. He says that he has wanted to do this for several years, but it required the responsible organization to put the idea over and make it work. The Savannah papers testify to the complete success of the idea.

To launch the plan, a luncheon was given to fifteen members of a steering committee and six local ministers. One of the first objections was "what to do in case of rain" and with that answered to their satisfaction, there were no more doubts. The committee met six times to make all their arrangements, to take care of every contingency, and it went over without a hitch, with many turned away for lack of room. Naturally, it will happen again.

Showmanship methods built up capacity attendance, with a special Filmack trailer on the screen in advance, and the Union Bag Company printing 20,000 heralds for distribution in churches. All local radio stations made announcements and reported the good results of the sunrise meeting. The entire staff of the drive-in stayed on from Saturday night to the early morning hour, made 200 gallons of coffee, and cleaned and prepared for the dawn service. At 4:30 a.m. traffic was heavy and by 5 o'clock, all space was filled. Coffee and doughnuts were served on arrival. It was the largest religious service ever held in Chatham County.

Western Union Sends Wires to Graduates

Colonel Bob Cox, a fellow aide-de-camp of ours in Lexington, Kentucky, worked out a very fine tieup with a local store and the Western Union office to send a telegram to every graduate in the local high school. It tendered congratulations to the boys and girls of the graduating class, and served as a ticket to Schine's Ben Ali theatre, which is under Col. Bob's direction as city manager. Purcell's Department store extended their best wishes and paid all costs. Every such wire brought several paying customers, as family or friends of the graduates.

GET THAT
EXTRA TOUCH of Showmanship
Get all your SPECIAL TRAILERS 'GOOD and FAST' From
1327 S. WABASH AV. CHICAGO
630 NINTH AVE. NEW YORK
FILMACK

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

KANSAS PACIFIC: Sterling Hayden, Eve Miller—Here is a real picture from a small company with a nice story, very nice color and plenty of action. It has 80 minutes of top action, scenery, story and as good color as you will find. You won't be sorry after you play this one. Weather good. B. O., AA. Played Sunday, Monday, May 3, 4.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Columbia

CALIFORNIA CONQUEST: Cornel Wilde, Teresa Wright—A good action picture, priced a little too high, but did O. K. Small town and rural patronage. Played Wednesday, Thursday, April 22, 23.—Baumann & Laird, White River Theatre, White River, So. Dak.

LAST OF THE COMANCHES: Broderick Crawford, Barbara Hale—A number of customers said, "This is a remake of 'Sahara', only this time they're using horses instead of tanks." This one is full of action, and though the story is a little far-fetched, it will please most audiences. Broderick Crawford is a tough army corporal and he plays his role with authority. The Technicolor photography is outstanding. This picture should account for itself very well in most situations. Played Wednesday, Thursday, Friday, Saturday, April 29, 30, May 1, 2.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

PATHFINDER, THE: George Montgomery, Helena Carter—Here is another one from Columbia, just made for the small towns. Good for the top half because it is too short to play single. Good story and color. B. O. average. Weather rainy. Played Sunday, Monday, April 26, 27.—Charles Reynolds, Marco Theatre, Waterford, Calif.

RAINBOW 'ROUND MY SHOULDER: Frankie Laine, Billy Daniels—Another musical which brought in a full house both nights. Enjoyed by all and good for the whole family. This type of musical goes over big here. Small town and rural patronage. Weather good. Played Sunday, Monday, April 5, 6.—Baumann and Laird, White River Theatre, White River, So. Dak.

SALOME: Rita Hayworth, Stewart Granger—Really something! Puts new life in the box office.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Hallmark

PRINCE OF PEACE—A wonderful picture which appeals to all classes of people. This picture should be seen by everyone. Played Thursday, Friday, Saturday.—W. N. McIntosh, Pembina Theatre, Manitou, Manitoba, Canada.

Metro-Goldwyn-Mayer

APACHE WAR SMOKE: Gilbert Roland, Glenda Farrell—Excellent western with outstanding acting by Gilbert Roland. Although on short side (67 minutes), it could well serve as feature if your patrons are western fans. M-G-M, hope you have Mr. Roland under contract—he is surely a big asset to any film. Comments fine, business average. Played Friday, Saturday, May 8, 9.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

CARBINE WILLIAMS: James Stewart, Wendell Corey—A very good picture which we played to average crowds. Could have done better but there was a senior play at the high school Friday and a dance Saturday. Roads good. Small town and rural patronage. Played Friday, Saturday, April 17, 18.—Baumann and Laird, White River Theatre, White River, So. Dak.

IVANHOE: Robert Taylor, Elizabeth Taylor—This was the biggest grossing picture of the year. In fact, it set a new record for regular admission pictures. Exhibited it as much as possible, using radio time as well as newspaper and window cards, etc. This type of picture should have wide appeal in any situation, large or small, as the story has action, adventure, romance and spectacle. This cast was perfect, and Robert Taylor does a fine acting job as "Ivanhoe." Don't pass this one. Played Thursday, Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, April 2, 3, 4, 5, 6, 7, 8.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

SHADOW IN THE SKY: Nancy Davis, James Whitmore—A nice little program picture that M-G-M does so well. Interesting story, good acting and child appeal. Comments good; business average. Played Wednesday, Thursday, April 29, 30.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

WHEN IN ROME: Van Johnson, Paul Douglas—Are there any Catholics in your house? If so, play it as a single feature—you might make some money on it, or double bill it, as we did. Coupled with "Shadow in the Sky" (MGM) to average business. Played Wednesday, Thursday, April 29, 30.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Paramount

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—It is easy to see why Shirley Booth was awarded the Academy Award Oscar for her performance in this picture. She does a magnificent job of acting, as do Burt Lancaster and Terry Moore. The picture is definitely adult entertainment, and the majority of patrons will like it. In spite of a hot spell of weather the first three days, business was very good. Congratulations to Hal Wallis for a very fine motion picture. Played Thursday, Friday, Saturday, Sunday, Monday, Tuesday, May 7, 8, 9, 10, 11, 12.—Mel Edelstein, Lybba Theatre, Hibbing, Mont.

GREATEST SHOW ON EARTH, THE: All Star Cast—A picture that lived up to the world of praise already given to it. Our little theatre has been running Friday, Saturday, Sunday, Monday. We should have run this last fall a full week at the increased prices, but even at this late date did four times normal business. When Paramount is ready to bring it back, we will be glad to have it again. What a grosser it would have been back in 1946 and 1947. Small town and country patronage. Played Friday, Saturday, Sunday, Monday, Tuesday, April 17, 18, 19, 20, 21.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

HURRICANE SMITH: Yvonne De Carlo, John Ireland—A good picture for the small town. Has lots of action and good color—a lot different from most sea stories. Weather rainy. B. O. above average. Played Sunday, Monday, April 5, 6.—Charles Reynolds, Marco Theatre, Waterford, Calif.

ROAD TO BALI: Bing Crosby, Bob Hope, Dorothy Lamour—Have the present day movie-goers forgotten the "Road" pictures? We played this second run in the district, and although it is one of the best of the series, with three tip top stars, business was only average or below. Sometimes I wonder what the public wants in the way of entertainment. They quite often pass up some fine shows. Played Monday, Tuesday, May 4, 5.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

STOOGE, THE: Dean Martin, Jerry Lewis—Our patrons commented that Martin and Lewis get better with each film, and we agree. However, our business was only average, due to the first few days of warm weather this year. Played Monday, Tuesday, April 20, 21.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Republic

QUIET MAN, THE: John Wayne, Maureen O'Hara—This is the best picture ever made in Hollywood history—excellent cast, and I mean every single player. Maybe it was because the picture played clean in our neighborhood, but it brought us SRO for the three days of our first engagement. The demands of the patrons convinced us to bring it back for two more days, and again we packed the house of 800 seats. Will probably play another engagement in the future. This proves that good pictures are the answer to the movies vs. TV problems. Played Thursday, Friday, Saturday, January 29, 30, 31 and Tuesday, Wednesday, April 21, 22.—George L. Kraus, Basil's Variety Theatre, Buffalo, N. Y.

Twentieth Century-Fox

ELOPEMENT: Clifton Webb, Ann Francis—As the editor of our local paper remarked—and he doesn't see too many films to remark on—"This movie is both entertaining and wise in its advice on marriage," which in the script comes from Clifton Webb. We double billed with "Return of the Texan" (Fox), but we feel it could have stood as a single. Business good. Played Friday, Saturday, April 24, 25.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

GOLDEN GIRL: Mitzi Gaynor, Dale Robertson—Excellent musical with an original background and story—that of an early entertainer of the old west, Lottie Crabtree. Mitzi Gaynor is surely a fresh singer-dancer, and our small town audience certainly liked her. Good support from veterans James Barton and Una Merkel. Business good. Played Wednesday, Thursday, April 22, 23.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

KANGAROO: Peter Lawford, Maureen O'Hara—Well made outdoor adventure film with British, Australian and USA cast. Technicolor photography good. Some rather gruesome scenes of dead cattle for children to see, but otherwise ideal weekend fare. Business good. Played Friday, Saturday, May 1, 2.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

LADY IN THE IRON MASK: Louis Hayward, Patricia Medina—To be honest, I didn't get to see this one, but the trailer caused some excitement and our attendance was good, so I guess it gave them the type of entertainment they came to see. Business average. Played Friday, Saturday; May 1, 2.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

LYDIA BAILEY: Anne Francis, Dale Robertson—Another top picture that failed to draw as it should. Between the warm weather and our local drive-in opening, we are really being hurt at the box office, and it isn't because we haven't got the shows. Seems the public would rather see poorer product on other medium once the heat hits. Played Wednesday, Thursday, May 6, 7.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

MY COUSIN RACHEL: Olivia De Havilland, Richard Burton—Many people who had read the book came to see this picture, but not too many people

(*Continued on following page*)

(Continued from preceding page)

had read the book. Personally, I didn't care for it, as it was very slow. Olivia De Havilland gave a good performance, as did Richard Burton. The picture is definitely not small town fare, and if you must play it, put it in mid-week. Played Wednesday, Thursday, Friday, Saturday, April 15, 16, 17, 18.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

MY PAL GUS: Richard Widmark, Joanne Dru—Double billed with "The Blazing Forest" (Para.) to one of the lowest Friday-Saturday grosses we have had. Paid Sunday price for it and took a bad beating. Not blaming the picture so much as generally bad business. It appears smaller pictures do better business on Friday-Saturday. Small town and country patronage. Played Friday, Saturday, May 8, 9.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

United Artists

BWANA DEVIL: Barbara Britton, Robert Stack—Our introduction to 3-D. Story weak, but a step in advancement.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

THIEF, THE: Ray Milland, Rita Gam—This is a fair picture, but no good for a small town. B. O. below average. Weather good. Played Tuesday, Wednesday, March 31, April 1.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Universal

BRIGHT VICTORY: Arthur Kennedy, Peggy Dow—Played late, but still good. Had a better crowd the second night than the first. Comments all good. Weather rainy, roads bad. Small town and rural patronage. Played Wednesday, Thursday, April 8, 9.—Baumann and Laird, White River Theatre, White River, So. Dak.

DESERT LEGION: Alan Ladd, Arlene Dahl—This is just a fair action drama, all dressed up in Technicolor and Foreign Legion costumes. Alan Ladd is up to his usual heroics in this one, but the story is not convincing. Arlene Dahl is very beautiful, and Akim Tamiroff is amusing as Ladd's Legion buddy. The trailer on the picture is good, but I think most of Alan Ladd's fans will be disappointed. In spite of everything, business was above average. Played Sunday, Monday, Tuesday, Wednesday, April 19, 20, 21, 22—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

SALLY AND SAINT ANNE: Ann Blyth, Edmund Gwenn—Fair little comedy which had absolutely no drawing power in this small town. Might where you have a strong Catholic population, but not otherwise. Business poor. Played Friday, Saturday, May 8, 9.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Warner Bros.

BIG TREES, THE: Kirk Douglas, Patrice Wymore—Here is a picture that every exhibitor should play. It is a real outdoor picture in color with enough action to please everybody. I played it for the second time and did well both times. B. O. above average. Weather good. Played Friday, Saturday, April 24, 25.—Charles Reynolds, Marco Theatre, Waterford, Calif.

CATTLE TOWN: Dennis Morgan, Philip Carey—Poor western. Dennis Morgan is just about washed up. The story, acting and direction are all second rate, and the action fans will be disappointed, as there isn't very much action. Mr. Morgan bursts into song at the drop of a gun, and makes the story more ridiculous. Played Thursday, Friday, April 9, 10.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

JAZZ SINGER, THE: Danny Thomas, Peggy Lee—I had heard that this picture was not doing the business that Warner Brothers had anticipated. As a result, I expected just an average engagement. The picture opened the day after "Bwana Devil" (UA) started in the opposition theatre, and it came up with one of the best grosses for a Warner picture. Danny Thomas does a wonderful job, and if you can get them in, they'll talk about it favorably to their friends and neighbors. Played Saturday, Sunday, Monday, Tuesday, April 11, 12, 13, 14.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Shorts

Metro-Goldwyn-Mayer

LAND OF THE UGLY DUCKLING: Fitzpatrick Travel Talk—This latest travel talk shows scenes of Hans Christian Andersen's home in Denmark. It's a pleasant reel that will be timely if you plan to play the picture, "Hans Christian Andersen."—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

QUIET, PLEASE: Gold Medal Reprint Cartoon—This won the Academy Award in 1945, as it states on the header. It's very cute, and the audience enjoyed the fun.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

SYMPHONY IN SLANG: Technicolor Cartoon—A cute little feature which everyone liked.—Baumann and Laird, White River Theatre, White River, So. Dak.

Paramount

LET'S HAVE A PARADE: Pacemaker—This was very good and we plan to use more of the Pacemakers.—Baumann and Laird, White River Theatre, White River, So. Dak.

LITTLEST EXPERT ON COWBOYS: Topper—This was the first of this series we have played. Here is something different in the presentation of shorts, and the boy has talent. Audience enjoyed it plenty, and we sha'l welcome more.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

RKO-Radio

OLYMPIC ELK: Tru-Life Adventure—These Walt Disney Tru-Life Adventures are really good. Our oldsters have as many remarks as the youngsters.—Baumann and Laird, White River Theatre, White River, So. Dak.

Serial

Republic

RADAR PATROL VS. SPY RING: Even the children laugh at these serials these days. After a full five minutes of fighting, the boys still have their hats on!!! They look so well ironed and dressed after a brawl that it looks silly. I cannot make out why, if these companies go to the trouble to make serials, they don't try and turn out something better, something after the style of the old day serials. Why not try a good wild animal serial with actual African background or so—real honest to goodness adventure stories. Come on, Hollywood, I'm sure you can do better than this!! If we get the kind dished out now, they won't be worth even playing on Saturday mornings—and aren't we trying to get the kids away from TV?—Dave S. Klein, Astra Theatre, Kitwa/Nkana, Northern Rhodesia, Africa.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

JANE WYMAN · RAY MILLAND
ALDO RAY in
Let's Do It Again
Color by TECHNICOLOR
with Leon Ames · Valerie Bettis · Tom Helmore
Screen Play by MARY LOOS and RICHARD SALE · Based on a play by Arthur Richman
Produced by OSCAR SAUL · Directed by ALEXANDER HALL
General Release July
AVAILABLE WITH STEREOPHONIC SOUND

FORT TI 3D
Color by TECHNICOLOR
starring GEORGE MONTGOMERY
with Joan Vohs · Story and screen play by ROBERT E. KENT
Photographed in NATURAL VISION 3-DIMENSION
Produced by SAM KATZMAN · Directed by WILLIAM CASTLE
AVAILABLE WITH STEREOPHONIC SOUND

FLAME OF CALCUTTA
Color by TECHNICOLOR
starring
Denise DARCEL · Patric KNOWLES
Screen Play by ROBERT E. KENT
Produced by SAM KATZMAN
Directed by SEYMOUR FRIEDMAN
General Release July

THE LAST POSSE
starring
Broderick CRAWFORD · John DEREK
Charles BICKFORD · Wanda HENDRIX
Screen Play by SEYMOUR and CONNIE LEE BENNETT and KENNETH GAMET
Produced by HARRY JOE BROWN
Directed by ALFRED WERKER
General Release July

GENE AUTRY
and CHAMPION
in PACK TRAIN
with Gail Davis · Kenne Duncan
and SMILEY BURNETTE
Story and Screen Play by NORMAN S. HALL
Produced by ARMAND SCHAEFER
Directed by GEORGE ARCHAINBAUD
A GENE AUTRY PRODUCTION
General Release July

Winners In Co-op Deal

Thirteen theatre managers were winners in the exhibitor-record dealer window display photo contest for "Stars and Stripes Forever," co-sponsored by 20th Century-Fox and MGM Records.

First prize of $200 in cash, divided equally, goes to Thomas L. Pike, Georgia Theatre, Columbus, Georgia, and the Bently Sport Shop of Columbus, for the best window display featuring the MGM soundtrack album with credits to local playdates of the Technicolor musical. They used a 24-sheet as the basis for their display.

Second prize of $100 is shared by Richard A. Marshall, Burns Theatre, Newport, Vermont, and Reginald Sequin, Sequin Music Company, Newport; while third prize of $50 cash is split by Nick Yost, Schine's Strand Theatre, Cumberland, Maine, and Sycke's Music Store of Cumberland.

Ten honorable mentions, who will each receive an MGM Records album of soundtrack music from the 20th Century-Fox Technicolor musical, are: William F. Hertz, El Rey Theatre, California; John Glaus, Latonia Theatre, Oil City, Pa.; Lewis W. Bergstrom, Merced Theatre, Merced, Calif.; Ralph E. Phillips, Hollywood Theatre, LaCrosse, Wisconsin; Moe Ruaick, Silco Theatre, Silco City, New Mexico, Fox Bay Theatre Milwaukee; R. M. Stone, Stuart Theatre, Lincoln, Neb.; Boyd-Chester, Chester, Pa.; Calvin Gaeta, Mancuso Theatre, Batavia, N. Y.; and Bernie Hynes, Denver Theatre, Denver.

Jackson Heights Manager Can Expect Visitors

Marge Keinath, manager of Skouras Jackson theatre, Jackson Heights, L. I., submits two campaigns in the second quarter for the Quigley Awards, and we warn her she may expect our spies to call any evening, since we have the neighborhood covered. For "Quiet Man" she put out teaser "Shh" cards and used an excellent library display. On "Son of Paleface" her campaign was organized around a contest to guess the number of Indian nickels in a jar—with an Indian teepee in the lobby with sign reading "Me Waiting for Him"—"Son of Paleface."

Again Sponsor Contest

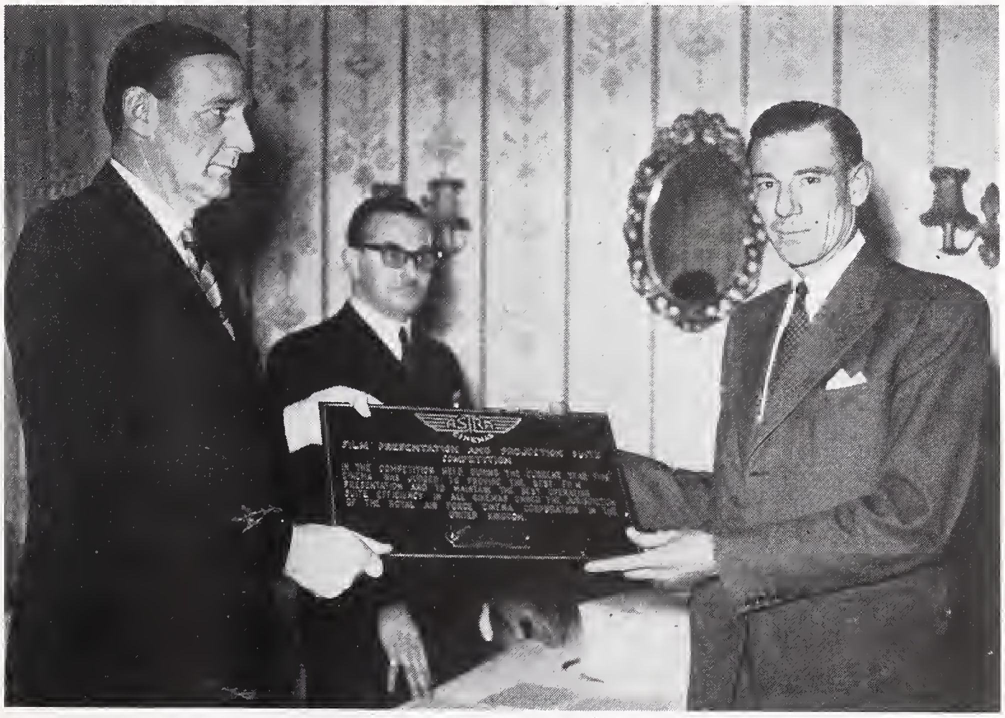
Pearl Bryant writes from Federalsburg, Maryland, that the local merchants in her small town will again sponsor the "Miss Federalsburg" contest this year at Schine's Federal theatre. The lucky winner will receive a bathing suit and evening dress, and be a participant in the larger "Miss Del-Mar-Va" contest to pick a winner for the tri-state area.

Mel Gaitskill, manager of the Paris theatre, Paris, Kentucky (Oh, to be in Paris in the Spring!) promoted fifty roses for Mother's Day, just for a change of pace from the other Paris.

British Round Table

¶ Douglas Ewin, manager of the Regal cinema, Oxford, playing "The Crimson Pirate," used coloring contest, pirate badges and a large pirate flag at the theatre entrance to get his patrons in the mood for this adventure film. . . . H. E. Smith, Odeon manager, Torquay made special arrangements with a speedway driver to rush the Grand National film to his theatre and showed it a day before his competitor. . . . G. Lockyer, manager of the Odeon, Stafford had a local man made up to resemble Charlie Chaplin walking the streets among the Saturday shoppers with a sign advertising "Limelight." . . . For his seven day run of "The Long Memory," E. G. Pike of the Odeon, Southend-on-Sea, had a comprehensive campaign, including shop window tieups, novel sales counter displays, bookmarks, throwaways, etc., and sends us photos and details. . . . John L. Smith, manager of the Palace, Arbroath, Scotland, contacted all local schools and obtained the principals' recommendations that pupils all see "Ivanhoe." For "Paleface," he held a minors' fancy dress contest, with good results. . . . H. Laybourne, manager of the Odeon, Southsea, converted his foyer into a boat deck for his showing of "Mississippi Gambler" and used throwaways in the form of playing cards with film credits on the reverse sides. . . . R. W. Parker, Regal Cinema manager, Torquay, reports on public relations activities with details of a variety show for the old folks of Torquay and vicinity, which received good press notice. . . . Harold Shampan of the Gaumont theatre, Islington, sends photos of his very good front of the house and window tieups for recent programs. . . . L. G. Webster, manager of the Savoy Cinema, Northampton, had the star of "Women of Twilight" for a first night personal appearance and accompanied her around the stores, etc. . . . D. Hughes, manager of the Regal Cinema, Cheltenham, who played "The Iron Mistress" for six days, had advance throwaways in the form of a Bowie knife and used large cut-outs of the stars of the picture in front of his theatre.

¶ J. W. Ellis, manager of the Odeon, Northgate, making an extra effort to reach the adults through the children for "Botany Bay" by requiring a grown-up's signature on his children's painting contest blank. . . . In keeping with the military angle in "Folly to be Wise," Lily Watt, manager of the Odeon, Coatbridge, Scotland, contacted servicemen's units in the vicinity. . . . John W. Wilkinson, manager of the Haymarket Cinema, Newcastle-on-Tyne, arranged through the local American Consul for all Americans visiting the northeast to be invited to attend the opening night of "Plymouth Adventure," resulting in good press space. . . . Desmond McKay of the Playhouse, Galashiels, East Scotland, had a pirate fancy dress competition in connection of his showing of "The Golden Hawk" and sends a photo of the prize winners. . . . C. G. Manhire, of the Savor Cinema, Edinburgh, informing us of his promotion to manager and sending details of recent exploitation on "The Thing." . . . S. V. Murdoch breaking all kinds of records with "Road to Bali" at the Gaumont, Anfield, Liverpool, says that even though he knew this was an outstanding film, he decided to use all-out exploitation, and it paid. . . . Lawrence Edge, manager of the Alhambra Cinema, Shotton, decided a baby contest was a natural in exploitation of "Because You're Mine." He gave it a different twist by making it a Happy Mother and Baby contest and sends us photos of some of the entries. . . . More pirate exploitation for "The Crimson Pirate" with R. H. Romaine of the Regal Cinema, Darlington sending out two members of the staff in pirate costume to distribute pirate hats overprinted with film title. . . . Charles Smith of the Regent Cinema, Brighton, used standee displays to good advantage at many points of interest for "Street Corner," also a throwaway with picture credits and a series of useful hints to householders compiled by the Chief Constable. . . . R. J. Crabb of the Lyric Cinema, Wellingborough, had a large number of window displays.


ASTRA
FILM PRESENTATION AND PROJECTION SUITE COMPETITION

The Royal Air Force Cinema Corporation, operating 100 ASTRA cinemas throughout England, award their bronze plaque for the best film presentation and operating suite efficiency. Above, the Chairman of the Executive Committee, Air Vice-Marshall N. S. Allinson, with J. E. Hamburgh, deputy general manager, makes the presentation to the all-area winner, Mr. S. R. Long, manager of the Astra cinema, R.A.F. station, Newton. Fifteen other prizes were awarded in five areas, mostly to Round Table members.

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Saland Establishes Releasing Company

Nathan Saland has announced in New York the formation of Independent Releasing Corporation, which has acquired for domestic and Canadian release the following Spitz-Goetz pictures: "Along Came Jones," "Tomorrow Is Forever," "Casanova Brown," "The Woman in the Window," "It's a Pleasure" and "Belle of the Yukon." The owner of these has been Moulin Productions, represented by David B. Stillman. Myron Saland represented Independent Releasing Corporation in the negotiations.

Legion of Decency Passes Five of Six Reviewed

The National Legion of Decency this week reviewed six new films, putting three in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults; and one in Class B, morally objectionable in part for all. In Section I are "Francis Covers the Big Town," "Julius Caesar" and "Roar of the Crowd." In Section II are "Farmer Takes a Wife" and "The Vanquished." In Class B is "A Slight Case of Larceny," because it "tends to condone immoral actions."

Holtz Group Purchases Grand Riviera Company

E. Richard Holtz and associates, in Detroit, have purchased the Grand Riviera Theatre Company from a group headed by Lew Wisper and the Munz Brothers. In turn, Mr. Holtz sold his interest in the Century Theatre-LaSalle Garden Theatre Company in Detroit to the Wisper-Munz interests. The Grand Riviera Theatre Company, having sold the Riviera theatre to Dave Nederlander, is now concentrating on theatre counseling and management.

Jersey Unit Meets July 8-10

August Bacolini has been appointed convention manager for the Allied Theatre Owners of New Jersey. The unit's 34th anniversary convention will be held at the Hotel Traymore, Atlantic City, July 8-10.

M. B. Shanberg Dies; Was Pioneer Showman

KANSAS CITY: M. B. Shanberg, former circuit operator, died in New York May 12, following a heart attack. Funeral services were held in Kansas City. As general manager of the Midland Theatre and Realty Co., Mr. Shanberg directed the operation of 61 theatres in Missouri, Kansas, Nebraska and Iowa until 1929, when the houses were sold to Fox West Coast. He became operating head of Fox Midland Theatre Co., resigning in 1931. He was succeeded by Elmer Rhoden, now president of Fox Midwest Theatres. In recent years Mr. Shanberg had been in the real estate business in Miami.

Mrs. Theodora Goldstein

Services were held last Friday for Mrs. Theodora Cammack Goldstein, wife of Herman L. Goldstein, president of Electroaire Corporation, and sister of Mrs. Ned E. Depinet. Mrs. Goldstein died May 14 in New York City following an extended illness.

FILM BUYERS RATING

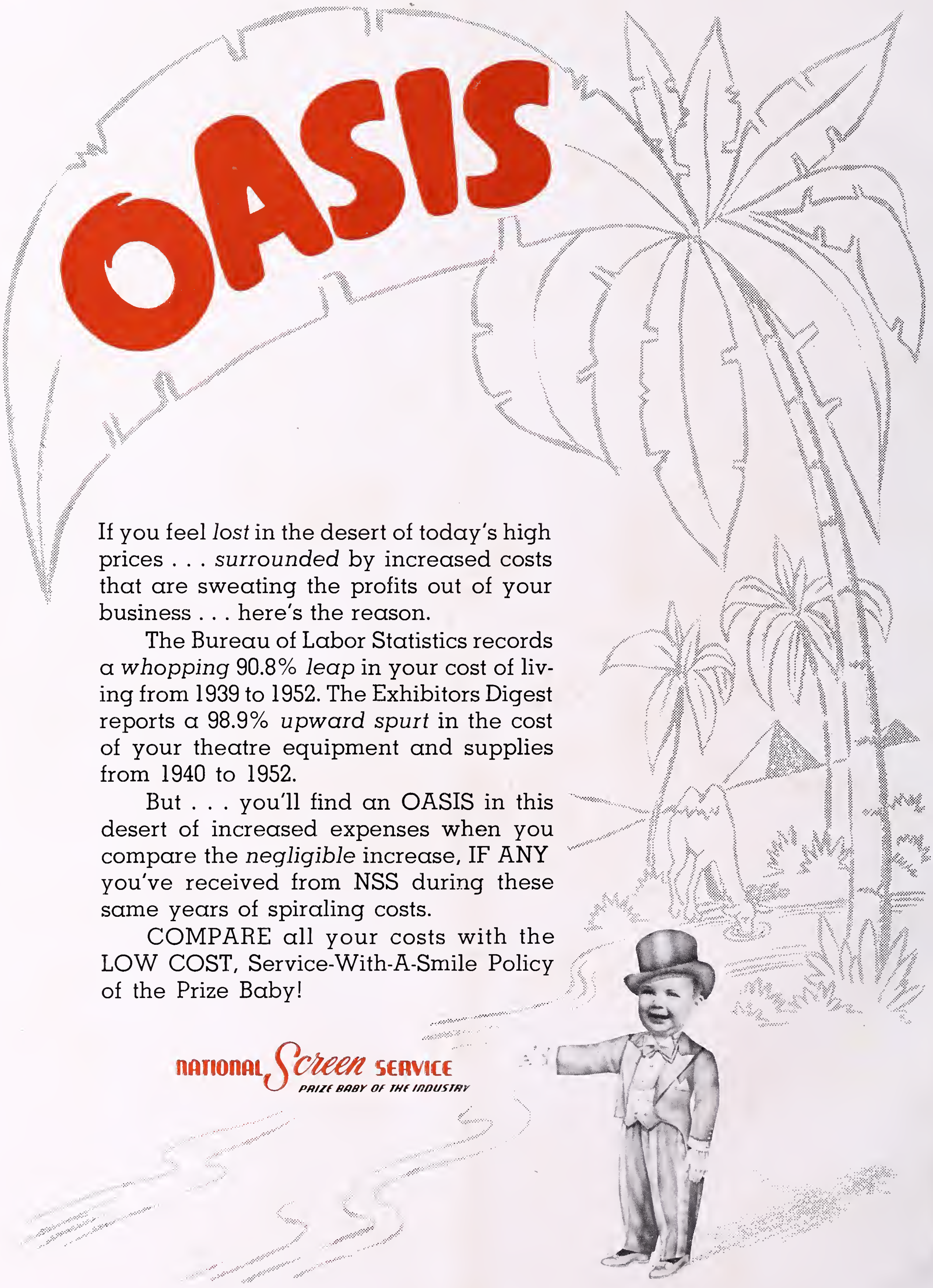
Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 129 attractions, 6,258 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	–	1	6	4	1
Abbott & Costello Meet Captain Kidd (WB)	2	11	41	20	11
Above and Beyond (MGM)	13	60	30	2	1
Against All Flags (Univ.)	–	5	29	27	21
All Ashore (Col.)	1	3	17	6	–
Androcles and the Lion (RKO)	1	1	8	11	2
Angel Face (RKO)	–	2	23	12	2
Anna (IFE)	2	7	3	1	–
April in Paris (WB)	4	19	29	27	10
Bad and the Beautiful, The (MGM)	2	27	33	42	4
Battle Circus (MGM)	–	6	31	13	8
*Battle Zone (AA)	1	11	17	7	1
Because of You (Univ.)	9	40	44	13	2
Black Castle, The (Univ.)	–	1	7	10	6
Blackbeard, the Pirate (RKO)	–	8	29	21	13
Blazing Forest (Para.)	–	2	20	41	3
Bloodhounds of Broadway (20th-Fox)	2	9	34	28	4
Breaking the Sound Barrier (UA)	3	3	3	8	10
Bwana Devil (UA)	17	13	3	2	–
†By the Light of the Silvery Moon (WB)	–	3	2	–	–
Call Me Madam (20th-Fox)	3	7	20	10	3
Cattle Town (WB)	–	3	12	19	18
City Beneath the Sea (Univ.)	2	1	12	11	8
Cleopatra (Para.)	–	–	1	5	9
Clown, The (MGM)	4	37	48	19	2
Come Back, Little Sheba (Para.)	12	25	16	2	–
Confidentially Connie (MGM)	–	1	14	10	8
†Count the Hours (RKO)	–	–	–	1	4
Desert Legion (Univ.)	–	5	10	11	–
Desperate Search, The (MGM)	–	–	21	5	3
Destination Gobi (20th-Fox)	–	3	12	15	1
Down Among the Sheltering Palms (20th-Fox)	–	1	7	2	–
Eight Iron Men (Col.)	1	1	14	23	3
Face to Face (RKO)	–	–	–	3	1
Flat Top (AA)	4	20	42	5	–
Four Poster, The (Col.)	4	2	1	5	6
Girls in the Night (Univ.)	–	6	10	–	2
Girls of Pleasure Island (Para.)	1	1	8	2	1
Gunsmoke (Univ.)	1	18	21	10	–
Hangman's Knot (Col.)	2	31	39	5	3
Hans Christian Andersen (RKO)	14	9	2	1	1
Happy Time, The (Col.)	4	1	5	15	23
Hiawatha (AA)	–	3	22	8	1
Hitch-Hiker, The (RKO)	–	2	3	1	–
Hour of 13, The (MGM)	–	7	1	3	3
House of Wax (WB)	10	–	1	–	–
I Confess (WB)	–	2	7	19	4
I Don't Care Girl, The (20th-Fox)	–	6	32	26	7
I Love Melvin (MGM)	–	6	29	16	2
Invasion U. S. A. (Col.)	2	4	6	8	11
Iron Mistress, The (WB)	6	29	69	13	2
It Grows on Trees (Univ.)	–	1	16	39	12
Ivanhoe (MGM)	28	40	27	14	3
Jazz Singer, The (WB)	–	–	19	19	38
Jeopardy (MGM)	9	18	14	15	4
Jungle Girl (AA)	–	1	5	4	–
Kansas City Confidential (UA)	–	4	9	5	7
Kansas Pacific (AA)	–	–	1	3	5
†Lady Wants Mink (Rep.)	–	–	–	1	4
Last of the Comanches (Col.)	–	1	8	23	4
Lawless Breed (Univ.)	2	16	37	8	1
Limelight (UA)	–	2	–	–	4
Lone Hand (Univ.)	–	6	10	4	–
Ma and Pa Kettle on Vacation (Univ.)	28	17	16	5	–
Man Behind the Gun (WB)	2	11	26	6	1
Man in the Dark (Col.)	2	3	3	–	–
Meet Me at the Fair (Univ.)	–	9	29	25	11
Member of the Wedding (Col.)	3	1	2	1	2
Million Dollar Mermaid (MGM)	21	72	31	1	–
*Miracle of Fatima, The (WB)	4	8	13	20	6
Mississippi Gambler (Univ.)	20	56	26	4	1
Montana Belle (RKO)	–	11	37	17	2
My Cousin Rachel (20th-Fox)	–	6	16	26	7
My Pal Gus (20th-Fox)	3	24	38	25	3
Naked Spur, The (MGM)	6	44	39	3	–
Never Wave at a Wac (RKO)	3	32	30	1	–
Niagara (20th-Fox)	5	44	27	7	1
Night Without Sleep (20th-Fox)	–	–	1	9	9
No Holds Barred (AA)	–	4	17	1	1
Off Limits (Para.)	2	9	8	6	–
Operation Secret (WB)	–	3	23	21	15
Outpost in Malaya (UA)	–	1	11	8	9
Pathfinder, The (Col.)	–	2	11	12	2
Peter Pan (RKO)	17	3	–	–	–
Plymouth Adventure (MGM)	7	18	46	48	8
Pony Express (Para.)	–	16	4	2	–
Pony Soldier (20th-Fox)	–	16	50	34	2
President's Lady, The (20th-Fox)	10	18	28	5	1
Prince of Pirates (Col.)	–	–	3	6	–
Prisoner of Zenda (MGM)	–	12	43	49	4
*Promoter, The (Univ.)	2	2	1	–	–
Quiet Man, The (Rep.)	37	49	16	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	3	17	28	4
Redhead from Wyoming (Univ.)	–	5	35	14	3
Ride the Man Down (Rep.)	1	8	13	15	1
Road to Bali (Para.)	37	62	21	3	–
Rogue's March (MGM)	–	–	9	8	5
Ruby Gentry (20th-Fox)	10	34	23	21	5
Salome (Col.)	5	5	–	–	–
Savage, The (Para.)	8	11	39	16	2
Seminole (Univ.)	–	15	17	6	1
She's Back on Broadway (WB)	1	8	27	30	5
Silver Whip (20th-Fox)	–	–	17	13	2
Sky Full of Moon (MGM)	–	3	2	24	8
Small Town Girl (MGM)	–	3	9	5	–
Snows of Kilimanjaro (20th-Fox)	25	47	11	3	–
Sombrero (MGM)	1	3	4	12	–
Star, The (20th-Fox)	–	–	1	12	17
Stars and Stripes Forever (20th-Fox)	22	66	35	10	1
Stars Are Singing, The (Para.)	–	2	20	15	5
Steel Trap (20th-Fox)	–	5	10	31	18
Stooge, The (Para.)	31	35	30	5	1
Stop, You're Killing Me (WB)	–	–	12	33	22
Strange Fascination (Col.)	–	–	1	–	5
†Tall Texan, The (Lippert)	2	1	1	3	–
Taxi (20th-Fox)	–	4	7	12	5
Thief of Venice (20th-Fox)	–	2	7	6	11
Thunder in the East (Para.)	–	8	28	22	5
Thunderbirds (Rep.)	1	7	41	10	–
†Tonight We Sing (20th-Fox)	–	2	1	1	1
Torpedo Alley (AA)	–	2	4	5	2
Toughest Man in Arizona (Rep.)	–	8	15	10	2
Treasure of Golden Condor (20th-Fox)	–	5	29	23	1
Tropic Zone (Para.)	–	6	17	17	6
Trouble Along the Way (WB)	1	6	8	8	4
Turning Point, The (Para.)	–	–	32	25	16
Voodoo-Tiger (Col.)	–	1	6	2	–
*Yankee Buccaneer (Univ.)	–	10	22	15	5

OASIS



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MAY 30, 1953

MOTION PICTURE HERALD

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* * *

Paramount Tests New Wide Angle Filming

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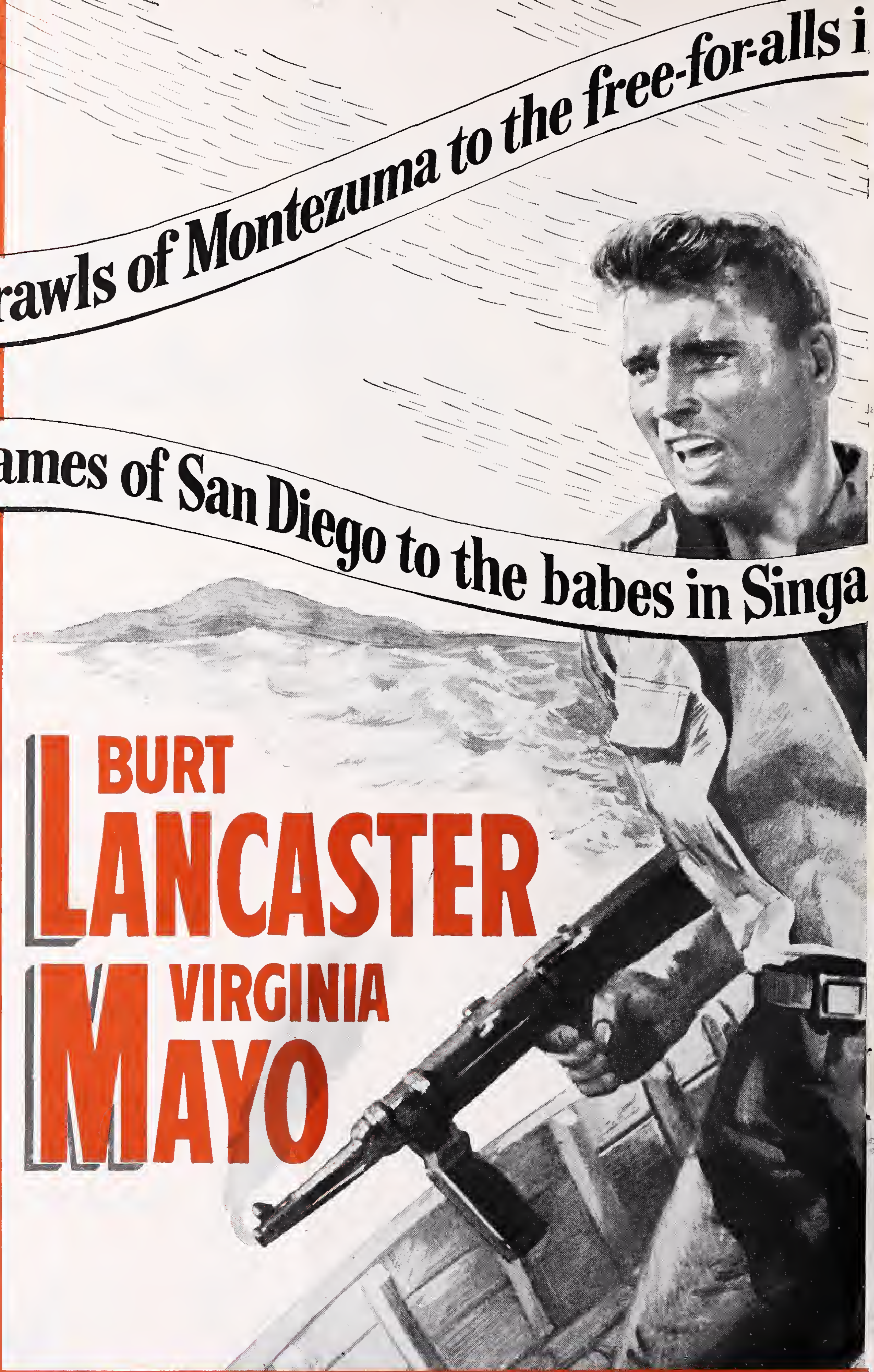
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Warner Screening Room
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ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
20th Century Fox Screening Room
290 Franklin Street 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 10:00 A.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

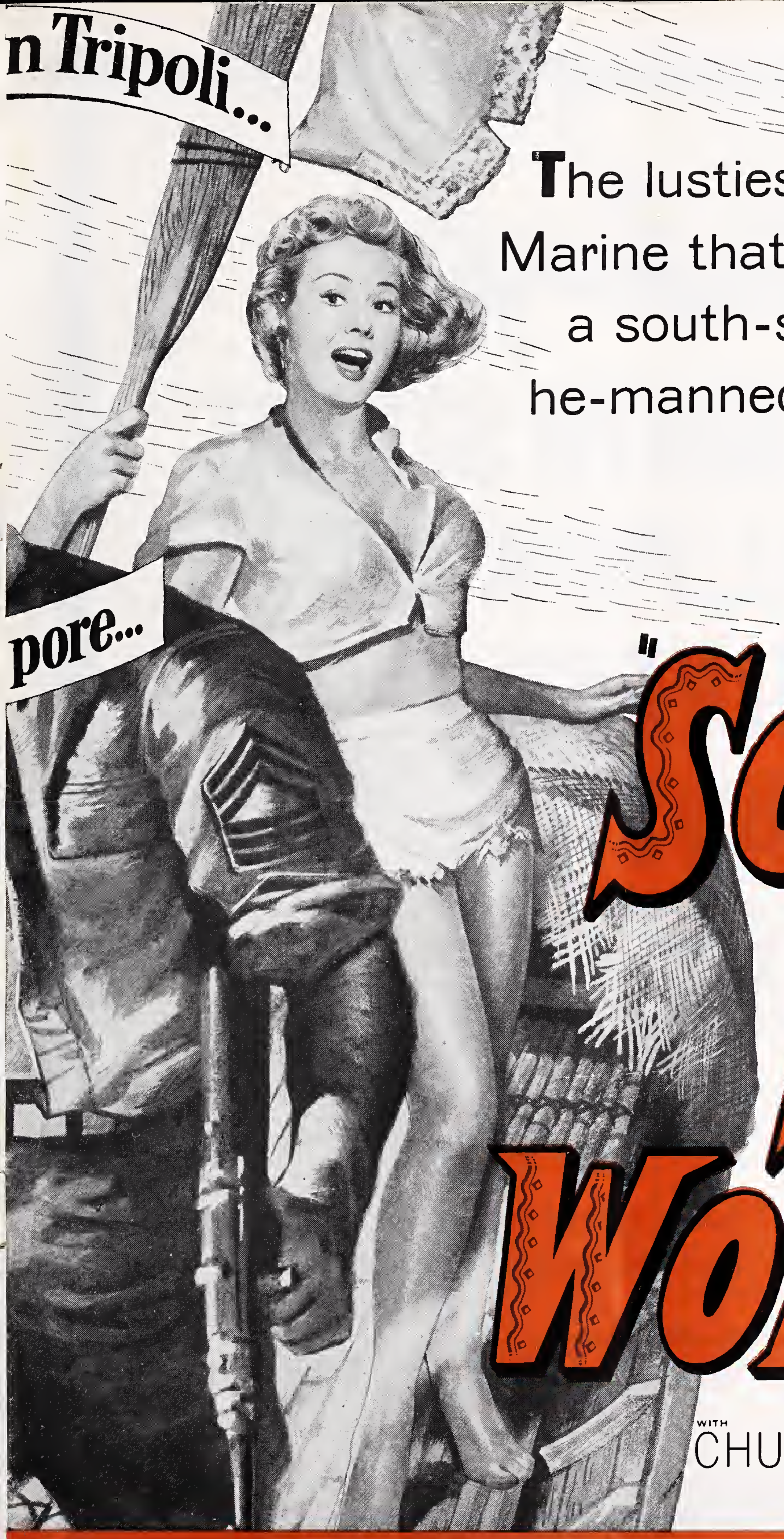
DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.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WITH
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EDWIN BLUM

PRODUCED BY
SAM BISCHOFF

DIRECTED BY
ARTHUR LUBIN

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
Paramount Screening Room
215 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1.30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Star Sc. Rm.
925 N. W. 19th Ave. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W • 7:30 P.M.

"'Pickup ON SOUTH STREET' WILL PICK UP BUSINESS ON ANY STREET!"

—*FILM DAILY*

Pickup on Washington Street
CLEANUP at Memorial, Boston!

Pickup on Chestnut Street
SMASH at Goldman, Philadelphia!

Pickup on Atlantic Avenue
DYNAMITE at Hollywood, Atlantic City!

Pickup
ON SOUTH
STREET

AND YOU CAN DO THE SAME! . . . SEE PAGES 22 & 23

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 191, No. 9

May 30, 1953

The Case for Stereo Sound

ONE subject on which there is general agreement is the desirability—for all wide screen pictures—of stereophonic sound, sometimes called directional sound.

There is no doubt that a good stereophonic sound reproduction can assist in creating an atmosphere of reality, provided the picture is wide enough for its use. There remains an area of dispute about just how much the public will appreciate better sound. However, on this score the growing popularity of high fidelity records and, to a limited degree, of FM radio, indicate a favorable response to better sound reproduction. (It must not be forgotten that all TV transmitters use FM for sound.) Also yet to be determined is how much stereophonic sound will add to dramatic values in a small or narrow theatre.

While the ears, when concentrated and tuned to a sound source, are good direction finders, the accuracy of hearing so far as direction and distance are concerned is far less than the sense of sight. Practically speaking, the eyes can locate objects wherever they are clearly visible to the observer. On the other hand, direction hearing is sometimes confused on account of the reverberations of sound. Stereophonic sound systems impose a greater obligation for excellent acoustical conditions than conventional one track arrangements.

The early experiments with stereophonic sound have shown that the engineers were well ahead of the public—and of the showmen, too. Walt Disney's *Fantasia* (1940), the first feature released with stereophonic sound, was appreciated far more by the critics than by exhibitors and the public. Only about a dozen installations were made in the United States of the special sound equipment which was a system similar to that being used now. Just before World War II Warner Brothers tested a modified stereo sound system in two films. The reaction also was not exceptional.

The development of magnetic sound recording and reproduction, especially since the end of the War, has opened up a new vista for stereophonic sound enthusiasts. Gradually magnetic tracks have come into general use in Hollywood studio recording.

THE principal single impetus to the theatrical use of stereophonic sound development came at the time Mr. Hazard E. Reeves, president of Reeves Sound Service, pioneers in magnetic recording, became principal owner of Cinerama, Inc. after Time, Inc. and Mr. Laurance Rockefeller withdrew. Mr. Reeves determined to give Cinerama the best sound he could.

Few advocates of stereophonic sound for regular films have advocated a sound system as complex as Cinerama has—nor is there any general need for as many as seven sound tracks. For most attractions, three tracks (plus a control track) seem to be sufficient. This is the number used in *Fantasia* and the earlier Bell Telephone Laboratories demonstrations.

Mr. Earl Sponable, technical director of 20th Century-Fox, has worked out an arrangement for putting the four tracks (three magnetic sound and one magnetic control track) on the film strip with the picture. The arrangement proposed is reported to be well received in industry technical circles. The 20th-Fox plan—which presumably the company will use for the first CinemaScope release in the late Summer—places one track outside each line of sprocket holes and one inside. To make the necessary room for the magnetic tracks the width of the sprocket holes is decreased about twenty-nine per cent. Each projector will have to be equipped with new sprockets and a special triple sound head.

THE recent films released with so-called stereophonic sound have been dubbed stereophonically, i.e., after the picture has been completed the sound was distributed into three tracks. This results in a sort of synthetic stereophonic sound. The directional quality is present but the abrupt switching from one set of speakers behind the screen to another is not always harmonious or completely natural. True stereophonic sound involves the recording of all the scenes with three microphones, each recording its own track. As studio engineers become more skilled in dubbing the sound, the synthetic stereophonic system may equal the effectiveness of the three microphone method which is expensive to handle on the set.

Very important to theatremen and the public is the volume of stereophonic sound. In most demonstrations thus far, the volume has seemed to many listeners to be much too great in some scenes. The louder the sound, the less precise is its directional quality. Very loud sounds not only are not entertaining but may be positively painful.

With stereophonic sound the industry has another arrow for its bow. Let's hope that the effectiveness is not lost through random shots in the air. If what is presented as stereophonic sound is not a real improvement over conventional methods, the public may tire of the idea and fail to welcome enthusiastically the best that the sound men in Hollywood eventually will deliver.

It is also to be remembered that the nature of the sound, as the size and shape of the screen, are ancillary to the story itself. They can help improve a good picture. They cannot substitute for story, acting and direction. The public goes to the theatre to see a dramatically appealing performance, not merely to hear a sound system, no matter how life-like.

—*Martin Quigley, Jr.*

Letters to the Herald

For Mothers

To the Editor:

Just before each feature showing on Mother's Day I went on the public address mike with:

"Good Evening. Welcome to the Waco family theatre. At this point we want to do something for all mothers, bless them, as the most wonderful group on earth. . . . We could have had a short stock trailer to put on our screen, but to us that wasn't personal enough for our special Waco family. Now all traffic will stop at the box office and sales will cease at the snack bar and each in his own way and in his own words will have a one-minute silent prayer for the wonderful mothers. (One minute of silence.) Amen. Good night, folks."

We have never received so many wonderful comments as we did during the following week. Some of the ministers of the city made special calls to tell us how nice they thought it was.

The word "Now" in the above copy was the signal word for the box office and snack bar. I'm a great believer in public relations and surely believe this added to the prestige of my theatre.

Thought maybe it was worth sending on to you, especially after the comments received about it.—*JAMES STEWART HOWARD, JR., Manager, Waco Drive-in Theatre, Goldsboro, N. C.*

On Pakistan

To the Editor:

We have been subscribers to Motion Picture Herald since 1951, to get background and helpful data, which has proved very useful to us in organizing a company called Pakistan Studios, Limited.

The objects of the company are to erect studios to produce pictures for the local market, India and Ceylon, where there are no language barriers, and to erect a chain of cinema houses in East and West Pakistan, for the showing of local as well as foreign films.

A few words about Pakistan will not be amiss here; Pakistan was created in 1947 at the then insistence of 100,000,000 Muslims of India, and the sub-continent of India was divided into what is now called Bharat (India) and East and West Pakistan. The population of Pakistan is 80,000,000 people. There are only 250 cinemas, and no studios of any account.

It was the intention of our company to start the construction of our studios during this year, but unfortunately our Government is short of foreign exchange, hence we have temporarily shelved our project, till the exchange shortage is filled.

In the meantime, we would like to distribute American pictures in Pakistan made by independents and major studios in the U.S.A.—*S. H. BAYAT, Crescent Film Corporation, Karachi.*

"SOUND THINKING"

A *Herald* editorial entitled "Indestructible Industry" in the May 2 issue has been hailed as "a fine piece of encouraging writing" in the current bulletin of Allied of Iowa and Nebraska. Charlie Jones, secretary of the unit, said, "A lot of good, sound, sober and logical thinking went into that piece and it supplies some much needed encouragement to some discouraged exhibitors. Read it, if you haven't already." The editorial, by Martin Quigley, Jr., was on theme of "the motion picture is again on the march" and stressed the fact that all theatres, but particularly those in small towns, are now in an excellent position to capitalize on the revived public interest in the motion picture throughout the country.

Garden of Orchids

To the Editor:

Most exhibitors are prone always to toss brick-bats at distributors and their salesmen. And the pages of the various trade papers are usually full of some very salty comments and stories.

May I, therefore, have the privilege of tossing a bouquet at salesman Lew Breyer of Milwaukee's Universal office.

Recently Lew was at my home discussing a deal with me when my ill wife suddenly began to hemorrhage and had to be rushed to a hospital 18 miles away. I don't know how fast we were traveling, but if Lew's car had wings, it could not have picked up more speed.

At the hospital it was found my wife, who had a rare blood type, needed immediate blood transfusions. Lew immediately volunteered a pint of his blood, which fortunately was of a similar type.

I am very grateful that there is such an unselfish and humane guy like Lew Breyer calling on me. He deserves a garden full of orchids.—*HAROLD J. NELSON, Reo Theatre, Rio, Wisconsin.*

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ON THE HORIZON

STANDARDIZATION of both the picture and sound processes and mass production of the necessary devices will substantially lower the cost of Cinerama installations, it was declared this week by William R. Latady, director of installations for Cinerama, Inc. The long run wide screen show will move from the Broadway theatre, New York, to the Warner theatre June 8. Cost of the new installation was said to be between $40,000 and $50,000. The seating capacity will be 1,535.

▶ Austin C. Keough, vice-president and general counsel of Paramount, was to resume his testimony Thursday before the Senate Small Business sub-committee conducting hearings on industry trade practices. Edward F. Howrey, chairman of the Federal Trade Commission, was to follow him on the same day and it was expected that Department of Justice officials would appear Friday.

▶ Robert Wile, executive secretary of the ITO of Ohio, reports that a drive-in owner in Lansing, Michigan, has made a tieup with a dog food company to supply morsels for the family canines who frequently accompany their masters to the show. The move is so successful that Lansing dogs now put their paws on the box office ledge and bark for the biscuit.

▶ Richard Funk, manager of the Great Lakes theatre in Detroit, thought calamity had struck when patrons complained of getting wet. Shuddering with thoughts that the roof was caving in, with all the tornadoes hitting parts of Michigan, Funk dashed around with his maintenance man at his side—only to find that the culprit was a youngster with a squirt gun.

▶ Don't forget theatre TV. Leo Rosen, TV director of Fabian theatres last week was reported negotiating with Actors Equity on the terms of a deal which would allow the telecasting to theatres of a Broadway play. The nature of the terms was not indicated. Earlier Equity demands were turned down.

▶ Total admissions to British theatres declined in the final quarter of 1952 to 304,819,000 from the 335,215,000 reported for the previous quarter, the Board of Trade reported in London Tuesday. The decline amounted to 9.1 per cent. The average admission price increased to 20.2 pence in the last quarter from 20 pence charged by theatres in the previous quarter.

▶ The future of the State Department's overseas information program is still up in the air. Some important Senators are trying to block the reported decision in favor of making the program independent of the State Department which has managed it from the start.

▶ The Census Bureau is marking time on work on another census of motion picture production, distribution and exhibition pending Senate action on the Bureau's appropriations bill for the year starting July 1. The House, in passing the bill struck out money requested for a new census of manufacturing, business and transportation.

▶ The reorganization of a company called Vitapix Corporation for the purpose of supplying motion pictures for TV stations is now being eyed by exhibitors with some interest. The company, formed in California three years ago, produced three western pictures. It is now said to be branching out to operate as a buying syndicate to obtain pictures for a group of eighteen television stations now and others later. J. Leonard Reinsch, managing director of WSB-TV, Atlanta, one of the participating stations, said last week that Vitapix "will be able to obtain movies that ordinarily wouldn't be available to an individual station."

▶ London's Public Morality Council—an unofficial body but one with considerable authority—has started a campaign against "suggestive and morbid" film advertising. Among other distinguished personages on the Council is the Bishop of London. In a recent report the Council condemns advertising designed to "convey grossness and sensuality not found in the film." It criticizes, too, advertising which suggests that pictures carrying the "X" certificate—for adults only—have "risque and immoral situations" excused as adult. One questionable ad, says the report, used the description "X-lest" to indicate the last word in permitted suggestiveness.

▶ Comparatively few industry firms are affected by the current Congressional battle over extension of the excess profits tax. There just aren't too many companies that are doing better business now than they did in the 1946-49 period.

▶ Justice Department spokesmen still refuse to admit there is any formal investigation of "prerelease" practices, despite queries to distributors of recent pictures sold on that basis.

20th Anniversary Reunion

The Associated Motion Picture Advertisers will conduct a Showmanship luncheon next Wednesday at the Hotel Picadilly, New York, the feature of which will be the 20th Anniversary reunion of the winners of Quigley Awards for Showmanship. Plaques representing this year's Awards will be presented to Ivan Ackery, of Famous Players Canadian in Vancouver, and J. P. Harrison, of Interstate in Denton, Texas, both of whom also are previous winners. Sixteen other past Award winners will be on the dais with the officers of AMPA. Leonard Goldenson, president of American Broadcasting-Paramount Theatres, will be the speaker. Details are in the Managers' Round Table section, on page 41.

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This week in pictures

Photos by the Herald

APPEALING for support of the United Jewish Appeal amusements division: scenes at the luncheon Tuesday in New York. Above, Adolph O. Schimel, luncheon chairman, with the two honored guests to whom citations were given, S. H. Fabian, left, and Samuel Rosen, right, of Fabian Theatres. At the right, above, George Dembow, Herman Robbins, and Max E. Youngstein; below, Eric A. Johnston, Motion Picture Association of America president, and Dr. Joseph Schwartz, UJA.

CITATION, for advancing and beautifying the screen, to Dr. Herbert T. Kalmus, left, Technicolor president and general manager, from the Independent Theatre Owners of New York, represented by David Weinstock, board chairman, right.

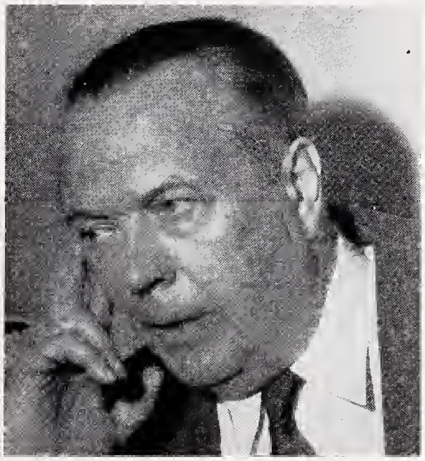
WINNING TEAM, below. Paramount home office executives at the Chicago sales meeting with branch managers who won the "Greater Confidence Parade." In array are C. H. "Buck" Weaver, Oklahoma City; William Holliday, New Orleans; J. T. McBride, Minneapolis; E. K. O'Shea, Paramount Film Distributing Corp., vice-president; J. H. Stevens, Chicago; Mike Simon, Detroit; E. G. Chumley, Jacksonville; A. W. Schwalberg, PFDC president; Phil Isaacs, Washington; Harry Hamburg, Kansas City; Harry Haas, St. Louis; and Wayne Theriot, Portland, Ore.

ANNOUNCING the winners of Allied Artists' 13-week sales drive, at last week's Miami Beach convention: at the left, Nat Nathanson, Chicago branch manager; Henry Glover, New Orleans; Morey Goldstein, vice-president and general sales manager; and Ed Cruea, Seattle manager.

AN ANNUAL CONTRIBUTION from Loew's Theatres to the American Red Cross. In New York, Joseph R. Vogel, circuit vice-president and general manager, gives the check to Mary Purcell, Red Cross staff aide.

BETWEEN SESSIONS at the convention in Pittsburgh last week of the Allied Motion Picture Theatre Owners of Western Pennsylvania. Seated are William Scott, RKO Radio; Rudolph Navari, Pittsburgh, a director; Herbert Barnett, SMPTE president; Leon Bamberger, RKO Radio sales promotion manager; Richard P. Morgan, secretary; and Fred J. Herrington, consulting secretary. Standing: Sam Navari, Pittsburgh; David Silverman, RKO Radio; and Norman B. Mervis, Pittsburgh, a director.

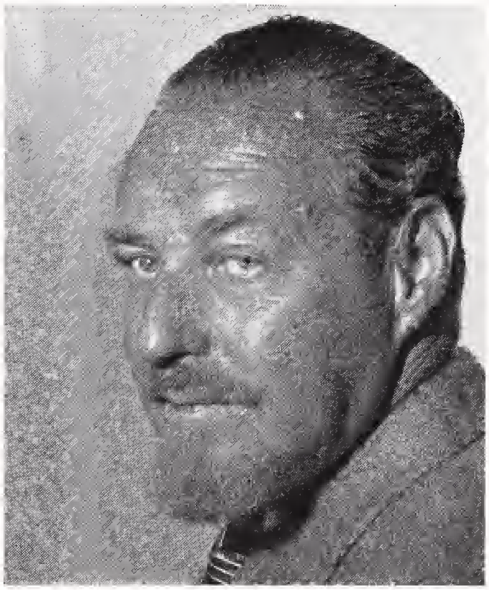
WELCOME AT THE WARNER STUDIO from Jack L. Warner, executive vice-president in charge of production, to the members of the Tokyo Giants baseball club, to whom he showed the set of "So Big," and other aspects of production.



by the Herald

S. A. G. SWENSON, managing director of A. B. Wivefilm, Stockholm, is in New York to further Swedish film distribution here and co-production there.

OSCAR DOOB this week moved over to the advertising and publicity department of Loew's-MGM after a long career as a Loew's Theatres executive, including a period as advertising-publicity head.



by the Herald

ALAN D. DOWLING has been showing a print of his Dowling Productions' "Donovan's Brain" to prospective distributors in New York last week and this. It was written and directed by Felix Feist and co-produced by Tom Gries. This is Mr. Dowling's first picture, backed by his own money. He said he will continue. He has a low opinion of 3-D, primarily because of the glasses.

MGM SCREEN IS SEEN IN LONDON

Demonstration Is Effective With Ratio of 1.75 to 1, Stereophonic Sound

by PETER BURNUP

LONDON: MGM's panoramic screen, the largest in Europe, was unveiled here last week at the Empire to a paying audience including keenly interested technical experts and exhibitors from all parts of the country.

Covered with 800 pounds of aluminum paint to increase luminosity, the screen measures 53 feet in width and 27 feet in height, but the aperture plate was masked to present a projected picture in an aspect ratio of approximately 1.75 to 1. The stereophonic sound system called for three magnetically recorded sound tracks feeding three separate speaker assemblies behind the screen to right, center and left. No speakers were used in the auditorium. In the process of installation of the new system, no fewer than seven rows of seats in the front of the house had to be torn out.

"Young Bess" a Success

The picture screened was "Young Bess." Merits of the screen were generally conceded by exhibitors and optics specialists, but the view also was expressed that conventional pictures should not be screened in panoramic fashion. Closeups shown panoramically, it was said, became increasingly disconcerting.

Nevertheless, the success of "Young Bess" is assured. Following three weeks at the Empire, it goes on pre-release by Associated British in the larger holiday resorts. It starts a general release August 17.

Heeding the problems involved in wide-screen installation, J. Arthur Rank's G.B. Kalee concern announced last week that it is making available to theatre men its entire engineering resources for free surveys and advice. The biggest problems, it was said, include optimium frame curvature and the most suitable type of screen for any given conditions.

Developing Special Lenses

The company points out that by means of suitably proportioned mask plates to give the desired aspect ratio of 6 to 3, 5½ to 3 or 5 to 3, any exhibitor can obtain wide-screen effects. The Rank group is developing a special range of short focus lenses down to two inches to meet particular needs of wide-screen presentation and the large magnifications involved.

Paramount officials here maintain their cautious attitude in their approach to wide-screen. The company's two West End theatres, the Plaza and the Carlton, however, will be equipped with the Stableford all-purpose screen in the very near future. It was announced earlier that henceforth all Paramount productions will be made with the 1.66 to 1 aspect ratio in mind.

The trade in general has been advised by Leslie Knopp, technical adviser to the Cinematograph Exhibitors' Association, not to invest in wide-screen and stereophonic sound systems until the industry arrives at complete standardization. Dr. Knopp, who has just returned from consultation with his opposite numbers in Hollywood, read his report to the CEA's general council.

FoxPlanning To Release 9 In 2 Months

Nine feature films will be released by 20th Century-Fox during July and August, it was announced Wednesday. Three of the pictures will be in color by Technicolor, one in three-dimension and Technicolor, and two will be reissues.

The company also announced CinemaScope demonstrations would be held at Loew's Grand, Atlanta, Monday, and at the Orpheum, Kansas City, Tuesday.

Highlighting the July releases will be "Inferno," the company's first 3-D and Technicolor production, starring Robert Ryan, Rhonda Fleming and William Lundigan. Also set for July are "White Witch Doctor," Technicolor adventure starring Susan Hayward and Robert Mitchum; "The Glory Brigade," Korean war drama featuring Victor Mature; "The Farmer Takes a Wife," a musical in color by Technicolor, starring Betty Grable, Dale Robertson, Thelma Ritter and John Carroll; and "The Kid from Left Field," a baseball story, starring Dan Dailey and Anne Bancroft.

The two reissues set for July release are "Road House," starring Richard Widmark, Ida Lupino, Cornel Wilde and Celeste Holm; and another Widmark vehicle, "Kiss of Death," featuring Victor Mature, Brian Donlevy and Coleen Gray.

The Technicolor adaptation of the Broadway musical "Gentlemen Prefer Blondes," which stars Jane Russell and Marilyn Monroe, tops the August release list. "Sailor of the King," starring Jeffrey Hunter, Michael Rennie and Wendy Hiller, will also start its national release in August.

Pass Sunday Film Bill

The Delaware State Senate has passed a bill to permit exhibitors outside the limits of incorporated towns to open Sundays between noon and 6 P.M. and between 8 P.M. and midnight. The bill was previously passed by the State House of Representatives.

SMPTE Asks Theatres for Screen Data

As requested by delegates to its semi-annual convention in Los Angeles several weeks ago, and endorsed by the Motion Picture Research Council, the Society of Motion Picture and Television Engineers this week began a nationwide survey to obtain information on seating areas, projection distances and permissible screen sizes in a large cross section of American theatres.

The study will furnish theatre owners, equipment manufacturers, dealers, architects and the producing companies with essential data on auditorium limitations to theatre screen dimensions. Altec Service Company and RCA Service Company are cooperating with exhibitors and the SMPTE in securing the information. Also participating are Allied States Association, Theatre Owners of America and other exhibitor groups which will handle distribution of questionnaires to their membership.

When the survey is completed, the final report will be furnished to every theatre which has participated, to all SMPTE members and to all equipment people who express interest.

Copies of the questionnaire were sent out this week to exhibitor organizations for distribution to their members and also directly to several hundred unaffiliated theatre owners by Henry Kogel, SMPTE staff engineer, 40 West 40th Street, New York 18. Copies will be mailed to anyone, theatre owner or not, upon request.

The questionnaire itself is a four-page pamphlet, including several diagrams of so-called "average" theatres in which the exhibitor is asked to sketch in any details which might be peculiar to his theatre alone. These refer to projection booth location and height of projection port above the floor level. The exhibitor also is asked whether he has yet converted to 3-D projection, if not, whether he intends to, and the size of his present picture.

Set CinemaScope Aspect Ratio at 2.55 to 1

20th Century-Fox is changing the CinemaScope aspect ratio from 2.66 to 1 to 2.55 to 1, Earl I. Sponable, research director, announced in New York Wednesday. The change was decided upon when the company switched to composite sound tracking, or four sound tracks on a single film strip. CinemaScope pictures now will be framed so that the screen width will be upwards of 2½ times the height. This also necessitated the reduction between frames to .015 of an inch.

N. J. Allied Meeting Set

The Allied Theatre Owners of New Jersey will hold their annual convention at the Traymore Hotel, Atlantic City, July 8-10.

'WEIRD AND WONDERFUL' 3-D BROTH A-BREWING

New Paramount Lens, New Cinerama Tests, a New Color System, etc.

THEY ARE ALARMED. This is 3-D in the raw. Lou Cohen, manager of the Loew's Poli, Hartford, has just survived an arrow through his beaver. Norman Levinson, his assistant, is just simply fit to be tied. The picture: "Arena," by MGM.

The steady stream of releases anent new wide-screen and 3-D production and projection techniques tapered off a bit this week. The news items that were forthcoming, nevertheless, were full of hints of great things to come, if a little light on exact details. In the words of one veteran industry observer, each day brings promise of "something weird, something wonderful."

Highlights of the week were these:

Loren L. Ryder, Paramount's head of research, announced in Hollywood that the company had successfully tested a new wide-angle lens having a 74-degree exposure, wider than any contemporary lens system except Cinerama's three-camera system.

Cinerama, in turn, was reliably reported to have experimented successfully with a method for optically printing on a single 35mm filmstrip picture material shot with its three-film camera and projected, so far, by three projectors.

Albert Pickus, secretary of Theatre Owners of America as well as owner of the Stratford theatre, Stratford, Conn., unveiled for local Stratford folk his "Amp-O-Vision," developed by him for giving the wide look to conventional product and described by some interested parties as "the poor man's Cinerama."

In Davenport, Iowa, Col. B. J. Palmer announced that on Sunday he would demonstrate in the Palmer School Auditorium a new film process known as Stereocolor which, he says, photographs and projects 3-D pictures in color on one black-and-white film strip.

The announcement from Mr. Ryder of Paramount said the 74-degree lens was known as the Hogue-Leigh Lens and that it photographs directly on 35mm film and requires no supplemental equipment on camera or projector. Most cameras in regular use today cover 49 degrees.

In the same statement, Mr. Ryder also disclosed that studio research has discovered that disparity between projector framing device and shutter is responsible for eye-strain sometimes caused by 3-D. The studio, he said, is preparing free booklets for projectionists telling how complete shutter synchronization may be accomplished.

The Cinerama report was attributed to Lester B. Isaac, recently appointed the corporation's head of exhibition. According to the report, the 35mm print obtained by the new Cinerama method could be used on a standard projector equipped with a wide-angle lens and projected onto a wide screen which would have less curvature than the present Cinerama screen. It was indicated that this procedure, if completely successful, could make the Cinerama process practicable for general production and exhibition use generally.

Early reactions to Mr. Pickus' "home-made" Amp-O-Vision were mixed. The process consists of a curved screen 30 feet wide by 18 feet high, shorter focal length lenses and additional motors. The screen fills almost the entire front area of the Stratford auditorium. According to Mr. Pickus, his installation cost a total of $8,000 but he added that such a figure could not be a criterion because he had to do considerable research as well as conversion, which would not be necessary in most theatres of 500 seats.

Mr. Pickus, who admits to being neither an engineer nor a technician, said that he "just went ahead with an idea" and that the process was developed over an 18-month period using a home-type motion picture projector and a makeshift screen. Rather than aiming for true stereoscopy, he said the process was intended to make the screen figures lifelike in that they seem to be actually appearing on a stage. By adjustment of the aperture plates, pictures in any aspect ratio can be projected. Patents have been filed.

Patents also have been filed by the Stereocolor backers, including Col. Palmer and R. E. Schensted and the latter's associates who developed the process.

According to the Davenport release, Stereocolor also includes features other than the combining of 3-D and natural color. Said Col. Palmer: "Stereocolor attacks the illumination problem, which is acute following the advent of use of polarization in achieving optical reproduction of three dimensions."

The solution to the illumination problem, he continued, would apply if used either with the entire Stereocolor system or with his system of 3-D in combination with known color systems or with black-and-white photography. The Stereocolor process was said to require only one film, with the single negative printed onto positive in the regular black-and-white method. Thus, too, only one projector is required.

Frank M. Smith Resigns From Cinerama Post

The resignation of Frank M. Smith as vice-president of Cinerama Productions Corporation was announced in New York Monday by Dudley Roberts, president, in the midst of continued negotiations with Stanley Warner Theatres for the circuit's participation in Cinerama operations. Mr. Smith's resignation was ascribed to illness by Cinerama officials, who said medical authorities had prescribed a six-month rest for the long-time associate of Lowell Thomas, vice-chairman of the Cinerama board, a founder of the company.

Terry Ramsaye Says

LONGEVITY OF A POLICY — In these days of hectic problems of technique and policy there is a certain sort of reassurance in considering the showmanship career of Burton Holmes. He made his first film travelogue in 1897, one year after the effectual advent of the motion picture-on-the-screen. He is in business still, operating from an order of retirement out in California since 1951, at age 83. That makes his enterprise undoubtedly the oldest surviving in the industry, under a single name and management, and the sole survivor of the dawn years. That is 56 years of motion picture. About four years before his career of travel lectures began, and it was he who invented for the films the word "travelogue."

That is a considerable milestone for the tradition and annals of the motion picture. Certain cogent reflections arrive with this. Mr. Holmes, in his sector, is now the oldest surviving showman of the screen. He succeeded from the beginning and since, by attending strictly to his own business, with a calm, sane service of his audience. The backbone of that audience has ever been the people who could take their motion picture adventures mildly, in an opera chair, with excursions to far but often familiar places. It used to be said that Burton Holmes never took his audience anywhere that one could not go in a carriage. That had appeal to the fancies of the old ladies in black taffeta, the lecture audience, and many others.

Mr. Holmes has never purveyed vaudeville, dizzy thrills, sex-in-many-lands, or anything that would produce a shock to the most conservative. He has conveyed movement, beauty, glints of very careful humor. He has never "rolled 'em in the aisles," but he has sold seats. He has explored and operated successfully through all the channels from 35mm major distribution to the 16mm field, maintaining solvency the while. He started in 1893 making slide pictures of a Bavarian version of the Passion Play with a box camera. He knew what to do with the movies when they came along. The Holmes organization is still in business.

Easy does it.

* * *

THE SUPER-SHOCKERS — The predominant aspect of the venturesome first flow of product coming on the 3-D and wide-angle screen eruption is the theme of high violence and colossal mayhem served with gore and destruction. It is pitched at the primitive levels. The thematic treatment is considerably in the pattern of those extravagant and fantastic phasmagorias of the comic cartoons devoted to the endless wars of cat-and-mouse, indestructible even when steam-rollered, shredded, buried alive and extruded through mills and otherwise masserated—all to the delight of the savage juvenile mind. There appear to be some productions in work promising, in assorted dimensions, some screen fare more normal to the art. They are needed.

* * *

BRAIN POWER SHORTAGE—Were it not so tragic there would be humor in the report of the National Manpower Council to President Eisenhower that the nation's welfare and security suffer from a shortage of brain power. That, alas, is true, but it is not a new condition only to be revealed just now for lack of scientists, engineers, doctors, nurses and many other professions just because of "the cold war." That shortage has been manifest ever since the United States united, and long before. It pertains to the nature of the human race. It merely becomes more conspicuous now. Brain power, such as it is, got us where we are today, whether we are looking up or down. The controlling fact seems to be that man, a predatory creature, tends ever to do the most he can, rather than the best he knows. As to the proposals of the Manpower Council for supplying more skills for war, hot or cold: they seem to be similar to the process of the beehive which controls the production of workers, drones and queens by selective feeding. The hive has totalitarian efficiency. A mass principle is boss. The result, more bees.

* * *

KEEP IT ON STAGE—The production demonstrations of 3-D up to now have found the critical observers, waiting for a contribution to the art of telling the story, in substantially unanimous agreement against the "lion-in-your-lap" type of effect. That of course is variety show stuff. It is an optical trick which wears thin. The depth and realism of the stage keeps the action under the proscenium and behind the footlights where it belongs.

Today's great magnifications in projection make a ten-thousandth of an inch important.

Industry Is Geared for Coronation

LONDON: With this old town gaily caparisoned and day-and-night crowds milling in the West End's streets to see the decorations, the film trade has completed its Coronation Day plans.

Most theatres will be closed on the big day—next Tuesday—until about 4:30 P.M., but certain houses are giving big-screen TV shows throughout the day. These include Rank's Leicester Square Odeon and key houses in Doncaster, Manchester and Leeds; Paramount's Plaza and ABC's Hammersmith Commodore. There will be no paying audiences at the Rank houses, rather invited guests, including old age pensioners, school children and the like.

Midnight Matinee Planned

For the benefit of people assembling Monday night to see the Queen's procession, MGM is staging a Coronation Eve midnight matinee at its Leicester Square Empire. The theatre will open at 11:15 P.M. and close about 4 A.M. The biggest pre-Coronation film event will be Sunday night's premiere before an audience of visiting royalty of Herbert Wilcox's "Beggar's Opera," with Sir Laurence Olivier appearing in the starring role.

Meanwhile, plans for filming the Coronation events, both in and outside the Abbey, continue. Some 200 cameramen will be on the job and their work will be seen by an estimated 300,000,000 people throughout the world. The five newsreels are pooling their resources to provide black-and-white coverage and three full-length color films also will be made. They are Rank's "A Queen Is Crowned," in color by Technicolor; Associated British's "Elizabeth Is Queen," in WarnerColor, and Movietone's as yet untitled contribution in Gavaert color.

Claim Widest Linkup

Europe's TV services will carry out what is claimed to be the "widest ever" television linkup on Coronation Day. For the first time BBC's "live" TV pictures will be shown throughout France, Belgium, Holland and Germany.

A continental distributing center has been established at Cassel, France, 125 miles from London, the distance being bridged by portable micro-wave radio links in five stages. From Cassel the programme will be distributed to 27 transmitters in a 900-mile network.

▽

Feeling grows here, following the all-trade deputation which saw J. Boyd-Carpenter, the Financial Secretary to the Treasury, that entertainment tax relief will shortly be forthcoming. Members of the deputation report that Mr. Boyd-Carpenter, although officially noncommittal, was obviously sympathetic to the arguments put before him.

"...FOR ALL THE NEEDS OF ALL EXHIBITORS..."

Columbia's Statement of
Policy and Performance

We have two basic beliefs:

First, we recognize that the theaters of the world – first run and subsequents, large and small – have a continuing need for quality films. Our production program is being accelerated and expanded to meet this need. Our studio is now shooting such major efforts as FROM HERE TO ETERNITY and MISS SADIE THOMPSON, with 10 more films, including THE CAINE MUTINY, slated for the cameras in the next 60 days. We shall keep faith with our customers.

Secondly, we recognize our obligation to keep up with major technical developments, to evaluate them, and to incorporate into our films those which we believe are in the best interests of the individual picture and the industry as a whole.

In this respect, we are pleased to announce a four-point program designed to fulfill all the needs of all exhibitors:

1. All future **Columbia** releases are being prepared so that they may be shown on wide screens up to an aspect ratio of 1.85 to 1.

2. **Stereophonic sound** will be used in all current and future releases in which it will add to the dramatic effect (26 films have thus far been scheduled).

3. **Columbia** will continue its 3-D production. In addition to **MAN IN THE DARK** and **FORT TI**, eight 3-D pictures will be released in the next 12 months.

4. All **Columbia** pictures – until further notice – may be used on standard screens and with present sound equipment.

It is our considered judgment that in this way, and only in this way, can we do the greatest good for the greatest number of our customers. That is our continuing aim.

HERE'S HOW THE NEXT 9 MONTHS OF COLUMBIA RELEASES WILL FILL YOUR NEEDS

TITLE	CAST	3-D	STEREO SOUND	FOR WIDE SCREEN UP TO 1:1.85	STANDARD SCREEN & SOUND	TECHNI-COLOR
FORT TI	George Montgomery Joan Vohs	√	√	√	√	√
SERPENT OF THE NILE	Rhonda Fleming William Lundigan			√	√	√
AMBUSH AT TOMAHAWK GAP	John Hodiak John Derek			√	√	√
THE AFFAIRS OF MESSALINA	Maria Felix Georges Marchal			√	√	
THE 5000 FINGERS OF DR. T	Peter Lind Hayes Mary Healy		√	√	√	√
MISS SADIE THOMPSON	Rita Hayworth Jose Ferrer Aldo Ray	√	√	√	√	√
THE JUGGLER	Kirk Douglas Milly Vitale			√	√	
SIREN OF BAGDAD	Paul Henreid Patricia Medina			√	√	√
THE 49th MAN	John Ireland Richard Denning			√	√	
LET'S DO IT AGAIN	Jane Wyman Ray Milland Aldo Ray		√	√	√	√
THE LAST POSSE	Broderick Crawford John Derek			√	√	
GUN FURY	Rock Hudson Donna Reed	√	√	√	√	√
FLAME OF CALCUTTA	Denise Darcel Patric Knowles			√	√	√
THE STRANGER WORE A GUN	Randolph Scott Claire Trevor	√	√	√	√	√
MISSION OVER KOREA	John Hodiak John Derek Audrey Totter		√	√	√	
FROM HERE TO ETERNITY	Burt Lancaster Montgomery Clift Deborah Kerr Frank Sinatra Donna Reed		√	√	√	
CRUISIN' DOWN THE RIVER	Dick Haymes Audrey Totter Billy Daniels		√	√	√	√
THE NEBRASKAN	TO BE ANNOUNCED	√	√	√	√	√
CONQUEST OF COCHISE	John Hodiak Robert Stack		√	√	√	√
DRUMS OF TAHITI	TO BE ANNOUNCED	√	√	√	√	√
SKY COMMANDO	Dan Duryea Frances Gifford		√	√	√	
THE BIG JUMP	Alan Ladd Leo Genn		√	√	√	√
CHINA VENTURE	Barry Sullivan Edmond O'Brien		√	√	√	
SLAVES OF BABYLON	Richard Conte Linda Christian		√	√	√	√
A NAME FOR HERSELF	Judy Holliday Jack Lemmon		√	√	√	
50 FATHOMS DEEP	TO BE ANNOUNCED	√	√	√	√	√
SCALPEL	Lizabeth Scott Charlton Heston		√	√	√	
PRISONERS OF THE CASBAH	Gloria Grahame Cesar Romero Turhan Bey		√	√	√	√
THE WILD ONE	Marlon Brando Mary Murphy		√	√	√	
THE BIG HEAT	Glenn Ford Gloria Grahame Jocelyn Brando		√	√	√	
CHARGE OF THE LANCERS	Paulette Goddard Jean Pierre Aumont		√	√	√	√
HELL BELOW ZERO	Alan Ladd Joan Tetzel		√	√	√	√
EL ALAMEIN	TO BE ANNOUNCED		√	√	√	
PARIS MODEL	Marilyn Maxwell Eva Gabor		√	√	√	
2-Reel Comedy SPOOKS	3 Stooges	√		√	√	
1-Reel Cartoon THE TELL-TALE HEART	U. P. A.	√		√	√	√

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HIGH COURT TO DECIDE RIGHT TO REFUSE RUN

Agree to Hear Appeals to Determine Distributors' Licensing Privileges

by J. A. OTTEN

WASHINGTON: The United States Supreme Court will rule on whether or not distributors have the right to refuse to license pictures for first run to neighborhood theatres outside their regular pattern of release.

This newest test in the continuing evolution of court administered trade practices was assured Monday when the Supreme Court ruled that it would hear an appeal brought by the owners of the Crest theatre, Baltimore, from a lower court decision which favored the distributors.

Court Accepts F. & M. Suit; Rejects Third Application

At the same time the court agreed also to hear an appeal brought by Fanchon & Marco in a suit in which a lower court refused to award anti-trust damages against Paramount Pictures, and declined to review a second Fanchon & Marco case involving the Baldwin theatre in Los Angeles.

Neither of the two appeals accepted by the court will be heard until next autumn, when sessions resume after the recess.

In none of the three actions did the court give any reason for its decision, merely noting the actions on a long list of orders handed down at the end of the noon decision session.

In the Crest case, Theatre Enterprises, Inc., proprietor of the Crest Theatre in Baltimore, is asking the high court to reverse a ruling of the Fourth Circuit Court of Appeals. The appeals court held that the defendants, eight major distributors, had not violated the anti-trust laws by refusing to grant first-run films to the Crest.

Location Governed Case, Distributors Claimed

The Crest seeks injunctive relief and monetary damages. According to Theatre Enterprises, the distributors admitted that the Crest would have been entitled to first-run films if it were in downtown Baltimore, but that it was a uniform distributor policy to deny first-run films to neighborhood theatres.

In the Partmar case, Partmar and Fanchon and Marco are seeking to reverse a Ninth Circuit Court of Appeals decision which threw out damage claims against Paramount Pictures. In 1947, Paramount attempted to evict Partmar from the leased theatre, and as part of its defense, Partmar entered counter-claims for treble damages, alleging that Paramount had forced it to pay excessive rentals and license fees for pictures.

The lower courts dismissed both the eviction suit and the damage counter-claims. In taking the case, the high court said it would limit its review to the issue of the dismissal of the counter-claims.

In the Baldwin case, F. and M. was trying to get the Supreme Court to uphold a suit against six distributors and two theatre companies for $300,000 damages and an injunction to get first-run pictures for the Baldwin. The Los Angeles District Court dismissed the case, and F. and M. appealed directly to the high court. Defendants in this case were Paramount, RKO Radio, Loew's, United Artists, Universal, 20th Century-Fox, National Theatres and Fox West Coast Theatres.

DENY U. S. APPEAL IN CHICAGO SUIT

CHICAGO: The United States Court of Appeals this week denied a Department of Justice appeal of the acquittal of eight drive-in theatre operators of charges that they had conspired to fix admission prices. The United States District Court some weeks ago held that the theatre owners were not guilty. The drive-in theatres involved were the Starlite, Double, Twin, Morton Grove, ABC, Ski-Hi, North Avenue and Harlem Avenue.

Allied Denies "Deal" In Ballantyne Package

Allied States Association has no "personal" interest, directly or indirectly, in the Ballantyne Company's 3-D equipment package except to have been instrumental in making a compatible system available at a minimum cost to exhibitors, Wilbur Snaper, Allied president, said this week in New York. The statement was made in response to some industry comments that Allied was "tied up" in some kind of deal. Mr. Snaper said that Allied was interested only in enabling exhibitors to meet the situation created by the new medium or wide-screen and 3-D at a price they can afford to pay. Meanwhile, J. Robert Hoff, executive vice-president of Ballantyne, reported from Omaha that he has been "flooded" with telegrams and telephone calls since the announcement of the 3-D, panoramic, stereophonic equipment package had been made.

Loew's Declares Dividend

The board of directors of Loew's, Inc., has voted a dividend of 20 cents per share of common stock, payable June 30, 1953, to holders of record June 12.

Allied Group Weighs 3-D And Taxes

DENVER: Taxes and 3-D were the dominant theme of the convention of Allied Rocky Mountain Independent Theatres Tuesday, attended by 125.

Principal speakers were William C. Thomas, of Pine-Thomas, production unit, and Pat McGee, of the COMPO tax committee. Mr. Thomas told of his experiences in making 3-D films, and warned that 3-D must not be expected to perform miracles alone.

Mr. McGee told of activities of the tax committee and showed the film used in the campaign to get the tax removed. He said thing were proceeding in an orderly fashion to what he thought would be a favorable ending.

The convention sent wires and letters to Congressmen from the Rocky Mountain states and to Dan Reed, chairman of the Ways and Means Committee, urging renewed efforts to get a tax cut.

A resolution called for a realistic approach to percentages charged on 3-D films, charging that the 50 per cent continued charge could easily discourage exhibitors from installing 3-D.

Directors elected include James Peterson, John Roberts, Fred Hall, Lloyd Greve, Fred Anderson, Robert Smith, J. K. Powell, Neil Beezley, Don Monson, Robert Walker, Gus Ibold, John Wolfberg, J. H. Ashby, Marie Goodhand, Dorrance Schmidt, Robert Kehr, Dr. F. E. Rider, John C. Wood, Burle E. Lingle, Floyd Kerby, and Richard Bennet.

Officers elected by the directors at a meeting Wednesday included Mr. Wolfberg, national board member; Mr. Beezley, president; Mr. Hall, vice-president; Joan Carter, secretary; Mr. Ibold, treasurer, and Mr. Ashby, general manager.

See Increase of U. S. Films to Yugoslavia

WASHINGTON: Importation of U.S. films into Yugoslavia this year will be increased at the expense of British and French films, the U.S. Commerce Department has reported. Almost half the foreign films shown in Yugoslavia this year will be U.S. features, according to film chief Nathan D. Golden. He quoted Yugoslav press reports as declaring that of about 104 foreign films likely to be imported this year, about 50 will come from the United States. Last year, U.S. films accounted for 39 of 105 foreign films.

VARIETY CLUBS NAME BERESIN

A CHIEF SPEAKER and International Chief Barker, Jack Beresin of Philadelphia, addresses the 17th annual Variety Clubs International convention at Mexico City. With him are Angel Carbajal, Mexican Secretary of State, and Luis R. Montes, general chairman of the convention.

MEXICO CITY: Jack Beresin was reelected international chief barker of Variety Clubs International at the fifth and final business session Friday of the 17th annual convention held here last week. Approximately 1,000 delegates and guests were present.

Other officers elected by the delegates were George Hoover, first assistant chief barker; Murray Weiss, second assistant chief barker; George Eby, property master; Jack Chisholm, dough guy, and William McCraw, who was named again to the post of executive director.

Houston Tent No. 34 and Milwaukee Tent No. 14 were chosen as co-recipients of the annual "Heart Award," which goes to the tent which has done the most outstanding charitable work during the 12-month period preceding the convention. The committee of judges consisted of Hye Bossin, editor of the *Canadian Film Weekly;* Peter Mole, past president of the Society of Motion Picture and Television Engineers; Rodrigo de Llano, editor of the *Mexico City Excelsior,* and Herbert Kohn of Memphis.

Cites Charitable Work

Fred Nahas of Houston received his tent's award, which cited its work in "helping to guarantee the peaceful and prosperous future" through its "guidance of thousands of youths towards healthy daily life, finer values and eventual good citizenship." The Milwaukee tent citation, received by Hugo Vogel, commended its association with the Marquette University Medical School in "prolonging and saving the lives of many" by combating heart disease.

The international clubs have spent more than $2,100,000 to aid under-privileged and handicapped children during the last year, the members were informed by Nathan Golden, chairman of the international heart committee. He also reported that since the clubs' inception, approximately $25,000,000 had been spent in various charitable enterprises throughout the world.

The convention, which was officially opened by President of Mexico Don Adolfo Ruiz-Cortines, chose Dallas, Texas, as the site of the 1954 convention. Leading Mexican dignitaries also took part in the convention proceedings.

Mentions 3-D Report

In a major speech, Robert J. O'Donnell, vice-president and general manager of the Interstate circuit in Texas, cautioned exhibitors to keep their minds "open and flexible" in reviewing the possibilities of three-dimensional projection. He stressed the importance of the story in any film as the deciding factor in viewing, stating it was more important than the means of projection.

He revealed that he had learned from a "very authoritative source" that a major producing company had perfected three-dimensional films not requiring the use of glasses. But, Mr. O'Donnell advised the group that he had been informed by several optical specialists that true 3-D could not be achieved without the use of glasses.

The Texas exhibitor warned members of the club "not to get married to any idea or plan. During this exciting period of three-dimensions and all its ramifications, no word is more important than flexibility. Let's not try and tell our producers how to make pictures," he said, "and let's let the play be the deciding factor."

Mr. O'Donnell said that an organization in Texas was working on the perfection of an "unusual package" which will consist of an all-purpose screen, projection and sound equipment, and sound amplification to handle all types of films. If this technical group is successful in overcoming some obstacles, he said it was not an impossibility that the package could be sold for approximately $5,000.

The club now has under way preparations to produce a two-reel short, in color by Technicolor, which will dramatize the humanitarian activities of the organization. Funds were voted at the convention for complete production costs and a committee was named consisting of Charles Skouras, president of National Theatres; William German of Eastman Kodak; George Bowser of 20th-Fox; Mr. O'Donnell and Mr. Chisholm. The committee expects the production to be completed this fall.

The London tent of the Variety Club of Great Britain won the trophy for the outstanding publicity program. The award was presented to Major E. W. Pullen, manager of British Overseas Airways, who will fly the trophy to London. The Miami tent received an honorable mention scroll and citations went to the tents in Boston, Las Vegas, Atlanta and Philadelphia.

The convention was officially closed Friday with a dinner in University City in the Mexican capital. The Mexican President was also present at this closing affair.

Pre-Trial Parley in Suit Of Eagle Lion Delayed

A new postponement, this time to September 15, has been granted for a pre-trial conference in the $15,000,000 anti-trust suit brought by Chesapeake Industries against Loew's and RKO Theatres. The delay was granted in Federal District Court in New York with the provision that the adjournment would not postpone the trial of the case. Previously the pre-trial conference was set for last Wednesday. Chesapeake industries, as the owner of the now-dissolved Eagle Lion Classics, is pressing the suit, which charges ELC had been denied access to the New York market because of an alleged product split by Loew's and RKO Theatres. It was charged that this arrangement prevented any opening of the market here to ELC.

Anderson to Sell Circuit

BUFFALO: Because his wife's illness necessitates his living in a different climate, Wally Anderson has listed his circuit of six small town theatres for sale, it is reported here. In the Anderson circuit are houses in Addison, Sandy Lake, Marionville and Friendship, all in New York, and Eldred and Mt. Jewett, Pa.

COLUMBIA TO HAVE 34 FEATURES IN 9 MONTHS

Covers Wide-Screen, 3-D, Stereophonic Sound; to Have Two 3-D Shorts

A four-point program embracing 34 features and two 3-D short subjects for release in the coming nine-month period was announced this week by Columbia Pictures. Assuring the exhibitor a continuous flow of product, the program covers the company's plans for future use of wide-screen, 3-D and stereophonic sound.

In making the announcement, Columbia said the program was predicated on two basic beliefs: the need of all theatres for a steady supply of top films, and the necessity for Columbia to keep abreast of major technical developments, incorporating those in the best interests of the industry into its program.

Columbia declared that the program assures exhibitors that:

1. All of the company's future releases are being prepared so that they may be shown on wide screens up to an aspect ratio of 1.85 to 1.

2. Stereophonic sound will be used in all current and future releases in which it will add to the dramatic effect.

3. Columbia will continue its 3-D productions. In addition to "Man in the Dark" and "Fort Ti," eight 3-D pictures will be released by the company in the next 12 months.

4. All of the company's films, until further notice, may be used on standard screens and with present sound equipment.

Analysis of the product listing reveals that all 34 features will be available for both standard and wide-screen projection; all are equipped with conventional sound tracks, including the 26 which will be available with stereophonic sound as well; there will be seven 3-D productions, all in color by Technicolor and equipped with stereophonic sound; and that of the 34 productions, 21 will be in color by Technicolor, including the 3-D films. Of the two 3-D shorts offered in the same period, one will be in color by Technicolor.

Following is a listing of the 34 features and two shorts.

Those to be released in standard, wide-screen and 3-D, all in color by Technicolor and equipped with stereophonic sound are:

Fort Ti, starring George Montgomery and Joan Vohs; directed by William Castle and produced by Sam Katzman.

Miss Sadie Thompson, starring Rita Hayworth, Jose Ferrer and Aldo Ray; directed by Curtis Bernhardt and produced by Jerry Wald.

Gun Fury, with Rock Hudson and Donna Reed; directed by Raoul Walsh and produced by Lewis J. Rachmil.

The Stranger Wore a Gun, starring Randolph Scott and Claire Trevor; directed by Andre de Toth and produced by Harry Joe Brown.

The Nebraskan, directed by Fred F. Sears, produced by Wallace MacDonald.

Drums of Tahiti, to be filmed in Hawaii with a cast headed by Patricia Medina; William Castle will direct for producer Sam Katzman.

Fifty Fathoms Deep, to be produced by the Robert Cohn unit.

Technicolor productions, available for projection on wide screen and with stereophonic sound are:

The 5,000 Fingers of Dr. T., a Stanley Kramer production, starring Peter Lind Hayes and Mary Healy, directed by Roy Rowland.

Let's Do It Again, starring Jane Wyman, Ray Milland and Aldo Ray; directed by Alexander Hall and produced by Oscar Saul.

Cruisin' Down the River, starring Billy Daniels, Dick Haymes and Audrey Totter; directed by Richard Quine and produced by Jonie Taps.

Conquest of Cochise, starring John Hodiak and Robert Stack; directed by William Castle and produced by Sam Katzman.

The Big Jump, Alan Ladd and Leo Genn; directed by Terence Young, produced for Warwick Pictures by Irving Allen and Cubby Broccoli.

Slaves of Babylon, Richard Conte and Linda Christian; directed by William Castle, produced by Sam Katzman.

Prisoners of the Casbah, Gloria Grahame, Cesar Romero and Turhan Bey; directed by Richard Bare, produced by Sam Katzman.

Charge of the Lancers, Paulette Goddard and Jean Pierre Aumont; directed by Mark Robson, produced by Irving Allen and Cubby Broccoli.

Hell Below Zero, Alan Ladd and Joan Tetzel; a Warwick picture directed by Mark Robson and produced by Irving Allen and Cubby Broccoli.

Technicolor productions for standard or wide screen, with conventional sound tracks are:

Serpent of the Nile, Rhonda Fleming and William Lundigan; directed by William Castle and produced by Sam Katzman.

Ambush at Tomahawk Gap, John Hodiak, John Derek, David Brian; directed by Fred F. Sears and produced by Wallace MacDonald.

Siren of Bagdad, Paul Henreid and Patricia Medina; directed by Richard Quine and produced by Sam Katzman.

Flame of Calcutta, Denise Darcel and Patric Knowles; directed by Seymour Friedman and produced by Sam Katzman.

Black-and-white productions, standard or wide screen and equipped with stereophonic sound are:

Mission Over Korea, starring John Hodiak, John Derek, Audrey Totter and Maureen O'Sullivan; directed by Fred F. Sears and produced by Robert Cohn.

From Here to Eternity, Burt Lancaster, Montgomery Clift, Deborah Kerr, Frank Sinatra and Donna Reed; Fred Zinnemann directed and Buddy Adler produced.

Sky Commando, Dan Duryea and Frances Gifford, directed by Fred F. Sears and produced by Sam Katzman.

China Venture, Edmond O'Brien and Barry Sullivan; Dan Siegal directed and Anson Bond produced.

A Name for Herself, Judy Holliday and Peter Lawford; directed by George Cukor and produced by Fred Kohlmar.

Scalpel, Charlton Heston, Lizabeth Scott and Dianne Foster; directed by Irving Rapper, with William J. Fadiman an associate producer.

The Wild One, Stanley Kramer's production starring Marlon Brando with Mary Murphy; directed by Laslo Benedek.

The Big Heat, Glenn Ford and Gloria Grahame; directed by Fritz Lang and produced by Robert Arthur.

El Alamein, Scott Brady; directed by Fred F. Sears; produced by Wallace MacDonald.

Paris Model, Marilyn Maxwell and Eva Gabor.

Black-and-white productions, standard or wide screen and conventional sound track are:

The Affairs of Messalina, Maria Felix and George Marchal; directed by Carmine Gallone.

The Juggler, Stanley Kramer production; starring Kirk Douglas, directed by Edward Dmytryk.

The 49th Man, John Ireland and Richard Denning; directed by Fred F. Sears, produced by Sam Katzman.

The Last Posse, Broderick Crawford, John Derek, Charles Bickford; directed by Alfred Werker, produced by Harry Joe Brown.

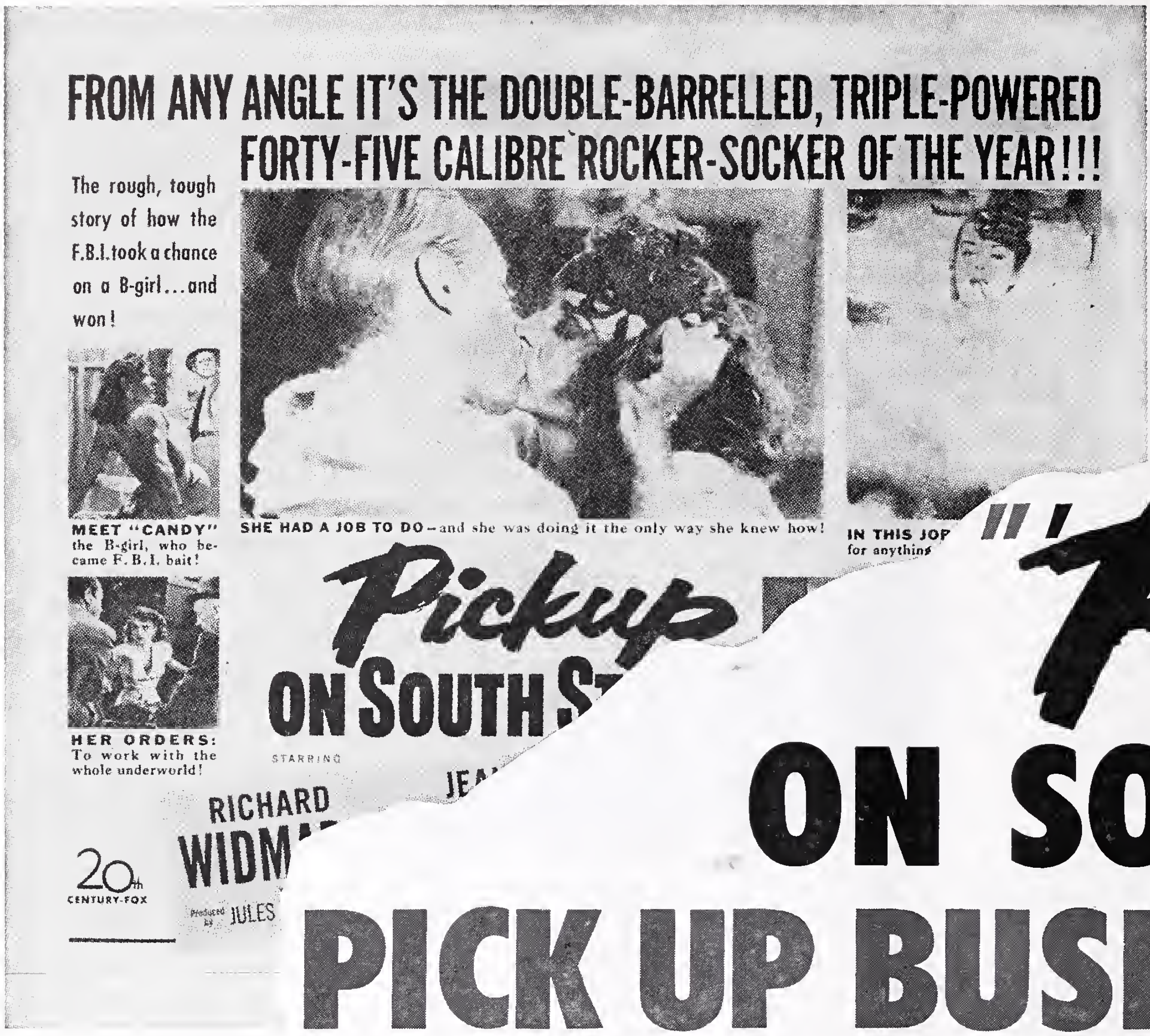
The two 3-D shorts scheduled by the company for this period are "Spooks," a Three Stooges' black-and-white two-reel comedy with conventional sound, and "The Tell-Tale Heart," a one-reel color by Technicolor UPA cartoon, which will also have a conventional sound system.

Italian Pact Signed; Remittances Open

The Italian Government has officially signed the Italo-American film agreement, according to cabled reports from Rome, although one provision in the over-all pact remains open. Still undetermined is the question of remittances to American companies on earned revenue in Italy. At the time the new deal was negotiated in Rome by Eric Johnston, president of Motion Picture Export Association, there was a provision that remittances would be increased from 37½ per cent to 40 per cent. The Italian Government as yet has not indicated its willingness to accept the 40 per cent figure. However, there appears to be a feeling of optimism among MPEA members that the proposed increase will be granted.

Head B'nai B'rith Tourney

Harold Rinzler, of the Randforce Circuit, and Marvin Kirsch, of *Radio Daily*, have been named co-chairmen of the second annual film industry golf tournament, to be sponsored by the Cinema Lodge of B'nai B'rith, June 11, at the Vernon Hills Country Club, Tuckahoe, N. Y.



FROM ANY ANGLE IT'S THE DOUBLE-BARRELLED, TRIPLE-POWERED FORTY-FIVE CALIBRE ROCKER-SOCKER OF THE YEAR!!!

The rough, tough story of how the F.B.I. took a chance on a B-girl... and won!

MEET "CANDY" the B-girl, who became F.B.I. bait!

SHE HAD A JOB TO DO—and she was doing it the only way she knew how!

IN THIS JOB
for anythin

Pickup ON SOUTH ST

HER ORDERS: To work with the whole underworld!

STARRING
RICHARD
WIDM
JEA

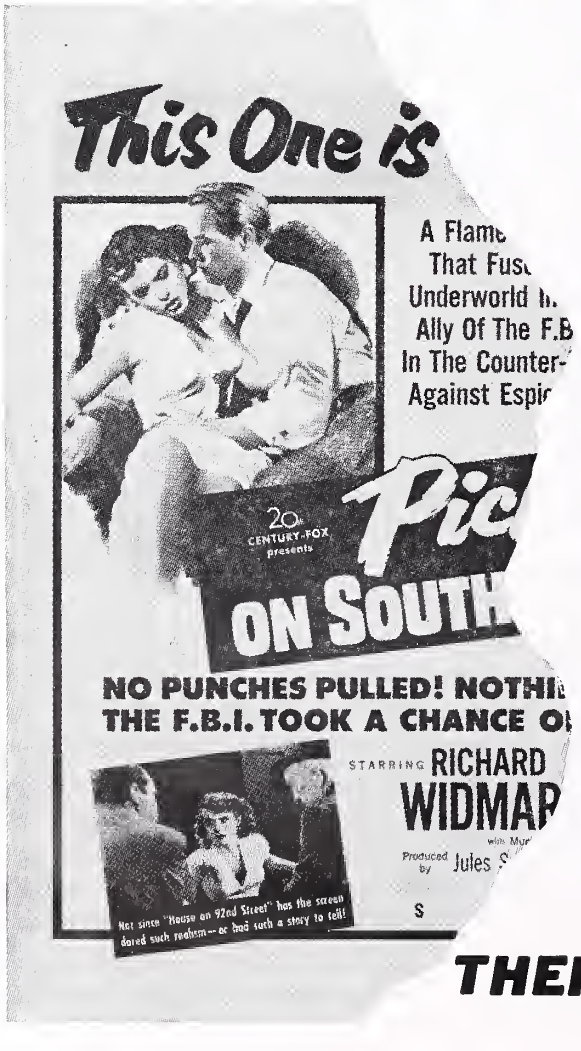
20th CENTURY-FOX

Produced by JULES

SO THE PUBL
F.B.I. TOOK A

"Pick ON SOUTH

PICK UP BUSINESS



This One is

A Flame
That Fus
Underworld I
Ally Of The F.B
In The Counter-
Against Espi

20th CENTURY-FOX presents
Pic
ON SOUTH

NO PUNCHES PULLED! NOTHI
THE F.B.I. TOOK A CHANCE O

STARRING RICHARD
WIDMAR
with Mur

Produced by Jules S

S

Not since "House on 92nd Street" has the screen dared such realism—or had such a story to tell!

THE GREATEST EXPLOITATION

HIT 'EM WITH SIZZLING TV TRAILERS!
(two 60-second, two 20-second spots, both open-end)

HIT 'EM WITH POWERFUL RADIO SPOTS!
(60, 30 and 20 seconds, all open-end)

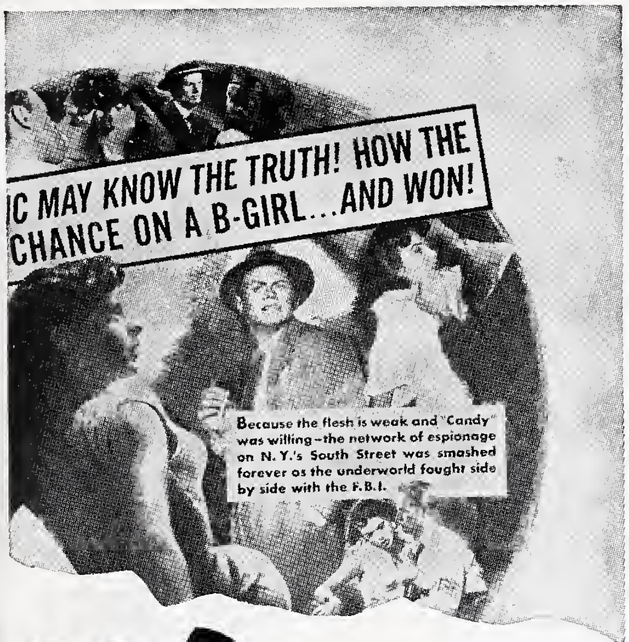
HIT 'EM WITH TICKET-SELLING "TELOPS"!

HIT 'EM WITH THE ROCKER-SOCKER PRODUCTION TRAILER!

HIT 'EM WITH STREET BALLYHOO!

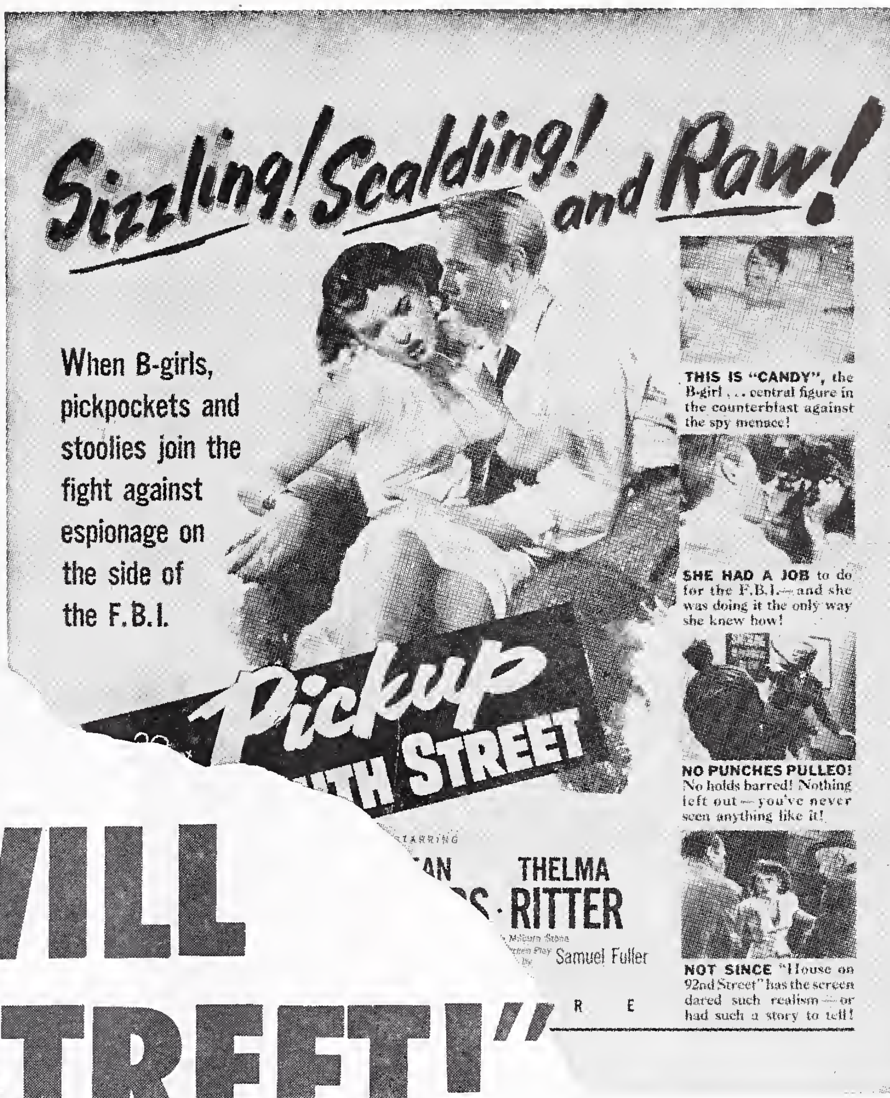
HIT 'EM WITH YOUR OWN "QUEEN OF SOUTH STREET"!

THERE'S NO BUSINESS LIKE 20 CENTUR



C MAY KNOW THE TRUTH! HOW THE
CHANCE ON A B-GIRL...AND WON!

Because the flesh is weak and "Candy" was willing—the network of espionage on N. Y.'s South Street was smashed forever as the underworld fought side by side with the F.B.I.



Sizzling! Scalding! and Raw!

When B-girls, pickpockets and stoolies join the fight against espionage on the side of the F.B.I.

Pickup
TH STREET

STARRING
AN
S · THELMA RITTER
Milburn Stone
Screen Play by Samuel Fuller

R E

THIS IS "CANDY", the B-girl . . . central figure in the counterblast against the spy menace!

SHE HAD A JOB to do for the F.B.I.—and she was doing it the only way she knew how!

NO PUNCHES PULLEO! No holds barred! Nothing left out—you've never seen anything like it!

NOT SINCE "House on 92nd Street" has the screen dared such realism—or had such a story to tell!

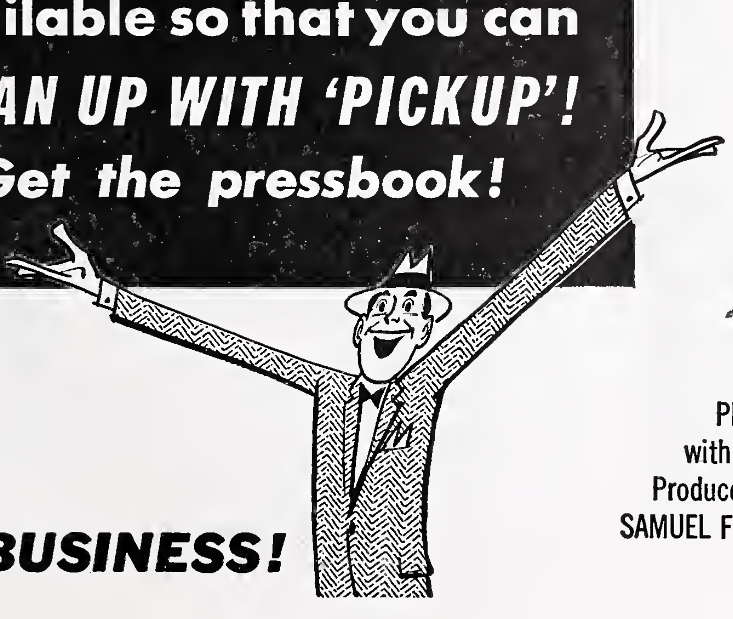
up
STREET' WILL
ON ANY STREET!"

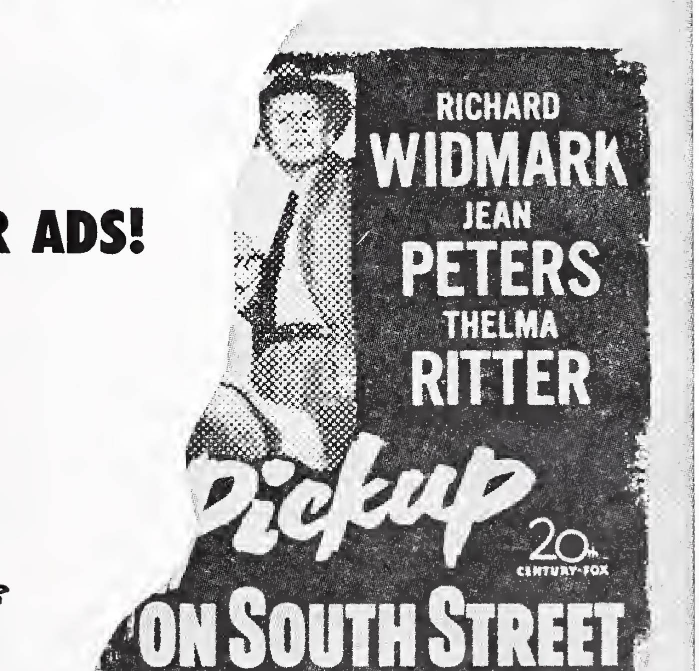
—FILM DAILY

NATURAL OF THE YEAR!

HIT 'EM WITH SELL-PACKED STOPPER ADS!

All this great material available so that you can *CLEAN UP WITH 'PICKUP'!* Get the pressbook!





RICHARD
WIDMARK
JEAN
PETERS
THELMA
RITTER
Pickup
ON SOUTH STREET
20th CENTURY-FOX

20th Century-Fox presents RICHARD WIDMARK · JEAN PETERS · THELMA RITTER in **"PICKUP ON SOUTH STREET"** with Murvyn Vye · Richard Kiley · Willis B. Bouchey · Milburn Stone Produced by JULES SCHERMER · Directed by and Screen Play by SAMUEL FULLER · From a Story by DWIGHT TAYLOR

Y-FOX BUSINESS!

People in The News

Jack L. Warner and his wife were the guests of **President Eisenhower** at the White House last Friday. That night the producer attended the annual dinner of the White House Press Photographers Association.

President Eisenhower delivered an address over a closed-circuit television hookup, through the facilities of Theatre Network Television, Inc., from the White House, May 20, to guests at the dedication of the Ford Research Center in Dearborn, Mich.

Mort Blumenstock, Warner Brothers vice-president in charge of advertising and publicity, is in New York for conferences with **Jack L. Warner** and **Ben Kalmenson** on the company's future releases.

Dr. Albert Trueman, president of the University of New Brunswick, has been appointed Canadian Government Film Commissioner and head of the National Film Board, succeeding **Arthur Irwin**.

Ben Lorber, head of the insurance department of Universal Pictures, was given a testimonial luncheon at the Laurent Restaurant, New York, last Friday to mark his 25 years with the company.

Ben Hersh has resigned as vice-president of Edward Small Productions, Inc., to establish his own independent production company.

Alfred Crown, foreign sales manager for RKO Radio, is touring the company's offices in the United Kingdom and the principal cities of Europe.

Vic Beattie will assume the management of 20th-Fox's Toronto Exchange on June 1, succeeding **Philip Sherman**, who has resigned. **Bob Cringan**, salesman in the company's Winnipeg Exchange, has assumed management of the company's branch office in Calgary.

Ray Branch, exhibitor from Hastings, Mich., and past president of Allied Theatres of Michigan, has succeeded **Mrs. Gladys B. Pike** as president of the Film Truck Service in Detroit. Mrs. Pike, who organized the company in 1919, resigned because of ill health.

Fortunat Baronat, director of publicity for Universal International Films, is in Rome supervising the final arrangement for the company's European sales convention which will be held there June 6-8.

Sees Canada Business Up

TORONTO: Canadian film business is quite favorable and prospects for the future are bright, Gordon Lightstone, Canadian division general manager of Paramount Film Distributing Corporation, told members at the organization's annual sales meeting last Thursday at the Royal York Hotel.

Members of the sales organizations also heard addresses by E. K. O'Shea, Paramount distribution vice-president; Jerry Pickman, vice-president in charge of advertising and publicity; Oscar Morgan, short subjects and newsreel sales manager, and Dr. Charles R. Daily of Paramount's technical research department. Mr. O'Shea discussed forthcoming product and Mr. Pickman spoke on promotional campaigns.

Reelect Brackett to Academy Presidency

HOLLYWOOD: Charles Brackett has been unanimously reelected president of the Academy of Motion Picture Arts and Sciences for a fifth term by the board of governors. Mr. Brackett is a member of the writers branch of the Academy.

Other officers for the coming year, also elected unanimously are: Johnny Green (music) and Samuel G. Engel (producers) vice-presidents; Fred L. Metzler (executives) treasurer; Jacob H. Karp (executives) assistant treasurer; Edward B. Powell (music) secretary; Frederick Y. Smith (film editors) assistant secretary. Mrs. Margaret Herrick was reelected executive director of the academy and Loyd Wright was retained as counsel for another year.

In addition to the officers, the Academy's board of governors for the coming year is composed of: Anne Baxter and Claire Trevor, actors; Lyle R. Wheeler and Daniel B. Cathcart, art directors; John W. Boyle and Hal Mohr, cinematographers; George Stevens and George Sidney, directors; Francis D. Lyon, film editors; Louis F. Edelman, producers; Teet Carle and Sam Israel, public relations; Cedric Francis and Hal Elias, short subjects; John P. Livadary and Gordon E. Sawyer, sound; George Seaton, writers.

Reelect Herbert T. Kalmus Technicolor President

Dr. Herbert T. Kalmus has been reelected president and general manager of Technicolor, Inc., it was announced in New York last week after a meeting of the board of directors. Other officers elected were George F. Lewis, vice-president, general counsel and secretary; Lester G. Clark, treasurer; George F. Lewis, Jr., assistant secretary, and L. Alice Skinner, assistant secretary.

RKO Plans Economies: Grainger

RKO Radio Pictures is making every effort "to improve operations by effecting substantial economies in distribution and by exercising caution in planning future productions pending some degree of standardization in the new processes," James R. Grainger, president, informed stockholders in a letter appended to the company's annual report last week. The report was mailed to stockholders in addition to the company's proxy statement, which called for the reelection of the present five-man board. The stockholders' annual meeting will be held in Dover, Del., June 3.

The breakdown of the consolidated profit and loss statement for the 53 weeks ended January 3, 1953, disclosed income from film rentals and sales of $60,841,287 and expenses of $64,923,485. Under the heading of other charges, a $3,758,000 loss on investments in productions of outside producers was listed. Stories, continuities, preliminary production charges and unabsorbed studio overhead written off were put at $2,103,831. Some $7,140,913 in other charges, according to the report, is another factor in the net loss for the year of $10,178,003. The loss was disclosed by the company in a preliminary report issued on May 7. For 1951 the company reported a net profit of $334,627.

The consolidated net balance sheet revealed current and working assets of $33,705,377 and current liabilities of $8,768,258.

On new technological developments, Mr. Grainger said RKO Radio management is closely watching all new processes to see which may gain public acceptance.

The annual meeting June 3 will have the following nominees as management's slate: Mr. Grainger, Howard Hughes, Noah Dietrich, A. Dee Simpson and J. Miller Walker.

AB-Paramount Reelects All Present Officers

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced last week in New York that at a meeting of the board of directors all present officers had been reelected to serve in the coming year. They are, besides Mr. Goldenson, Walter W. Gross, Robert H. Hinkley, Edward L. Hyman, Robert E. Kinter, Sidney M. Markley, Robert H. O'Brien and Robert M. Weitman, all vice-presidents; Simon B. Siegel, treasurer; James L. Brown, comptroller and assistant treasurer; Robert H. O'Brien, secretary; Edith Schaffer and Geraldine Zorbaugh, assistant secretaries.

Complete "Louis" Story

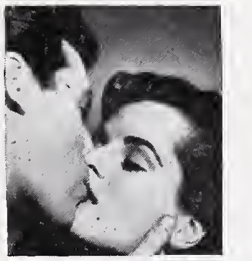
Shooting on "The Joe Louis Story" which United Artists will release, was completed last weekend in New York. Producer Stirling Silliphant is now editing and scoring.

"Howdy Herb! Hello Tallu! Millions of fans will welcome you!"

Popular stars Herb Shriner, Tallulah Bankhead are just two of many top names you'll see in

"MAIN ST. TO BROADWAY"

Are you complaining about business? Are you willing to do something about it when a BIG SHOWMANSHIP opportunity comes along? M-G-M urges you to attend the Trade Show of this terrific attraction. It is a love story of show business, the intimate lives of famed Broadway stars played by the stars themselves. For instance:



She was torn between the love of a struggling young playwright on Broadway or "Main Street" and security.

Cinema Productions presents Lester Cowan's Production starring

TALLULAH BANKHEAD
ETHEL BARRYMORE
LIONEL BARRYMORE
GERTRUDE BERG
SHIRLEY BOOTH
LOUIS CALHERN
LEO DUROCHER
FAYE EMERSON
OSCAR HAMMERSTEIN, II
REX HARRISON
HELEN HAYES
JOSHUA LOGAN
MARY MARTIN
AGNES MOOREHEAD
LILLI PALMER
RICHARD RODGERS
HERB SHRINER
JOHN VAN DRUTEN
CORNEL WILDE
with TOM MORTON • MARY MURPHY

Directed by TAY GARNETT • A METRO-GOLDWYN-MAYER RELEASE

TRADE SHOW JUNE 15th

"MAIN ST. TO BROADWAY"

ALBANY—6/15—2 P.M.
20th-Fox Screen Room
1052 Broadway

ATLANTA—6/15—2 P.M.
20th-Fox Screen Room
197 Walton St., N.W.

BOSTON—6/15—2 P.M.
M-G-M Screen Room
46 Church Street

BUFFALO—6/15—2 P.M.
20th-Fox Screen Room
290 Franklin Street

CHARLOTTE—6/15—1:30 P.M.
20th-Fox Screen Room
308 S. Church Street

CHICAGO—6/15—1:30 P.M.
Warner Screen Room
1307 S. Wabash Avenue

CINCINNATI—6/15—8 P.M.
RKO Palace Bldg. Screen Rm.
16 East Sixth Street

CLEVELAND—6/15—1 P.M.
20th-Fox Screen Room
2219 Payne Avenue

DALLAS—6/15—2:30 P.M.
20th-Fox Screen Room
1803 Wood Street

DENVER—6/15—2 P.M.
Paramount Screen Room
2100 Stout Street

DES MOINES—6/15—1 P.M.
20th-Fox Screen Room
1300 High Street

DETROIT—6/15—1:30 P.M.
Max Blumenthal's Sc. Rm.
2310 Cass Avenue

INDIANAPOLIS—6/15—1 P.M.
20th-Fox Screen Room
236 North Illinois Street

JACKSONVILLE—6/15—2 P.M.
Florida State Screen Room
128 East Forsyth Street

KANSAS CITY—6/15—1:30 P.M.
20th-Fox Screen Room
1720 Wyandotte Street

LOS ANGELES—6/15—2 P.M.
United Artists' Screen Room
1851 South Westmoreland

MEMPHIS—6/15—12 Noon
20th-Fox Screen Room
151 Vance Avenue

MILWAUKEE—6/15—1:30 P.M.
Warner Screen Room
212 West Wisconsin Avenue

MINNEAPOLIS—6/15—2 P.M.
20th-Fox Screen Room
1015 Currie Avenue

NEW HAVEN—6/15—2 P.M.
20th-Fox Screen Room
40 Whiting Street

NEW ORLEANS—6/15—1:30 P.M.
20th-Fox Screen Room
200 South Liberty Street

NEW YORK—6/15—2:30 P.M.
M-G-M Screen Room
630 Ninth Avenue

OKLAHOMA CITY—6/15—1 P.M.
20th-Fox Screen Room
10 North Lee Street

OMAHA—6/15—1 P.M.
20th-Fox Screen Room
1502 Davenport Street

PHILADELPHIA—6/15—2 P.M.
M-G-M Screen Room
1233 Summer Street

PITTSBURGH—6/15—2 P.M.
M-G-M Screen Room
1623 Boulevard of Allies

PORTLAND—6/15—2 P.M.
B. F. Shearer Screen Room
1947 N. W. Kearney Street

ST. LOUIS—6/15—1 P.M.
S'Renco Art Theatre
3143 Olive Street

SALT LAKE CITY—6/15—1 P.M.
20th-Fox Screen Room
216 East First Street, South

SAN FRANCISCO—6/15—1:30 P.M.
20th-Fox Screen Room
245 Hyde Street

SEATTLE—6/15—1 P.M.
Jewel Box Preview Theatre
2318 Second Avenue

WASHINGTON—6/15—2 P.M.
RKO Screen Room
932 New Jersey Avenue, N.W.

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

SIDNEY SALKOW, a gentleman of many-sided experience, is preparing now to direct the first production in CinemaScope by an independent producer. That will be "Sitting Bull," to be produced by W. R. Frank and distributed by United Artists, and to anybody who's seen a CinemaScope demonstration the suitability of subject to system declares itself loudly. (That Little Big Horn massacre in CinemaScope's 2.66-to-1 aspect ratio—and in Technicolor—is a fascinating mind's-eyeful!) But it will not be the idealized, oversimplified story of the villainous Sitting Bull and the heroic General Custer of the old-fashioned history books that this picture tells.

Planned as Broader Story Of the Indian Leader

No, it will be the bigger, broader story of the greatest of the Indian leaders, the organizer and inspirer of the co-ordinated tribes, the man whose grave was but now in 1953 the subject of nationwide headlines. The picture will be filmed in the areas where the events took place, and on the grand scale, yet with the usual provision for exhibition on the other-than-CinemaScope screens of the various sizes that prevail.

However, it is not primarily of "Sitting Bull" that director (and writer) Salkow talks this early summer afternoon across coffee cups. He dwells, rather, on the impacts under which the motion picture appears to be making steady recovery from a monetary weakness, chief among which he names television. It is more significant than most pause to note, he says, that the return of good attendance at the theatres is not at the expense of television, which appears to be going right on with its steady growth quite independently of the box office revival.

He considers this and other signs of improving times as strong indication, if not quite final proof, that the motion picture screen and the television tube can live together quite congenially. In his own experience, he says, they have been doing so for a long while now, he having found it not only practical but distinctly pleasant to split his attention (as writer and as director) between the two media.

Says Single Function Is To Tell a Story Well

Director-writer Salkow, whose extensive and never inactive career started in New York as a director of stage plays (many great ones) and rolled on to include writing and/or directing of about two-score major-studio pictures in Hollywood, says the single function of all the media—motion picture, television, stage—is to tell a good story well, and that the unprejudiced artisan needn't confine his talents to any one of them. True, he points out, some stories, like the "Sitting Bull" mentioned heretofore, are more appropriate for one medium (CinemaScope) than another (television or stage), but these are exceptions.

The Salkow procedure of the past two years may turn out one day to be a pattern for Hollywood's creative workers. He writes a script for television, or directs a television program of series, between picture undertakings, and he likes doing one about as well as the other. So far, he says, the motion picture provides the richer reward, in prestige as well as money, but the television outlet is no longer to be scorned in either respect. With picture production employment down to the level it has reached this spring and summer, this could be a time when the main body of talent on which the motion picture so desperately depends for material would be drifting away. As matters stand, however, that basic talent can busy itself with television, both conveniently and profitably. Thus, in a very practical sense, the two media are mutually helpful, and always can be.

◆

SIX pictures were started during the week, bringing the all-points total of films in shooting stage to a meagre 20. At the rate production's been going recently, even the deeply stacked backlogs of the major companies may not measure up to such a demand for product as can require supplying by September or October if the post-vacation decline of 1952 is repeated in 1953. And everybody knows a product shortage is the thing this rapidly rebuilding business needs less than anything else.

Two of the week's new undertakings are in Technicolor and in 3-D, and both bear the Paramount label, which means additionally that they are being shot in such a manner that they can be exhibited readily on the wide-screens in widest use.

The first of the Paramount releases is produced by the versatile and experienced Nat Holt, with Charles Marquis Warren directing a cast headed by Joan Fontaine, Corinne Calvet, Jack Palance (the professional killer in "Shane"), Robert Douglas, Jeff Morrow, Richard Shannon and Marcel Dalio.

The second 3-D, Technicolor, wide-screen production for Paramount release is "Lost Treasure of the Amazon," which has Fernando Lamas, Rhonda Fleming and Brian Keith in principal roles and which Edward Ludwig is directing.

THIS WEEK IN PRODUCTION:

STARTED (6)

ALLIED ARTSTS
Northern Patrol (Lindsley Parsons Prod.)
Clipped Wings

COLUMBIA
El Alamein

INDEPENDENT
Fury in the Jungle (Ben Bogeaus Prod.)

PARAMOUNT
Flight to Tangier (Technicolor, 3-D)
Lost Treasure of the Amazon (Pine-Thomas Prod., 3-D, Technicolor)

COMPLETED (5)

ALLIED ARTSTS
The Royal African Rifles

COLUMBIA
Scalpel

INDEPENDENT
Outlaw Territory (Jack Broder Prod., 3-D, Pathecolor)
The Joe Louis Story (Federated Films, Inc., United Artists release)
Shark River (John Rawlins Prods., Wide-Screen, Eastman Color)

SHOOTING (14)

COLUMBIA
Miss Sadie Thompson (Beckworth Corp., 3-D, Technicolor)
Hell Below Zero (Warwick Prod., Columbia release, Technicolor)

INDEPENDENT
Sins of Jezebel (Robert L. Lippert, Jr., Ansco Color, Lippert release)
Sabre Jet (Carl Krueger Prod., Cinecolor, United Artists release)
The Moonlighter (JB Prod., 3-D)
Beat the Devil (Santana Prod.-Romulus Films, Italy)

MGM
Kiss Me Kate (3-D, Ansco Color)
Crest of the Wave (London)
Torch Song
Fort Bravo (Technicolor—formerly "Rope's End")

PARAMOUNT
Red Garters (Wide-Screen, Technicolor)

REPUBLIC
Flight Nurse

RKO RADIO
Son of Sinbad (3-D, Color)

20TH-FOX
Twelve-Mile Reef (CinemaScope, Technicolor)

"Fury in the Jungle" is being produced independently by Ben Bogeaus. It has Glenn Ford, Ann Sheridan, Zachary Scott, Jack Elam and Rudy Acosta in the cast. Jacques Tourneur is directing.

Columbia's Wallace MacDonald is producing "El Alamein," with Fred F. Sears directing a cast headed by Scott Brady and Rita Moreno.

Lindsley Parsons Productions began filming "Northern Patrol" for Allied Artists, with Kirby Grant, Chinook, Claudia Drake and Marion Carr, directed by Rex Bailey.

Ben Schwalb launched "Clipped Wings," an entry in the Bowery Boys series for Allied Artists, with Leo Gorcey, Huntz Hall and the others under the astute direction of Edward Bernds.

MPA Board Denies Seal For "Moon"

The board of directors of the Motion Picture Association has denied the appeal brought by Otto Preminger from the Production Code Administration's refusal to issue a seal of approval to "The Moon Is Blue." The board's decision was released May 22 after the directors viewed the picture the previous day at a special screening.

The ruling was issued after a brief discussion during which there was reported to have been little difference of opinion. Eric Johnston, president of the MPAA; Ralph Hetzel, head of the Association's New York office, and Kenneth Clark, assistant to Mr. Johnston, were among those attending.

A United Artists official said subsequently that the decision would not affect the company's plans to distribute the Preminger production. However, he added, new consideration might be given to the policy on which it would be offered to exhibitors.

Mr. Preminger was silent on his plans in the matter but he has retained Samuel I. Rosenman as his attorney.

The picture, filmed from a Broadway play which is now in its third year, is a bedroom comedy, the principal theme of which is the potential seduction of a young girl in the apartment of a "pick-up" acquaintance.

The MPAA board as an "appeal court" has reversed the PCA on the refusal of a seal only once in recent years. That was in the case of Howard Hughes' "The Outlaw." In approving a seal for that picture the board conditioned it upon approval of the advertising. Mr. Hughes violated the condition and the seal was withdrawn. Litigation was begun but was withdrawn before trial by Mr. Hughes.

Eastman Kodak Net Rises 14% in First Quarter

Eastman Kodak Company announced this week that its consolidated net earnings for the first quarter of 1953, ended March 22, were $9,916,028, an increase of 14 per cent over the $8,697,477 in the first quarter of last year. The earnings were equal to 59 cents a share on the 16,555,234 shares of common outstanding, compared to 52 cents a share on the 1952 first quarter earnings. Consolidated sales in the quarter were $133,800,000, 11 per cent more than those in the like period last year. The company's board of directors voted a regular quarterly dividend of six per cent ($1.50) on the preferred stock and a dividend of 40 cents a share on the common, both payable July 1 to stockholders of record June 5.

Monogram Votes Dividend

The board of directors of Monogram Pictures Corporation has voted a 10 per cent stock dividend, payable July 10, 1953, to holders of record July 1.

Michigan Legislators Pass Business Receipts Tax

The Michigan legislature last week passed and sent to the governor for signing a new business receipts tax expected to produce between $32,000,000 and $45,000,000 in additional annual revenue. The measure calls for the levy of four-tenths of one per cent on the receipts of business above $10,000 a year and after 50 per cent of the total has been deducted for business costs. This deduction, however, does not include labor costs and depreciation. Exempted entirely are small loan and finance companies, banks, insurance companies, building and loan associations, credit unions and race tracks, as well as income from intangible properties.

To Fight Film License Fee

Motion Picture license fees now collected by various states and localities, in the opinion of the newly-formed Independent Motion Picture Distributors of America, are unconstitutional taxes and the right to impose them will be challenged. The association, it was disclosed in New York Monday, will advise its members to pay all such license fees, whether state or local, under protest. Actions to recover the fees will be instituted later, according to Ephraim S. London, counsel for the IMPDA.

It was decided to resort to such action at a meeting of the association's board of directors, which also voted to join with Superior Films, Inc., by filing an *amicus curiae* brief on behalf of the motion picture "M," the censorship ban of which was upheld on an Ohio Court ruling and will be appealed to the U. S. Supreme Court.

The IMPDA takes the position that the tax, allegedly imposed under the guise of a license fee, amounts to more than $2,000,000 a year. The organization feels, it was stated, that the industry as a whole, and especially independent producers and distributors, "can very well stand the saving at this time."

Attending the meeting were Joseph Burstyn, chairman; Arthur L. Mayer, Max Goldberg, George Margolin, George Roth and Sanford Weiner.

Mosher Will Renew Ohio Censor Battle Later

State Senator Charles Mosher of Ohio said in Columbus last week he had not abandoned the fight for repeal of Ohio's film censorship statute, but that he will press for full repeal at a subsequent session of the legislature. Despite his decision to concentrate only on an exemption of newsreels from state censorship during the current session of the legislature, Senator Mosher said he believes the campaign he waged for elimination of the laws has been of great value. The Health and Education Committee this week voted favorably on the newsreel censorship amendment.

Treasury Opposes Tax Repeal Now

WASHINGTON: Treasury Undersecretary Folsom declared last week that the Administration does not want to see the admission tax or any other excise tax reduced or repealed this year.

The statement was made by Mr. Folsom before a House small business sub-committee studying tax problems of small business. The sub-committee heard officials of the Council of Motion Picture Organizations outline the industry's needs for admission tax relief. The industry's plea had obviously made an impression on members of the sub-committee and several of their questions to Mr. Folsom dealt with the admission tax.

Rep. Yates (D., Ill.) noted that the President in his tax message and Mr. Folsom reported that the Treasury was making a comprehensive study of excise taxes. "Have you come to any conclusion yet on any taxes such as the amusement tax?" he asked.

"Our only position now is that we don't want to see any of these taxes come off in the current calendar year."

Mr. Folsom later confirmed that the admission tax was specifically included in this reply, and that the Treasury had filed a statement with the House Ways and Means Committee opposing the Mason bill, which would exempt motion picture theatres from the admission tax. He said this had been sent to the committee before the hearings on the Mason bill and that he had no idea why the committee had never made the letter public.

TOA Convention Plans Are Mapped by Unit Chairmen

Committee chairmen of the 1953 convention and trade show of the Theatre Owners of America held their first meeting with convention chairman David Wallerstein Tuesday at the Conrad Hilton Hotel in Chicago. The convention will be at the hotel November 1-5. This year the TOA trade show will be combined with that of the Theatre Equipment Supply Manufacturers Association. Because of that, and the mounting interest in 3-D and wide screen systems, heavy attendance is anticipated.

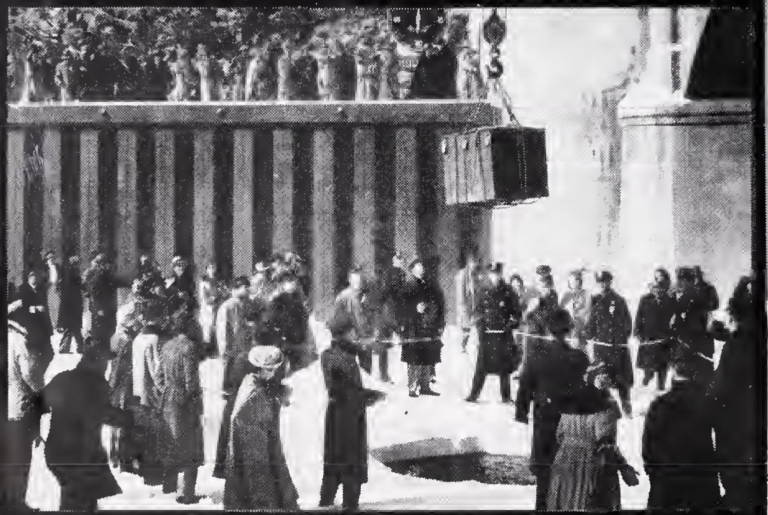
Allied Artists Schedules 35 for 1953-54 Season

Allied Artists will have a program of 35 pictures for the 1953-54 season, Steve Broidy, president, announced in New York Wednesday. This represents an increase of three films over the current line-up and is the largest number of releases scheduled in recent Allied Artists-Monogram history, he said. The medium in which each will be made has not been decided upon. The decision, Mr. Broidy said, will rest on public acceptance of media now on the market.

ON JULY FOURTH, SET OFF
WITH THIS SURE-FIRE ATTR

HOUDI

SELL Houdini, master escape artist of all time



SELL Houdini, breaking thru locked box in frozen river

SELL Houdini, whose greatest thrill was his real-life love

STARRING **TONY CURTIS** AND **JANET**

Color by TECHNICO

with **TORIN THATCHER** · Produced by **GEORGE PAL** · Directed by **GEORGE MARSHALL** · Scre

Based on a book by Harold Kellock

THE BOXOFFICE FIREWORKS ACTION FROM PARAMOUNT!

SELL Houdini, making famous jail-break from Scotland Yard

SELL Houdini, defying death atop a skyscraper

ATTRACT THE ADULT AUDIENCE —

with all the thrills that the name of Houdini means to them and all the sensations promised by the year's top autobiographical film...

CASH IN ON YOUNG PATRONS —

by appealing to their red-hot interest in Tony and Janet, Hollywood's most popular couple, appearing together on the screen for the first time. They're marquee magic . . .

GET SENSATIONAL RESULTS *by giving it an extra blast of ballyhoo. It's a natural for trick lobbies, contests, street stunts to point up the excitement-bristling exploits of Houdini, the most amazing personality in the whole colorful history of show business!*

LEIGH

LOR

enplay by PHILIP YORDAN

"A natural — with huge boxoffice potential. It maintains taut interest throughout its fast 105 minutes."
— *Hollywood Reporter*

"Big grosses appear guaranteed. One of the brightest pictures of the year and one of the most exploitable."
—*Motion Picture Daily*

"Teaming of Curtis and Leigh, commercial aspects of Houdini name and excellent way stunts are staged are good exploitation angles."
—*Variety*

The National Spotlight

ALBANY

The current remodeling of the Universal exchange, at the company's expense, is taken as another evidence that no plan exists to end Albany as an exchange center. At least one other distributor, MGM absorbed the considerable cost of modernizing its branch, several years ago. . . . Visitors: Peter Dana, Universal division manager; John J. Scully, U-I district manager; Harry Fellerman, special film department in U-I's home offices; Bob Johnson, chief booker for Smalley Theatres of Cooperstown; Ray Pollak, Schine Circuit booker for the Albany territory; Sid Kulick, Bell Film Exchange of New York; Donald Gilson, owner of drive-ins at Canton, Massena and Alexandria Bay and of an indoor theatre at the last-named; John Free, Riverside drive-in, Ogdensburg; Sam Slotnick, Syracuse theatreman, operating the Lyric in Waterford; Rube Canter, of Syracuse, buyer and booker for Star-Lit drive-in, Watertown; and Sam Davis, conducting theatres in Phoenicia and Fleischmanns. . . . Charlotte Schwartz, of the 20th Century-Fox office staff will be married to Albert Ginsburg in Temple Israel, May 31.

ATLANTA

Miss Evelyn Rabitach, Kay Exchanges, and Mayes Walraven will be married in June. . . . Jackie Turnipseed added to the booking department at Kays. . . . Jack Riggs, formerly with Florida State Theatres in Miami, Fla., has resigned and now is with United Artists as sales representative in Florida. . . . M. E. Paul is new owner of the Casino theatre, Jacksonville, Fla. Former owner is W. Seals, who has returned to North Carolina. . . . Al. Rook, district manager IFE, checked in at his office after a trip to Florida. . . . The Rialto theatre, Atlanta, has installed a giant "Magnascopic Screen" with "Supersonic Sound." First picture on same is "Salome.". . . A five-hour blaze in the snack bar and projection room of the Lakeland drive-in, Lakeland, Fla. reduced the building to a pile of smoking rubble. Clyde Murrell, manager, plans to rebuild to open about June 15. . . .Tom Barrow, of Fort Walton, Ala., will soon start work on his new $60,000 drive-in there.

BALTIMORE

Les Coulter was married last week to Catherine Magoon and has resigned as manager of Rappaport's Hippodrome theatre. . . . I. M. Rappaport was host to Tony Curtis and Janet Leigh at the Preakness. . . . Fred Sapperstein, Columbia booker, was the comedy star of the Variety Club's Mother's Day production "Mother Goes To Burlesque.". . . Lauritz Garman, head of the Garman Circuit, back from the Variety Club convention in Mexico. . . . Keith's theatre, operated by J. Lawrence Schanberger and his brother Fred, Jr., is the first to show wide screen pictures in town with the opening of "Shane" next week. . . . The Rex theatre, operated by Leon Zellers, has reopened after remodelling and is equipped with 3-D. . . . Jim Gladfelter is relieving as manager of the Playhouse while Ted Routson is in Sinai Hospital. . . . Bill Brizendine, Schwaber Circuit executive, has moved to a new appartment. . . . The Plaza theatre in Lexington Park, Md., will be the first southern Maryland theatre to show 3-D pictures with "House Of Wax" schedule for a June opening. . . . Fred Sandy, Sandy Films, has returned from a California trip.

BOSTON

Ernest Warren has taken a long term lease on the Paramount theatre, Needham, reopening the shuttered house by mid-June. This marks Warren's third theatre operation along with the Strand, Canton, and the Warren, Whitman. . . . Lewis Newman has been appointed managing director of the Beacon Hill theatre by owner Ban Sack, replacing Tom Dowd who resigned to go to the Avon Cinema, Providence for Lockwood & Gordon Enterprises. . . . John J. McAvoy, manager of the Empire theatre, Fall River, for Nathan Yamins Theatres, has been appointed general manager of the Somerset theatre for a season of summer stock by Sara Stamm, producer. . . . Leslie Caron, MGM star, was in town for the opening of "Lili" at the Astor theatre. Her two-day visit was under the management of Floyd Fitzsimmons, MGM publicist and Louis Krasnow, Astor manager.

BUFFALO

The Paramount will introduce a new giant full-stage screen and stereophonic sound with the showing of "Shane," starting June 11. . . . Attorney Edward H. Kavinoky, widely-known community leader, has been elected president of the Buffalo Philharmonic Society. . . . Crystal Beach (more opposition) starts its 63rd season May 30. . . . As was expected Eddie Miller, Paramount manager, came back from his Canadian fishing vacation with everything but fish. . . . Thirty Dipson circuit theatres in the Buffalo area have applied for CinemaScope equipment. . . . Leon Serin, manager of the Center, opened the summer season along the main stem when he put up his "cool" valance on the town's first warm day, May 13. . . . Buffalo Film Row friends were sorry to hear that Ralph Crabill, for 20 years division manager for Warner Theatres in Upstate New York, suffered a heart attack and is confined to the Arnot-Agden Hospital in Elmira. . . . George C. Maurer, head of MGM's sales development department at the home office, was in Buffalo for the funeral of his father, George Maurer, 56. . . . Jack Goldstein is chairman of the big Golf Tournament to be staged by Tent 7, Variety club, July 13th at the Westwood Country Club.

WHEN AND WHERE

May 31-June 2: Joint annual convention. Motion Picture Theatre Owners of Georgia & Alabama Theatres Association, Atlanta Biltmore Hotel, Atlanta.

June 9-10: Annual convention, New Mexico Theatre Association, Hilton Hotel, Albuquerque.

June 10-11: Annual spring convention, Allied Theatre Owners of Indiana, French Lick Springs Hotel, French Lick, Indiana.

September 28-30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

CHICAGO

Chioun's Charm theatre, Chicago, has gone to a part-time (week ends only) operation. . . . The Alliance sent two and three-man executive teams around the circuit to discuss ways and means of promoting forthcoming product. . . . The A. Teitel Film Co., distributors of foreign films, has moved its offices from the Fine Arts building to a Film Row location, 62 E. 13th Street. . . . Attorneys Seymour Simon and Sheldon Collen, who represent many clients in the motion picture industry, have moved their offices to 39 S. La Salle St. . . . The Telenews, Chicago, has installed a greatly enlarged screen, but still is showing films at the old 4 to 3 (1.33 to 1) ratio. . . . American Ticket Corporation executive, Ed Fuld, made a quick trip to Asheville, N. C., because of illness in the family. . . . Mrs. John Jones, Mrs. Joe Berenson, and Mrs. Nat Nathanson are co-chairmen of the annual Father's Day banquet of Variety Club of Illinois, to be held in the Florentine Room of the Congress Hotel June 20.

CINCINNATI

Local and area theatres will soon again experience the annual competition from the season of summer opera at the Cincinnati Zoological Gardens, which in previous years has drawn capacity audiences nightly, and theatres have felt the result. . . . Willis Vance, local circuit operator, has been named in a suit filed in common pleas court by Benjamin Schwartz, representing a client who owns property immediately adjoining the suburban Guild theatre, which Mr.

(Continued on opposite page)

(Continued from opposite page)

Vance recently acquired. The plaintiff contends that the theatre occupies four feet of ground belonging to his property, and seeks restoration of the disputed ground or the equivalent in damages for encroachment. . . . Saul Freenberg has assumed his old post of property master of the Cincinnati Variety Club, Tent No. 3, a post which he held for a number of years until the last election. He replaces Rex Carr, who has moved to Indianapolis. . . . Rube Shor is the club's new dough guy in place of Hoyes McGowan. . . . A new outdoor theatre, known as the Atomic drive-in, has been opened near Waverly, Ohio by Mr. and Mrs. Stephen Lett. . . . Louis E. Eigher and Julian D. Hardoerfer are the new owners of the Family theatre, in Milford, Ky., previously operated by Ray Hautz.

CLEVELAND

A tornado in northern Michigan and Ontario, Canada causing several deaths and heavy property damage, completely bypassed Herb Ochs' drive-ins in Port Huron and Sarnia, Michigan and London, Ontario. . . . Through her attorneys Mrs. June Jossey, executrix of the will of her late husband, Julian (Jack) Jossey, filed suit in common pleas court for approximately $30,000 against Kroger Babb, president of Hallmark Productions for alleged sums due on contracts. . . . Loew's State theatre plays its first stage show of the year starting June 5 with a variety bill headed by Sugar Ray Robinson. . . . Cleveland subscribed over $90,000 to the cerebral palsy fund in its 15-hour TV telethon last Saturday-Sunday with Jane Pickens, Dick Haymes and Jack Carson in the m.c. spotlight. . . . Bill Tallman, Jr., former manager of his father's Ceramic Theatre, East Liverpool, is now managing the Beach Cliff Theatre in suburban Rockey River. . . . Julius Lamm, Colony theatre manager, and Mrs. Lam are visiting their son Irving, who is in Los Angeles.

COLUMBUS

Loew's Ohio is the third local downtown house to install 3-D equipment. Columbia's "Man in the Dark" will be the first 3-D feature at the Ohio starting June 4. "Arena" will follow soon. . . . RKO Palace had a third week of "House of Wax.". . . Herman F. "Bud" Kissel, former theatre editor, Columbus Citizen, has opened a publicity office here. . . . The Columbus Citizen editorially expressed the hope that the Ohio Legislature will approve Senator Charles A. Mosher's substitute bill to end newsreel censorship in Ohio. . . . Al Chioda, Mamaroneck, N. Y., Ohio State University journalism student, was theatre-editor-for-a-day in the Columbus Citizen's annual edition prepared by Ohio State students. . . . Governor Frank Lausche has expressed opposition to the plan to lease the State House yard underground area for the construction of a parking garage by the city. . . . Leo J. Burkhart, operator of the Hipp, Crestline, Ohio, has purchased the lease of the Crest and he contemplates the installation of 3-D equipment soon.

DENVER

Carl Lock, theatre appliance salesman, was operated on at General Rose hospital. . . . Wm. Prass, MGM publicity man for Denver and Salt Lake City, has resigned and is doing special assignment work for Columbia, working presently on "Fort Ti." The MGM job went to Frank Jenkins, formerly in this territory for 20th-Fox. . . . Joan Carter is back as secretary at the local Allied headquarters. JoAnn Gifford, who has held the job, has quit to resume housekeeping for her family. . . . Mike Stewart has resigned as general manager for Selected Pictures, and intends moving to California. He is succeeded by Joe Kaitz, assistant booker at MGM. Preferred will soon open an exchange on film row at 2081 Broadway. . . . Herb Gumper is about ready to open his new Roundup, 300-car drive-in, La Jara, Colo. . . . Tom Bailey has signed to distribute the product of Filmakers Inc., in the Denver and Salt Lake areas. . . . M. R. Austin, branch manager at United Artists, last week started his 24th year in the film business.

DETROIT

The Michigan reports business still holding up fine with "House of Wax." "Man in the Dark," another 3-D film at the Palms is doing fine in its second week. . . . D. O. Gregory and L. O. Griffin of Manton City, have opened a new drive-in in Beaulah, Mich. . . . John Vlachos, Allied Theatres of Michigan president, and Ernest Conlon, Allied executive secretary, were guest speakers at the Lapeer, Mich., Rotary Club. . . . Benjamin Robbins, Universal exchange manager, has fully recovered from injuries received in an automobile accident last year. . . . Stanley Baran, formerly with United Artists and Paramount, has joined Allied Artists-Monogram as booker. . . . Allen Johnson of B and J Theatres in Grand Rapids, Michigan, held a private screening of a new motion picture technique which he calls "Magna-Scopic Screen with Panoramic Vision."

HARTFORD

A vaudeville show is planned for June 14 at the Shubert theatre, New Haven, by Variety Club of Connecticut, Tent 31, to benefit the organization's charitable activities, according to chief barker Robert Elliano. Serving with him on the general committee are Harry F. Shaw, Harry Feinstein, Sam Wasserman and Barney Pitkin, with reception committee consisting of Lou Brown, Pitkin, Roger Connolly, Maurice Bailey, George H. Wilkinson, Jr., Atty. Herman M. Levy and Dr. Jack B. Fishman. . . . Miss Aspesia Deligeorges, daughter of Socrates Deligeorges, partner, Niantic Theatre Corp., Niantic, Conn., is a June graduate from the Connecticut College for Women, New London. . . . A July 4 opening is planned for $100,000 Manchester drive-in theatre, Bolton, Conn. . . . Center Drive-In Theatre Corp., Inc., Derby, Conn., a newly-formed Connecticut corporation, has filed a certificate of incorporation. . . . Incorporators of the new organization are Amelia Bracken, T. Holmes Bracken and Irving E. Stroh.

INDIANAPOLIS

Dale McFarland, general manager of Greater Indianapolis, has booked the Joe Louis stage unit for the Lyric the week of June 5. . . . 3-D is spreading here. Two neighborhoods, the Uptown and Tuxedo, are showing "Bwana Devil" this week while "House of Wax" is in its third week downtown. It's the first sub-run break. . . . Rex Carr, who took over the Ritz and Zaring a month ago, reports good results with a single feature test at both houses. . . . Earl Bell has opened the Bell-Air drive-in, formerly the Maywood, after extensive renovation. . . . Y & W has closed the Lawrence at Bedford and the Starette at New Castle. . . . Warners report 100 dates set for "The Beast from 20,000 Fathoms" in the state between June 15 and 20. . . . Morris Lefko, RKO district manager, visited the exchange here last week. . . . With the speedway qualification trials drawing heavy weekend crowds, first run film business here is in the seasonal May slump.

JACKSONVILLE

Carl Carter, owner-operator of the Ritz theatre and the Ribault drive-in, has returned with Mrs. Carter from visits to New York City and Atlanta. . . . George Womack, Benton Brothers Film Express, is recovering from a throat operation. Frank Benton has been calling on theatre managers in the Tampa area. . . . Harry Botwick, Florida State Theatres executive, has presided at popcorn and confection sales meetings in Daytona Beach and Tampa which were attended by FST theatre managers. . . . George Krevo, Palace manager, had a novel stunt for the first-run of "Angel Face." Potential patrons and sidewalk passersby were invited to pick up wall telephones and hear the voice of Jean Simmons, which was wired to record players secreted inside the theatre. . . . Sheldon Mandell, manager, St. Johns theatre, had the Southern premiere of the 3-D "Fort Ti."

KANSAS CITY

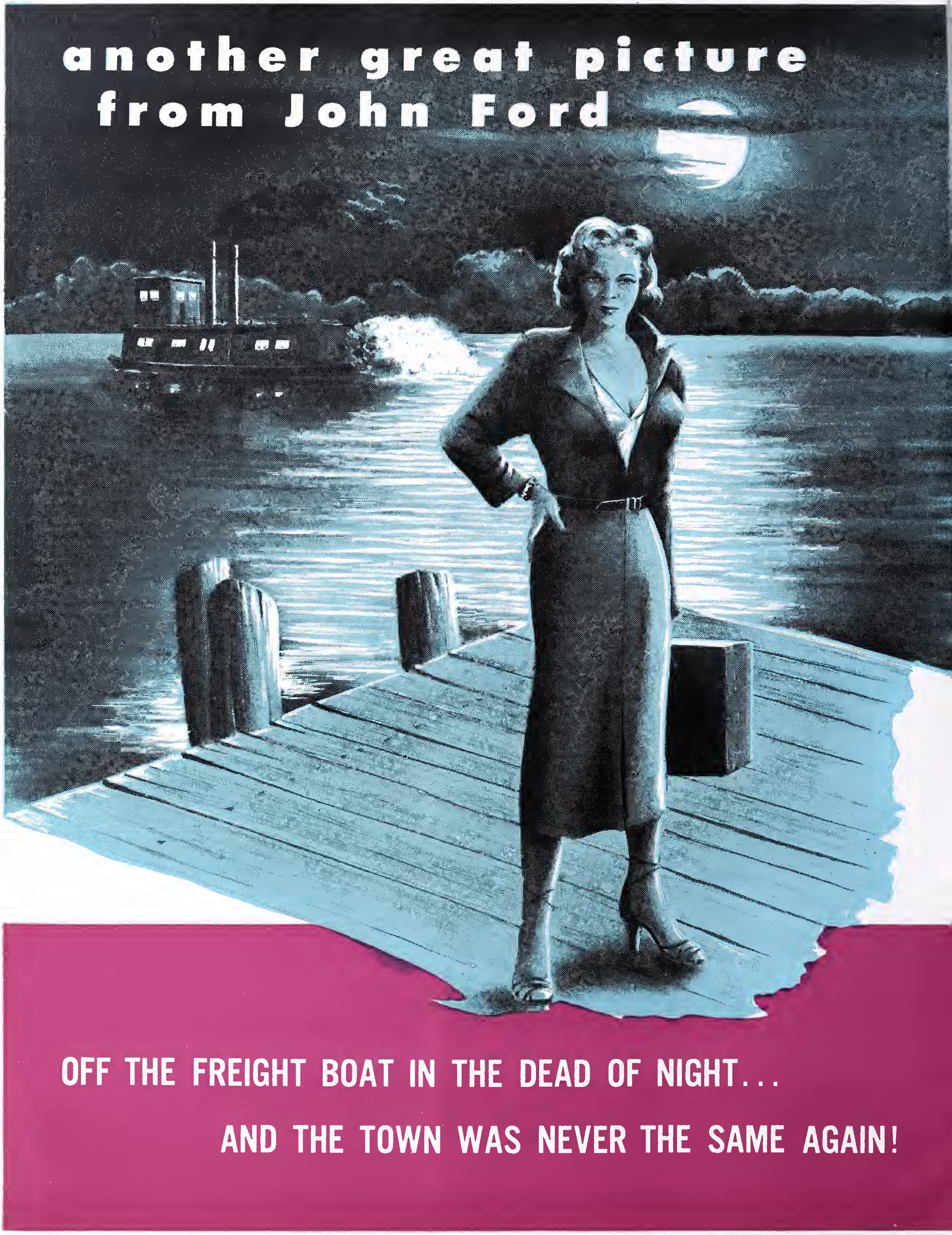
The Roxy, downtown theatre of the Durwood circuit, reopened recently and this week went on a first-run policy. . . . The Roxy also was first-run for the Marciano-Wolcott fight pictures which brought in a considerable volume of patronage. . . . Herman Levine, for several years manager of theatres in Kansas City, and Sam Feinberg have taken over the Admiral theatre, neighborhood house, which they reopened in April. . . . Durwood Theatres have ordered 3-D for several of the circuit's theatres, one house in each town where they have two or more theatres. Several of the circuit's drive-ins will also be so equipped. . . . E. W. Aaron, western sales manager, 20th Century-Fox, spent a couple of days at Kansas City, with branch manager Joseph R. Neger.

LOS ANGELES

Bill Watmough, Warner salesman, has gone into the Good Samaritan Hospital for a check-up. . . . The Grove, Lemon Grove, formerly serviced by the Roy Dickson office, will henceforth be handled by Morgan Ames. . . . National Theatres chief Charles P. Skouras and his wife sailed for Honolulu for a vacation of several weeks. . . . Fred Dee has resigned his managerial post at the FWC Uptown, and has been replaced by Frank Calbos. . . . H. C. Johnson has assumed the operation of the El Rancho, Moor Park, from Rebecca Carrillo, who has

(Continued on page 34)

another great picture from John Ford



OFF THE FREIGHT BOAT IN THE DEAD OF NIGHT...

AND THE TOWN WAS NEVER THE SAME AGAIN!

HERBERT J. YATES
presents
JOHN FORD and MERIAN C. COOPER'S Argosy Production

THE SUN SHINES BRIGHT

With
CHARLES WINNINGER
and ARLEEN WHELAN · JOHN RUSSELL · STEPIN FETCHIT

Screen Play By LAURENCE STALLINGS . Based on IRVIN S. COBB'S short stories: "The Sun Shines Bright" "The Mob From Massac" "The Lord Provides"

Directed by JOHN FORD
A REPUBLIC PICTURE

JUDGE PRIEST... He knew the whole town's secret!

MALLIE CRAMP... No man ever called Mallie a lady!

THE LOVERS... A Black sheep gambler and a lovely, lonely girl!

BUCK RANSY... The Lusty Bully... fast with his fists and whip!

(Continued from page 31)

joined the Azteca Film office, where she was formerly employed. . . . Back from a sixteen-day tour of the European capitals was Wayne Ball, Columbia branch manager, who won the tour as his prize in a recent sales drive. . . . Carl Young, who had the opening of his Victoria theatre delayed by a recent fire, flung the doors open to the public after repairing and refurbishing of the house were completed. . . . The annual L. A. Motion Picture Salesmen's Show, held at the Wilshire Ebell theatre May 18, was reported a huge success.

MEMPHIS

A new 485-car super drive-in held its formal opening last week at El Dorado, Ark. Carson J. Futch, owner, reported the Gay drive-in was off to a big start. Several Memphians from Film Row attended. . . . Malco theatre on Main Street in Memphis, showcase of Malco Theatres, Inc., has ordered a stereophonic sound system and CinemaScope screen equipment for June installation. . . . Grover Wray, partner in Exhibitors Services, has undergone major surgery at Baptist Hospital in Memphis and is recovering nicely. . . . Bob Lowrey, owner, opened his first run Starlite drive-in at Jonesboro May 24 after being delayed by a levee break in the Jonesboro section which tied up highway traffic. . . . R. B. Cox, owner, Eureka, Batesville; and Howard Langford, owner, Folly, Marks, were in town buying 3-D equipment for their theatres.

MIAMI

Florida State Theatres' Gables and Boulevard are being equipped for the coming showing of "House of Wax.". . . Wometco's employee organization, the "Old Guard," which has a membership of almost 60, is planning a banquet under the chairmanship of Mark Chartrand. . . . George Hoover and Bill Dock represented the Florida State Theatres, s.e. division, at the recent Variety Clubs convention. . . . Residents of Marathon, Florida, are looking forward to the opening in June of the 500-seat New Marathon, owned by Herbert Wood and his father. Joe Hornstein, Inc. is equipping the theatre. . . . Miracle theatre's Mel Haber was a guest contestant on a recent local TV program and acquitted himself nicely. . . . Lincoln and Town were preparing for the May 30 personal appearance of John Payne as bally for the showing of "Raiders of the Seven Seas."

MILWAUKEE

At mid-week Harry MacDonald, manager of the downtown Warner theatre here, was critically ill at St. Luke's hospital. Mr. MacDonald is one of the city's best loved and best known showmen. . . . John Mednikow, manager at National Screen, is on the committee for the Health Club of the Jewish Community Center of Milwaukee now being built here. . . . Oliver Trampe attended the International Monogram convention in Miami. . . . Some 64 attended the luncheon last week in honor of Nat Marcus who is going to Buffalo. All the sales personnel in distribution plus many exhibitors in the territory were present. . . . Harry Riskin, head shipper at 20th Century-Fox exchange here, celebrated his 25th anniversary with the exchange. He is now in California vacationing. . . . Andy Spheeris was rushed to the hospital and operated for his appendix. He is now recuperating.

MINNEAPOLIS

Emanuel Youngerman, salesman at 20th-Fox, has been transferred to the St. Louis exchange. . . . Minnesota Amusement Co., a division of United Paramount Theatres, will build a $300,000-$350,000 theatre at Minot, N. D. It is expecetd to be North Dakota's largest and most modern house and will include wide screen and the newest sound equipment. . . . Ben Marcus, Columbia midwest district manager, and Lou Weinberg, Columbia circuit head, were in. . . . "Moulin Rouge" was held over for a sixth week at the Century. . . . Irving Marks, branch manager of Allied Artists, was in Miami Beach for the company's international convention. . . . Cinema Corp. (Reinhard & Dryer) has opened its new 450-car drive-in at LaCrosse, Wis., the second outdoor stand in the city. Lyle Carrisch also has opened his new outdoor stand at Hibbing, Minn., and Mel Rangaard has opened his new drive-in at Morris, Minn. . . . Harry Weiss, RKO Theatres district manager, visited situations in Iowa. . . . A new cafeteria-style snack bar has been added to the Hilltop drive-in.

NEW ORLEANS

The first in-town showing of the 3-D "Marciano-Walcott" fight picture opened at the Tudor May 24. . . . Despite the flood waters covering the central, western and southwest areas in Louisiana from the far northern center of the state down to the Gulf, affecting 22 of the 64 parishes (counties) the shows went on as Transway again came through. To numerous points where trucks could not carry through, deliveries and pick-ups were completed by boat and planes. . . . Mrs. John Schaffer, Sr., is off on a two months' vacation in Memphis and the Ozarks. Mr. Schaffer is head of local film delivery service which bears his name, also distributor of popcorn and popcorn supplies. . . . Frank Pasqua has taken over the management of his deceased father's two theatres in Gonzales. . . . Bob Pixler, Dallas, replaces Everette Olson in charge of advertising, publicity and public relations for Paramount Pictures local and Memphis exchanges, while Olson has been assigned to Charlotte, Jacksonville, Miami and Atlanta territories in the same capacity.

OKLAHOMA CITY

"Titanic" has moved to the Tower theatre from the Criterion. . . . Henry Simpson, owner of the two theatres in Bristow, Okla., is building a drive-in theatre, near Bristow, which he hopes to open soon. . . . Mr. and Mrs. R. Lewis Barton, theatre owners, have moved into their new home on S. Western. . . . The Rogers theatre has installed a new big 3-D Screen. . . . Sand Springs drive-in theatre, near Tulsa, has a new concession stand, free playground with swings, "miracle whirl" and a streamlined train. . . . The Paramount theatre at Joplin, Mo., has announced its "Summer Vacation" film series: twleve pictures especially recommended for children, to be presented each Thursday morning. . . . The Larsen theatre, Joplin, Mo., closed May 17 for the season.

OMAHA

The opening of the Grandview drive-in at Bellevue just south of Omaha was delayed because of wind damage to the screen. . . . Cliff Shearon, Genoa exhibitor, was given a large feature story and pictures on the installation of 3-D facilities, plus editorial praise for the "finest small town theatre" in its territory. . . . A June opening date is scheduled for the new theatre at Elwood being built by Morgan Reynolds. . . . Branch manager "Iz Weiner Month" will be held by Universal July 26-August 29. . . . Workmen digging for footings for the screen on Howard Kennedy's new drive-in at Broken Bow came upon an Indian skull, beads and flint tools, leading to speculation the area may be an old Indian burial mound. . . . The Pix at Fairmont, Neb., has been closed by Carl Mills indefinitely. . . . Walter Creal, Omaha exhibitor, said his mother, Mrs. Gertrude Creal, was in satisfactory condition after an operation.

PHILADELPHIA

The Egyptian in the suburban area has changed hands, being sold by the P. J. Lawler estate to Barnett Freeman, subject to a three-year lease held by the Stanley Warner Corp. . . . Elmer Pickard, who had been managing the Aldine until the center-city house closed for the summer last week, shifts to the 69th St. theatre while Ben Blumberg goes off for a month's vacation. . . . The Keystone is now a weekend operation. . . . The Laurel, Laureldale, Pa., closed until July 1. . . . John Daly, former shipper at Warner Brothers, has been promoted to booker for the Harrisburg, Pa., territory. . . . Walter Finch's Shamokin drive-in, Shamokin, Pa., is now having its booking and buying handled by Tri-State Booking and Buying Service here. . . . Frank McNamee, former president of United Artists and who is Fire Commissioner of the city of Philadelphia, advised the film exchanges that the fire code does not require acetate film to be stored in vaults. . . . The Penn-Bernville School District, Bernville, Pa., has given notice of intention to levy a 10 per cent tax on all amusement admissions. There is only one theatre in the town, the Community, operated by Dr. Frank W. Ruth, and the tax is expected to produce revenue of $1,500 a year.

PITTSBURGH

Delegates to the annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania seemed definitely CinemaScope-minded when they returned to their respective theatres recently. A demonstration of the process in the Stanley theatre and talks by Herbert Barnett, Wilbur Snaper, president of National Allied and Simon Fabian, president of the Stanley Warner Corp., built up new hopes for getting customers away from television sets. . . . Abe Weiner has returned from an international sales meeting of Allied Artists-Monogram in Miami. . . . George E. Mason, who is filling in for the ailing John D. Walsh as manager of the Fulton theatre, lost parts of two fingers trying to fix some machinery in the theatre basement. . . . Michael Cordone, manager of the Wilson and El Patio theatres in Tyrone has been raised to a similar capacity at the Harris theatre

(Continued on page 36)

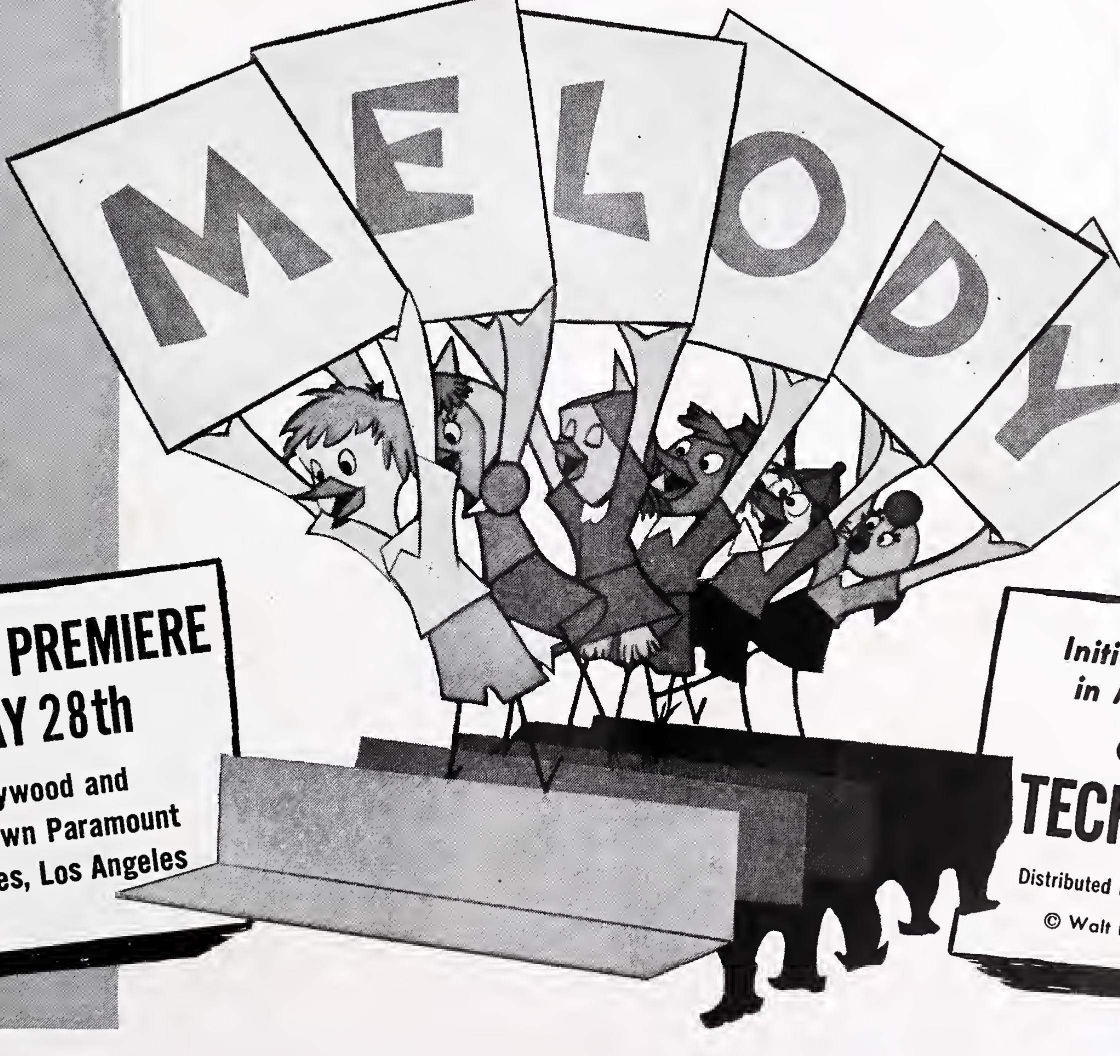
Another

WALT DISNEY
FIRST

The Screen's First Animated Cartoon in
3-DIMENSION!

WALT DISNEY

presents



WORLD PREMIERE MAY 28th

Hollywood and
Downtown Paramount
Theatres, Los Angeles

Initial 'Adventures in Music' release

Color by
TECHNICOLOR

Distributed by RKO Radio Pictures

© Walt Disney Productions

(*Continued from page 34*)

at Tarentum. . . . He was succeeded at Tyrone by Lora Ainsley of Cleveland. . . . Paul Kleber of Warner's contact office, is building up a big reputation at an interlocutor at district minstrel shows.

PORTLAND

First run business has taken a nose dive here this week due to lack of strong product and the large number of holdovers. "House of Wax" doing great for a third week; and "Moulin Rouge" increased during the fifth frame and so held for a sixth. . . . Hamrick city manager Marvin Fox has ordered a wide screen for his Liberty theatre. . . . TV equipment worked great for the Marciano-Walcott bout at the Roxy, according to reports. . . . A few invited guests witnessed the fight on the large Hamrick screen. . . . Evergreen is going ahead with the remodeling of the 1,500-seat Mayfair theatre. President Frank Newman and vice-president William Thedford were in town with engineers looking over the situation. House has first runs and legit shows. . . . Jack Matlack has opened his own promotion and publicity business.

PROVIDENCE

John J. McAvoy has been signed as resident general manager of nearby Somerset Playhouse which will open a 12-week summer-stock season June 22 under the management of Sara Stamm, who also operates the Newport Casino theatre. . . . "House of Wax" held for a second week at the Majestic. . . . The Metropolitan clicked with three first-runs on the same program; "The Tall Texan," "I'll Get You," and the 3-D film "A Day in the Country." The Met also presented the first local showing of the Marciano-Walcott fight in 3D. . . . The Avon Cinema premiered "Tragic Hunt." "Five Fingers" was the companion attraction. . . . As a special attraction for the kiddies, the Pike drive-in is offering free rides on a real fire engine made available by a nearby volunteer fire company. . . . Local motion picture houses generously supported the Catholic Charity Fund Appeal, an annual campaign. While returns are incomplete, a record was established.

SAN FRANCISCO

Bryan (Buck) Stoner, 20th-Fox's assistant western division manager, has returned to work following illness. . . . Boyd Sparrow, Loew's Warfield manager, is recuperating at home following hospitalization. . . . Jimmy Lyone, United-Paramount publicist, resigned to live in Big Sur and write. Mary Hennessy succeeded him. . . . Mary Marquart, secretary to MGM's resident manager, Sam Gardner, is vacationing in Los Angeles. . . . Ruth Gelber returned as secretary to the Robert L. Clark Agency. . . . Golden State opened the new San Pablo Auto Movies at San Pablo. . . . The 700-seat Marvel, Vallejo, closed by Fox West Coast in December 1952, has been purchased by Julian Harvey Jr. and opened under the name Crown theatre May 24. . . . FWC's 1000-seat Baywood, closed last April, is being dismantled. . . . Robert Clark was in Los Angeles the past weekend to meet his father, Duke Clark, president of the newly formed Tower Pictures.

ST. LOUIS

National Theatres Amusement Co. Inc., last week disposed of six central and southern Ill. houses through the Fox Midwest Theatres, Inc. Move was to comply with Consent Decree and outside independent parties purchased the houses. . . . Matthias (Matt) Schulter, long time connected with motion picture business here, died last week. Schulter was an officer of the firm which owns the Columbia and Avalon theatres. . . . Three neighborhood houses announced closing last week. They were: the Longwood, Ivanhoe and the Overland. . . . Earl Gardner, head Paramount shipping clerk, has completed a quarter of a century service with the company. . . . Maurice Schweitzer, AA-Monogram manager, and Mrs. Schweitzer, back from company's sales gathering in Miami Beach, Florida. . . . Mike Lee and Bud Edele, district manager for UA and St. Louis exchange manager, respectively, back from business trip to Memphis, Tenn. Betty Rose Guinan, daughter of Bill Guinan, McCarty Theatre, Supply Company sales staff, will marry David Tschannon, according to an announcement from her parents.

TORONTO

Bud Barker has been appointed as assistant to James R. Nairn, director of public relations and advertising, Famous Players Canadian Corp. Bud succeeds Bert Brown who has become general sales manager of General Theatre Supply Co. Succeeding Bud as head of the art department of Famous Players is Tom Chatfield. . . . Tornado which swept through Michigan and Ontario, completely wrecked Famous Players' Imperial at Sarnia, of which Buzzy Blondell is manager. No one was in the house at the time except doorman Roy Kent who received a broken arm from the falling debris. . . . National Theatre Services Ltd., headed by Sam Fingold, has ordered CinemaScope installations for 25 Ontario theatres. . . . Kevin Fitzgibbons, son of J. J. Fitzgibbons, president of Famous Players, has entered into a partnership in an insurance business in London, Ont. Kevin, formerly supervisor of drive-in operations for Famous Players in western Canada, is a graduate of De La Salle College, Toronto, and the University of Ottawa. . . . Cashiers in local theatres are on the lookout for phoney quarters.

VANCOUVER

Mary Le Sage, Sovereign Films secretary, is on a two weeks' vacation to Saskatchewan. . . . Vivian Gibbons, Capitol cashier, and Jim Thorp, of the Orpheum staff, on the sick list. . . . Drive-ins have been doing very well, especially in the last several days. . . . Shirley Strauch of Dominion theatre concessions, was married to Joe Merrithew of the U.S. Air force and will make her home in California. . . . Bob Billings, U.A. shipper, has replaced Al Laubenstein as 20th-Fox office manager. Laubenstein was moved to Winnipeg as salesman. . . . The Dominion holiday weekend was tops for theatres when all outdoor events were cancelled due to heavy rains. . . . Max Chechik, of Mayer Enterprises, returned from the east for the opening of the 600-car Delta drive-in on Lulu Island near Vancouver. . . Diane Pfeil, of the Orpheum, welcomed her husband back from a stretch in Korea with the U. S. Navy Air Force. . . . Art Lorimer, assistant manager at the Orpheum, was promoted to manager of the Kitsilano, Famous Player suburban house.

WASHINGTON

John Broumas, general manager of Roth theatres, has resigned. . . . George Wagner, general manager of Lopert Washington theatres, invited the whole Ringling Brothers and Barnum & Bailey Circus to be his guests at a screening of a new circus picture, "Man on a Tightrope." . . . Brandon De Wilde, boy star of "Shane," which opened at the Warner and Ambassador theatres May 28, was a visitor in Washington. . . . The White House Press Photographers annual ball in honor of President and Mrs. Eisenhower May 22 had Jane Froman, Danny Kaye, Ezio Pinza and George Murphy on hand. . . . Morton Gerber, president of District Theatres, was honeymooning at Miami Beach. He is expected back in town early in June. . . . New employees at Columbia Pictures are Mr. and Mrs. Walter Donahue.

Decca Plans to Purchase More Universal Common

WASHINGTON: Decca Records, Inc., told the Securities and Exchange Commission this week that it intends shortly to exercise warrants it now holds to purchase another 37,500 shares of Universal Pictures common stock, boosting its holding in Universal to 48 per cent of the outstanding voting stock.

Decca made the statement in a registration statement, registering 318,625 shares of 50-cent par capital stock, which it said it would offer to stockholders at the rate of one new share for each three and one-quarter shares held as of a record date to be supplied later.

Part of the proceeds will be used to exercise the Universal warrants, the SEC was told. Decca said it now owns 470,175 shares of Universal common, acquired at a total cost of $8,037,672, of which $1,000,000 has been invested in recent months. Decca said its present holdings amount to 46 per cent of the outstanding Universal voting stock, and that the exercise of the warrants would boost the total to 48 per cent.

Decca Issues New Stock

Decca Records, Inc., Tuesday filed with the Securities and Exchange Commission a registration statement covering a proposed offering of 318,625 additional shares of capital stock to its stockholders. The company expects to offer the stockholders rights to purchase one additional share for each 3¼ shares of capital stock held of record at the close of business June 9, 1953, and it is expected that the subscription warrants will expire at 3:30 P.M. Eastern Daylight Saving Time on June 25, 1953.

National Theatres' Dividend

The board of directors of National Theatres, Inc., has declared a dividend of 15 cents per share of common stock, payable June 26, 1953, to holders of record June 10.

HIGH ADVENTURE STORMS THE SOUTH IN A TERRITORIAL SATURATION PREMIERE!

"Plenty of action!" —*Showmen's T.R.*

"Fast-moving!" —*Exhibitor*

"Sea battles, sword play, sex appeal!" —*Film Daily*

"Boxoffice returns should prove satisfactory!" —*Variety*

"Technicolor lends added values to its exploitable subject!" —*Daily Variety*

May 28 sparks the film's national release with more than 600 engagements already set!

THE SOLID SOUTH IS REALLY BOOKED SOLID!

TEXAS—155 playdates · GEORGIA—153 playdates · LOUISIANA—128 playdates

OKLAHOMA—105 playdates · NORTH AND SOUTH CAROLINA—79 playdates

RAIDERS of the SEVEN SEAS

COLOR BY *Technicolor*

GLOBAL PRODUCTIONS presents

"RAIDERS OF THE SEVEN SEAS" COLOR BY *Technicolor*

STARRING

JOHN PAYNE · DONNA REED

with GERALD MOHR · LON CHANEY · Produced and Directed by SIDNEY SALKOW Story and Screenplay by JOHN O'DEA and SIDNEY SALKOW Executive Producer EDWARD SMALL

A GREAT BIG ONE from EDWARD SMALL

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"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

HAPPY TIME, THE: Charles Boyer, Louis Jourdan—This one disappointed us but pleased those who saw it. Somehow it just did not draw them in, but it is a fine picture. Played Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Monday, February 10, 11,, 12, 13, 14, 15, 16.—Rock Salzer, State Theatre, St. Petersburg, Fla.

SALOME: Rita Hayworth, Stewart Granger—Advanced prices slightly and did outstanding business. Dropped off last week, but over-all average was about 50% greater than average business. An excellent picture, and Rita Hayworth is magic at the box office. Played 21 days, Sunday, April 5 to Saturday, April 25, inclusive.—Rock Salzer, State Theatre, St. Petersburg, Fla.

Metro-Goldwyn-Mayer

CLOWN, THE: Red Skelton, Jane Greer—This one surprised us. We were skeptical at first at having Red do a straight role. It did considerably above average, but believe our patrons still would rather have Red Skelton in comedy. Played Wednesday, Thursday, Friday, Saturday, Sunday, Monday, Tuesday, March 11, 12, 13, 14, 15, 16, 17.—Rock Salzer, State Theatre, St. Petersburg, Fla.

NAKED SPUR, THE: James Stewart, Janet Leigh—A well made western with some unusual action. Did better than average business in this small town. Played Sunday, Monday, Tuesday, May 3, 4, 5.—Francis Gill, Paonia Theatre, Paonia, Colo.

NAKED SPUR, THE: James Stewart, Janet Leigh—Thought this would do much better than average, but it didn't—just average. Good outdoor drama-adventure in Technicolor and a good cast. Played Wednesday, Thursday, Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, March 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28.—Rock Salzer, State Theatre, St. Petersburg, Fla.

Paramount

CLEOPATRA: Claudette Colbert, H. Wilcoxon—This is still a good picture, even though it is old. Some of the timing in some scenes was too technical. Did average business in this small town. Played Wednesday, Thursday, May 6, 7.—Francis Gill, Paonia Theatre, Paonia, Colo.

CLEOPATRA: Claudette Colbert, H. Wilcoxon—Excellent picture but did poor business on it. Played on Sunday and Monday.—Jess Jones, Ritz Theatre, Crescent, Okla.

ROAD TO BALI: Bing Crosby, Bob Hope—Average. I have seen Hope and Crosby in better parts. Played on Wednesday and Thursday.—Jess Jones, Ritz Theatre, Crescent, Okla.

THUNDER IN THE EAST: Alan Ladd, Deborah Kerr—Did average business on this excellent suspense and action picture. Played on Sunday and Monday.—Jess Jones, Ritz Theatre, Crescent, Okla.

TROPIC ZONE: Ronald Reagan, Rhonda Fleming—Average business. Played on Wednesday and Thursday.—Jess Jones, Ritz Theatre, Crescent, Okla.

RKO Radio

MONTANA BELLE: Jane Russell, George Brent—Did above average business on this picture. Played on Friday and Saturday.—Jess Jones, Ritz Theatre, Crescent, Okla.

NEVER WAVE AT A WAC: Rosalind Russell, Paul Douglas—Here is a swell comedy that everyone enjoyed. Did terrific business right on through the entire run. We need more like this one. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, March 29, 30, 31, April 1, 2, 3, 4.—Rock Salzer, State Theatre, St. Petersburg, Fla.

Twentieth Century-Fox

BLOODHOUNDS OF BROADWAY: Mitzi Gaynor, Scott Brady—This is a swell musical comedy that did a nice business. Sent everyone away happy. Played Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Monday, February 3, 4, 5, 6, 7, 8, 9.—Rock Salzer, State Theatre, St. Petersburg, Fla.

MY WIFE'S BEST FRIEND: Anne Baxter, Macdonald Carey—This would have been a much funnier comedy if an experienced comedy star had taken Miss Baxter's role. It was a nice try, Anne, but it was a tough part that only a Carole Lombard or Rosalind Russell could master. As is, this is an amusing comedy which fits nicely on a double feature program with a heavy like "Viva Zapata" (Fox). Business fair to poor. Played Monday, Tuesday, April 27, 28.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

PRESIDENT'S LADY: Susan Hayward, Charlton Heston—This is an excellent picture, particularly for women, but the trailer does a poor job. Second or third days will do best. Above average business. Played on Sunday and Monday.—Jess Jones, Ritz Theatre, Crescent, Okla.

RETURN OF THE TEXAN: Dale Robertson, Joanne Dru—If Dale Robertson has a following at your theatre, this is good enough to show as a single bill, but if like in this situation, he is just beginning to be known, then play safe and double bill it. Your patrons will enjoy it, once they are in the theatre, particularly in small towns. Business good. Played Friday, Saturday, April 24. 25.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SOMETHING FOR THE BIRDS: Victor Mature, Patricia Neal. Edmund Gwenn—The advertising states, "Mr. 880 is back 881 times funnier." "Mr. 880" might have been back, but he didn't bring back the customers with him. This picture is a light comedy romance, with a Washington, D. C., background, and as such has a limited appeal. Edmund Gwenn gives his usual good performance, but the story handicaps him. Then to top it all off, Twentieth Century-Fox gave it a title that can compete with "The Worst Titles of the Year." Played Sunday, Monday, Tuesday, April 26, 27, 28.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

VIVA ZAPATA!: Marlon Brando, Jean Peters—A terrific picture, but not for small situations. We did good business the first night, as we had given this film extra advertising, but our patrons did not like it and said so. It probably made them think—which they do not like to do when they come to the show. Double billed with "My Wife's Best Friend" (Fox) to poor business after the first night. Played Monday, Tuesday, April 27, 28.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

WAIT 'TIL THE SUN SHINES NELLIE: Jean Peters, Hugh Marlowe—A picture you'll be proud to show on your screen. Pleased 100% and brought many nice comments. Weather too cold for April. Small town and rural patronage. Played Wednesday, Thursday, April 15, 16.—Baumann and Laird, White River Theatre, White River, So. Dak.

WHAT PRICE GLORY: James Cagney, Dan Dailey This picture was one that many asked about before I played it, but they didn't come out to see it. Business for mid-week was just average. Many good comments from those who did come. Small town and rural patronage. Played Wednesday, Thursday, March 4, 5.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

Universal

AGAINST ALL FLAGS: Errol Flynn, Maureen O'Hara—Did average business on this one. Played on Sunday and Monday.—Jess Jones, Ritz Theatre, Crescent, Okla.

BECAUSE OF YOU: Loretta Young, Jeff Chandler—Did above average business on this picture which I played on Sunday and Monday.—Jess Jones, Ritz Theatre, Crescent, Okla.

GIRLS IN THE NIGHT: Joyce Holden, Glenda Farrell—Did above average at the box office on this picture. Played on Wednesday and Thursday.—Jess Jones, Ritz Theatre, Crescent, Okla.

GUNSMOKE: Audie Murphy, Susan Cabot—Did above average business on this one which I played on Friday and Saturday.—Jess Jones, Ritz Theatre, Crescent, Okla.

MEET ME AT THE FAIR: Dan Dailey, Diana Lynn—This picture would have done 50% more for us if the trailer hadn't sold it as a musical. Played on Sunday and Monday.—Jess Jones, Ritz Theatre, Crescent, Okla.

Warner Bros.

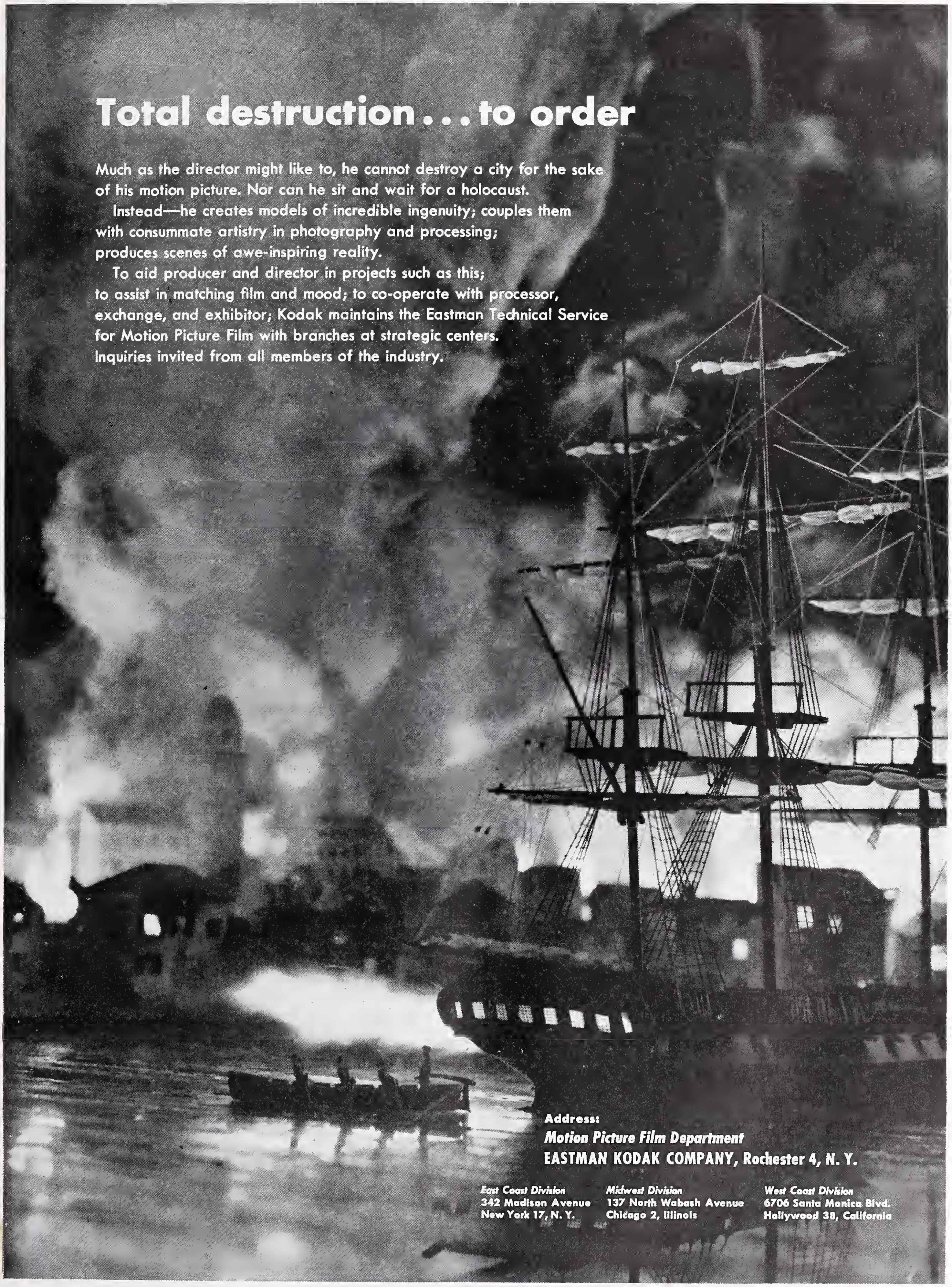
BY THE LIGHT OF THE SILVERY MOON: Doris Day, Gordon MacRae—Exhibitors, here is as nice a film as you will see this year. It's got comedy, music, Technicolor and warmth, such as was prevalent in "On Moonlight Bay" (WB). In fact, the story is a continuation of the characters in that picture. Doris Day and Gordon MacRae make a swell combination. It feels good to walk up the aisle and see smiling faces—then you know you've got a picture that is pleasing. Incidentally, business was excellent! Played Sunday, Monday, Tuesday, Wednesday, May 3, 4, 5, 6.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

CATTLE TOWN: Dennis Morgan, Philip Carey—Did poor business on this one. Played on Sunday and Monday.—Jess Jones, Ritz Theatre, Crescent, Okla.

OPERATION SECRET: Cornel Wilde, Phyllis Thaxter.—Excellent picture but did only average business. Played Tuesday.—Jess Jones, Ritz Theatre, Crescent, Okla.

SHE'S BACK ON BROADWAY: Virginia Mayo, Gene Nelson—An average musical that didn't seem to please. The trailer left the impression that it would be another "She's Working Her Way Through College" (WB), but I'm sorry to say it surely wasn't. Miss Mayo does a few good musical routines and Gene Nelson demonstrates his ability as a dancer, but outside of that, there is nothing. Even the WarnerColor isn't very good. Don't expect too much with this one. Played Sunday, Monday, Tuesday, Wednesday, March 29, 30, 31, April 1.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

SPRINGFIELD RIFLE: Gary Cooper, Phyllis Thaxter.—Poor. Played on Friday, Saturday.—Jess Jones, Ritz Theatre, Crescent, Okla.



Total destruction . . . to order

Much as the director might like to, he cannot destroy a city for the sake of his motion picture. Nor can he sit and wait for a holocaust.

Instead—he creates models of incredible ingenuity; couples them with consummate artistry in photography and processing; produces scenes of awe-inspiring reality.

To aid producer and director in projects such as this; to assist in matching film and mood; to co-operate with processor, exchange, and exhibitor; Kodak maintains the Eastman Technical Service for Motion Picture Film with branches at strategic centers. Inquiries invited from all members of the industry.

Address:
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6706 Santa Monica Blvd.
Hollywood 38, California

Censor in Ontario Bans No U.S. Films

TORONTO: All features from the United States submitted for Canadian exhibition during the 1952-53 season were accepted by the Ontario Censor Board, it was announced in the organization's recently released annual report. In his report to the Prime Minister of Ontario, O. J. Silverthorne, chairman, said the past year set a record for submissions with 579 full-length films from 11 countries besides Canada.

Of the 437 features produced in the United States, 373 were released in their entirety, 31 were treated before release, 27 classified as adult entertainment immediately and five after treatment.

Since this board views all motion pictures to be released in Canada and is the only Canadian censorship body which makes a public report, the work of the board is quite influential. In many cases the work of the Ontario Censor Board serves as a guide for the rest of the provinces. During the past year, a record number of British and European films were also submitted to the board. Of the 85 films of British origin placed before the board, 63 were released for general exhibition.

Mr. Silverthorne said 202 eliminations were made in features, considerably less than in former years. "A considerable portion of these eliminations were made in reissues—films approved before the establishment of the policy classifying entertainment as to its suitability for children and adolescents," he reported.

Eliminations were confined to 67 feature films—cutting the dialogue which was labeled profane or suggestive "by realism with emphasis on sex and violence." Advertising was also checked by the board. The members examined 35,687 pieces, of which 428 were rejected and 62 approved after cuts.

The chairman minimized the threat of television to the motion picture industry as being over-rated. He also asserted that he reserves the right to examine all films for exhibition in Ontario, whether for television, halls or theatres, although the board treats only theatre films in the ordinary course of its operation.

Atlanta Meet Of Exhibitors

ATLANTA: A three-dimension symposium and a general showing of clips from some of 20th Century-Fox's CinemaScope productions will highlight the joint annual convention of Motion Picture Theatre Owners and Operators of Georgia and Alabama Theatres Association, May 31 through June 2, at the Atlanta Biltmore Hotel, Atlanta.

The first day of the meeting will be devoted to registration. A luncheon, an open session and a buffet dinner at the Biltmore Terrace are planned for the second day of the convention. The final day will feature panel and instructional sessions on conventional and drive-in theatre management, election of officers and a banquet.

Among the speakers who are scheduled to address the exhibitors are Marvin Griffin, Lt. Governor of Georgia; William B. Hartsfield, Mayor of Atlanta; Alfred Starr, president of the Theatre Owners of America; Herman Levy, general counsel of the Theatre Owners of America; William McCraw, executive director of Variety Clubs International, and George Murphy, screen star.

FIGHT FILM OF THE YEAR
To *TV SPONSORS* & AMERICAN *FILM DISTRIBUTORS*,
or their Agents
***OFFERS* invited *PRINCIPALS ONLY*, *not* handlers**
(Options will *not* be granted)
A JACK SOLOMONS' PROMOTION
CORONATION YEAR 1953
MIDDLEWEIGHT CHAMPIONSHIP OF THE WORLD
RANDOLPH TURPIN (Britain) 15 Rounds CHARLES HUMEZ (France)
WHITE CITY, LONDON. NIGHT of JUNE 9, 1953
FROM FIRST TO LAST BELL. BLOW FOR BLOW
To be shot in *CLOSE UP*, especially for TV
Guaranteed *minimum* running time 15 *minutes*, possible *maximum* 1 *hour*
Same film producer as ROBINSON-TURPIN, London 1951,
which was presented in certain territories by Herbert J. Yates.
Film can be shipped to any part of the world, day following contest, June 10
Full set of rushes and sound—Dupe negative complete with music.
Actual married sound print. Comments & commentary by NAT FLEISCHER & others.
Training and pre-fight scenes. Atmosphere & world-famous personalities, film stars, etc. at Ringside.
EXCLUSIVE WORLD RIGHTS—ALL ENQUIRIES—
FILM PRODUCER MICHAEL H. GOODMAN
15 Aberdeen Court, Maida Vale, London, W. 9, England
TELEPHONE DAY OR NIGHT: LONDON, Gerrard 2175 or 9195. or *Cunningham* 5843

Disney 3-D Heads RKO Shorts Line

A diversified program of 61 short subjects, including one in 3-D, was announced Wednesday by Sidney Kramer, RKO short subjects sales manager, in releasing the company's 1953-54 schedule. Mr. Kramer declared RKO would continue to explore the possibilities of additional 3-D short production as well as wide-screen featurettes combined with stereophonic sound.

Walt Disney's "Melody," the company's first 3-D animated cartoon in Technicolor, had its premiere Wednesday at the Paramount theatre, Hollywood, and the Downtown theatre, Los Angeles. Disney has also produced "Prowlers of the Everglades," a True-Life Adventure; six Mickey Mouse cartoons which may be played either singly or as a full-length short feature under the title of "Mickey's Birthday Party"; and a series of Disney cartoons to be announced at a later date.

On the season's program schedule to be produced by RKO-Pathe are eight Specials, 13 Sportscopes, 13 Screenliners, two Sports Specials, and a two-reel musical in Eastman Color, "Holiday Island." RKO Radio Pictures will distribute six Leon Errol re-releases, six Edgar Kennedy re-releases, two "My Pal" re-releases and two Ray Whitley re-releases. A special feature length release will be "Merry Mirthquakes," featuring Liberace, the pianist, tying together three two-reel comedies.

Only One-Reel Shorts In MGM 1953 Schedule

MGM will release only one-reel subjects in its shorts program for the year beginning September 1, 1953, according to William B. Zoellner, head of newsreels and short subjects. There will be four different series of subjects in addition to 104 issues of News of the Day. In the new lineup of subjects there will be 38 releases, 28 of which will be in color by Technicolor. The remaining 10 will be the one-reel Pete Smith Specialties.

Favorite Will Withhold 12 Reissues from TV

The 12 features acquired by Favorite Attractions from the Bank of America for reissue on a five-year franchise will not be released to television for at least 14 to 18 months, Moe Kerman, president of Favorite, said in Chicago this week. The move will give territorial franchise holders ample opportunity for saturation bookings throughout their areas. Films to be released starting June 15 include "Northwest Stampede," "Ramrod," "Body and Soul," "Four Faces West," "Sins of Lulu Belle" and "Ruthless Woman." Six more films will follow those in release.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

The Legitimate Theatre Is Not A Competitor

LESTER COWAN is in the last stages of production with "Main Street to Broadway"—a feature picture, made in New York—in cooperation with the Council of the Living Theatre, and twenty-five per cent of the picture's net profits will go towards a campaign to revitalize the legitimate theatre throughout the country. Present plans call for the release of the film by MGM, with a 21-city premiere scheduled for July openings.

The film is sponsored by prominent exhibitors, including Oscar Doob, of Loew's Theatres; Sam Pinanski, of American Theatres, Boston; Fred Schwartz, of the Century Circuit, New York, and M. A. Lightman, of the Malco Theatres, in Memphis. Robert W. Sherwood wrote the script, and donated his services. Many famous stars and great names of the theatre will play themselves in the new film. The Theatre Guild is cooperating in ticket sales, and approximately 185,000 pre-sold tickets have been guaranteed, from the sustaining audience.

We can only applaud this cooperative endeavor, and regret that it is probably twenty-five years later in developing than we might wish. There has been for too long a misapprehension in film circles that the legitimate theatre was "the competition." No such thing, as time has proven. Many years ago, we took over and tore down the Opera House in Coatesville, Pa., and before that, we took vaudeville out of the Tioga theatre, Owego, N. Y., in the prevailing belief that we were fighting for the same ticket buyers on Main Street.

But time and trends have proven that the legitimate theatre has done much to *create* our audiences, and deserves our best help at this later date. Too many legitimate theatres were taken out of use in the early 20's by the upsurge of the movies, as a popular attraction. It's time we took an opposite view, and fully realized that the $6.60 audience isn't taken from our supporting public, but contributes to the potential audience, of all ages, who like the movies.

Furthermore, the legitimate theatre is our backlog of materials and talents. From "legit" we have obtained a majority of the producers and players who have become great in motion pictures, and from the old school, come the stage properties which become even greater films, for greater audiences. There's only the competition one finds between grandson and grandfather in the same business, with much to learn on both sides.

TEMPUS *does* FUGIT

It's easy to grow nostalgic, but there's a reason for it, because most of the things that are happening now, have happened before, and with exactly the same earth-shaking consequences. We've given it all up, several times in the past, for it was obvious, then, that we had accomplished the ultimate, and that there could be nothing new in the future.

Jim Cunningham, on the news desk of MOTION PICTURE DAILY, compiled a list of some fifty or more corporate names that were current in the "sound era" of the 1920's and this was sent out to the newspapers in Ernie Emerling's "Movie Memo" to show how many variations of name and theme we had when sound came in. We're going through the same thing, now, with even more names to conjure with.

It's in the news that Allied States Exhibitors Association will sponsor a 3-D device of their own (remember those fifty names a quarter of a century ago!) and that they will oppose the validity of the CinemaScope patents, which will get little applause from people who are glad to credit Spyros Skouras with having rescued this device, *and the industry*, with a patent that was issued many years ago. It's the ability to *see and act*, and not the validity, that matters. Fox never claimed to have patents, and Professor Chretien's most recent patent has long expired.

¶ We are glad to accept an invitation, tendered by Lige Brien, the new president of Associated Motion Picture Advertisers, and Harry McWilliams, the retiring president, on behalf of our many friends and fellow members, to welcome the Quigley Grand Award winners of this and previous years, at the special "Showmanship" luncheon, to be held Wednesday, June 3rd, at the Hotel Piccadilly. Leonard Goldenson, president of ABC-UPT, will be the principal speaker, and there will be none on the dais but the officers of AMPA and our Grand Award winners. Mr. Goldenson will take part in the presentation of this year's Grand Awards.

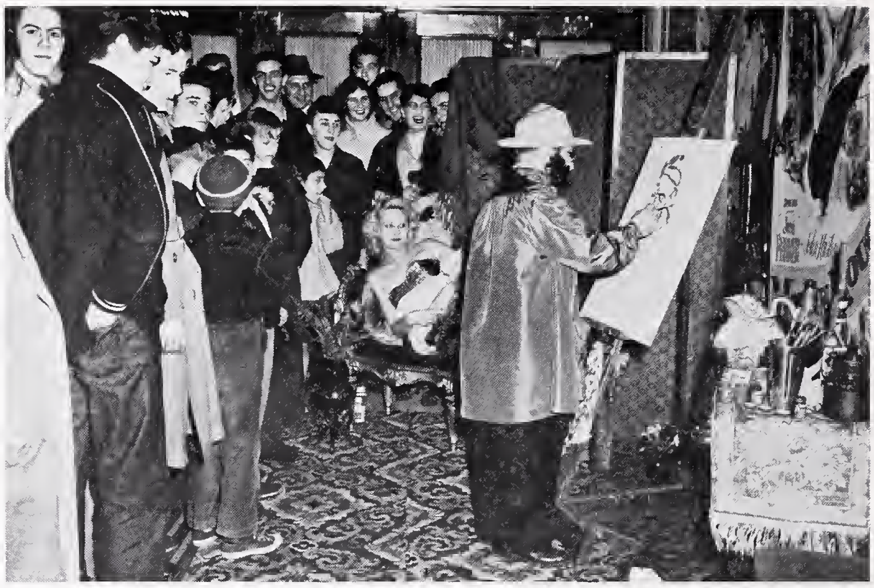
We look for a dozen or more in this "reunion" on the 20th anniversary of the Quigley Awards. Famous Players-Canadian are sending Ivan Ackery, who gets his plaque for the second time this year, and Charlie Dooter, a previous winner, from Vancouver. Interstate Theatres are sending J. P. Harrison, from Denton, Texas, to receive his Grand Award plaque for the second time on this most auspicious occasion. We look for Jack Matlack, from Portland, Oregon, and Willis Shaffer, from Hutchinson, Kansas, both multiple winners.

And there will be Alice Gorham, from Detroit, Mildred Fitzgibbons, from St. Louis, Everett Callow, from Philadelphia, P. E. McCoy and John Harrison, from Georgia Theatres, Nate Wise, from Cincinnati, Lester Pollock, from Rochester, and Morris Rosenthal, from Bridgeport, Conn., who was a winner in 1934.

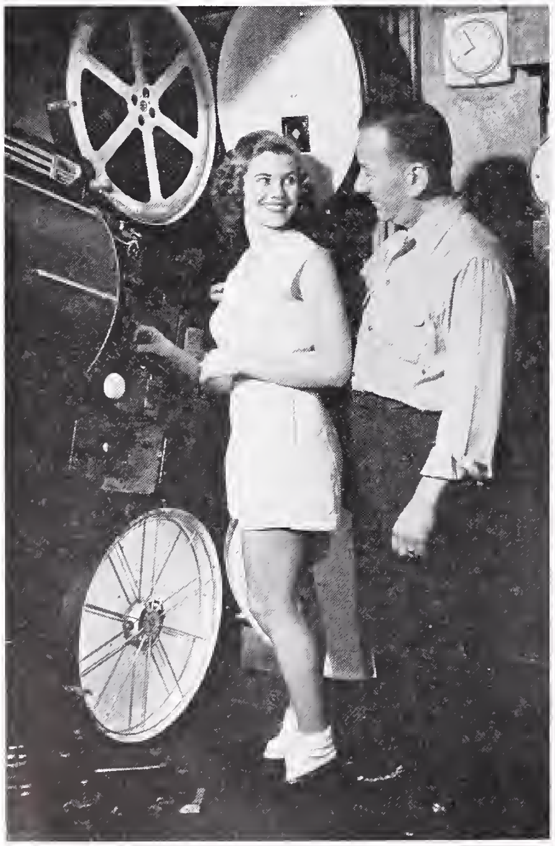
To say nothing of the local contingent, including Harry Goldberg, of Stanley-Warner, Ray Bell, now with Columbia Pictures, Lige Brien himself, who was a winner in 1944, and now heads AMPA, Charles E. Hacker, who won in 1947 and is now manager of operations at Radio City Music Hall, and Louis Grossman, winner last year, from the RKO circuit in New York It will be a grand occasion, and with none but the best applause and good wishes from every branch of film industry. —*Walter Brooks*

Accent On Promotion

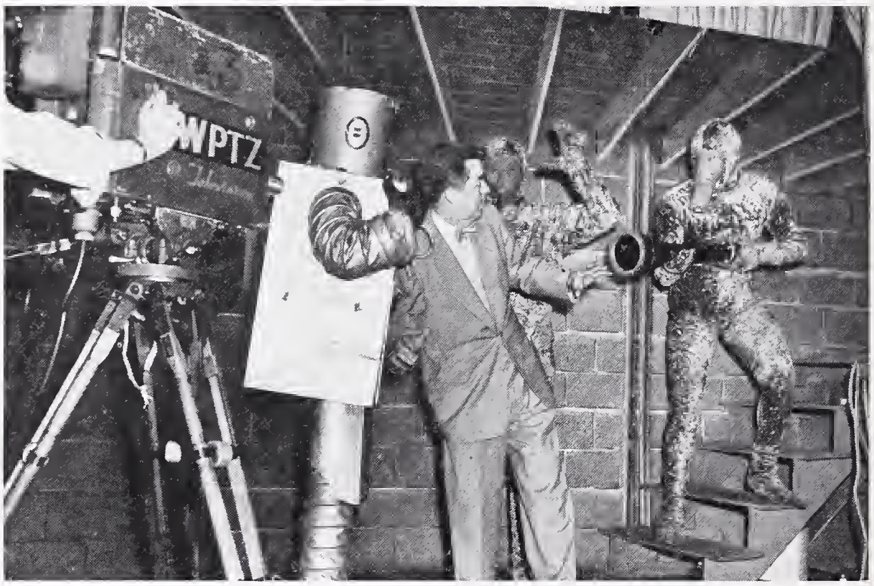
"Moulin Rouge" is a showmen's picture, and at right, you see a reasonable facsimile of Toulouse-Lautrec, at work in his "studio"—in the lobby of Loew's Poli theatre, Worcester, Mass.



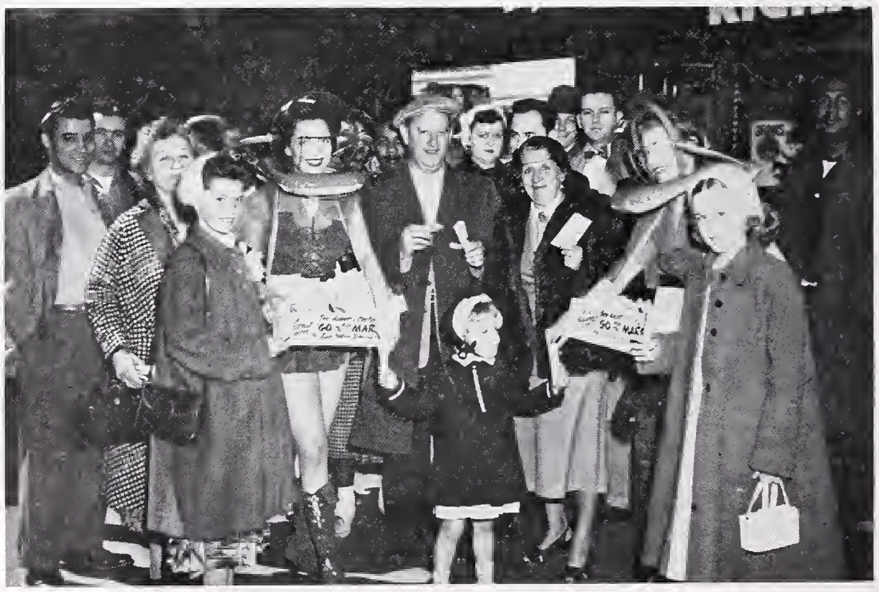
Lobby critics, sponsored by the *Beacon Journal,* write their own reviews of "Moulin Rouge" in the lobby of Loew's theatre, Akron, Ohio, to win a newspaper contest.



"Miss 3-D" in person, explains some new dimensions to projectionist George Zinn, in the booth, at the State theatre, Altoona, Pa.



Men garbed as "Mutants"—whatever they are—chased this unfortunate fellow into a television studio to obtain publicity for "Invaders From Mars" at the Fox theatre, Philadelphia.



Edward F. Dlouhy, manager of the B. & K. Roosevelt theatre in Chicago, had this more-pleasing visitor from the stratosphere as street ballyhoo for "Abbott & Costello Go to Mars."

RULES OF THE

QUIGLEY AWARDS

¶ TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

▽

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

▽

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

▽

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

▽

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:

QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 *Sixth Avenue, New York* 20, *N. Y.*

SHOWMEN IN ACTION

Fred Teller, Jr., manager of the Strand theatre, Hastings, Nebraska, had a splendid cooperative ad page, with art, for "Thunderbirds" and National Guard Week, with a proclamation by the Mayor in large display space, additionally.

▼

Pearce Parkhurst, manager of the Lansing Drive-In theatre, Lansing, Mich., has his usual good stuff in the mail to indicate showmanship at the ticket-wicket, with a nice reminder to "eliminate guesswork" by correcting his list.

▼

John W. Godfroy, manager of the Boyd theatre, Ashland, Ky., advertising for authentic survivors of the *Titanic* disaster in 1912, as part of his teaser campaign and complete selling job for "Titanic" as a coming attraction.

▼

Paramount has a very fine one-sheet poster made especially for display with the 25c Bantam Book edition of "Shane" and supplied direct to book stores and sales outlets.

▼

John V. Ward, manager of the Seneca theatre, Niagara Falls, Ontario, obtained an excellent—and most dignified—cooperative page for "The Miracle of Fatima" in the *Niagara Falls Evening Review,* and the friendly newspaper sold their share of the ads.

▼

Sheldon Kliman, manager of the Riviera theatre, Hastings, Minn., advertised for baby sitters so "Ma and Pa Kettle" could go "On Vacation" as a build-up for the upcoming attraction starring Universal's moneymakers.

▼

Joe Sommers, manager of Walter Reade's theatre in Kingston, N. Y., displayed original lithographs by Henry de Toulouse-Lautrec, from a famous collection, as selling approach for "Moulin Rouge" which is based on the artist's life.

Arnold Kirsch, manager of the DeLuxe theatre, Bronx, N. Y., got together with the Beechnut people for free distribution of 6,000 sticks of gum, as a wrapped-up giveaway for "Call Me Madam."

▼

Merl F. Hallford, city manager for Martin theatres, Thompson, Ga., pasted a 24-sheet poster on the lobby floor as a real come-on for "Niagara"—patrons stepped over Marilyn to get in.

▼

A local youngster, dressed as "Peter Pan" greeted all young patrons at a matinee showing of the Disney picture, as part of the program at the Colonial theatre, Hartford, arranged by Ernie Gracula, circuit publicist.

▼

Bill Daugherty, manager of Lockwood & Gordon's Webb theatre, Wethersfield, Conn., is a great believer in one-line teaser ads, such as "If it's laughter you're after—" for "The Stooge."

▼

Debbie Reynolds and Sid Kleper qualified for a news picture together in the *New Haven Courier-Journal* during her personal appearance tour for "I Love Melvin" at the College theatre, New Haven, and in spite of two equally broad smiles, the one on the left is Debbie.

▼

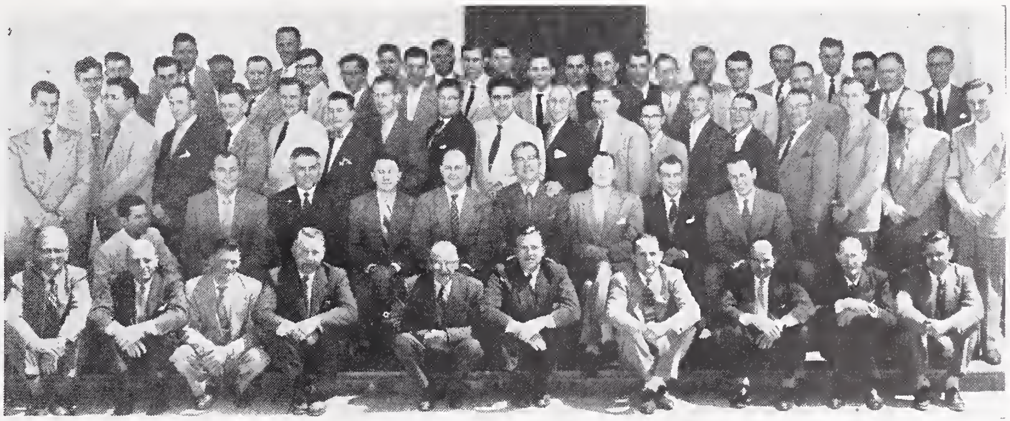
Jim Darby, of the Paramount, New Haven, tied in with a city-wide promotion stunt for the benefit of local merchants, to promote a showmanship cooperative ad.

▼

Murray Spector, manager of Skouras theatre in Teaneck, N. J., had the corporation of Republic Aviation, Curtis Wright and Bendix Aviation, all locals, for his showing of "Above and Beyond."

▼

John J. Corbett, manager of Schine's Paramount theatre, Syracuse, reports the World Prevue of Universal's "It Came from Outer Space," staged at his theatre.



We are proud of this group picture for it shows 64 managers and executives of Stewart & Everett Theatres, Inc. at a meeting held recently in Charlotte, N. C., and all of them are readers of the Herald and members of the Round Table. But they forgot to "back" this photograph with a list of names, from left to right, so we can't even identify Worth Stewart, president, or H. H. Everett, chairman of the board, except to suggest they might be the two best-looking, in the center row.

Loewenthal's Berlin Show

Al Loewenthal, manager of the Skouras Ward theatre, in the Bronx, spent some time putting together a special Irving Berlin program, by the students of the Music Conservatory Center in his part of town, and we covered it in reportorial fashion, because we admire the kind of special events which this good manager is able to provide in his neighborhood theatre. The gala musical extravaganza included Berlin music by the "Gay Melodians," "The Blue Rythmaires," Television Guest Artists with music and songs from "Call Me Madam" and the Music Center's tremendous accordian band, with children playing accordians as big as they were, and good! Director Sy Carr, of the Center, gave a free one-month scholarship to the prettiest teen-age girl who applied as a pupil on the date of this special program.

It's quite remarkable to put on as good a show as this with neighborhood talent, despite various and sundry operational problems. Al Loewenthal should be greatly appreciated by the Skouras circuit's executives for his energy and skill.

Competitive Theatres Join In Cooperative Give-Away

Wallace Bruce, manager of the Fox Midwest theatre at Lyons, Kansas, reports the success of his sponsored Hudson car give-away, done with the partnership of local merchants and the independent Star theatre, which is competitive with the circuit house in Lyons. And not only does this happen in a co-op town, but also the Fox Midwest special "Children's Matinees" introduced by Elmer Rhoden as an idea for national exploitation. The Fox theatre will use the matinee plan one week, the Star theatre the next, on an alternating basis.

Don't Frighten the Paying Customers, Too Much

Barney Regan, manager of the Victorian theatre, Vancouver, B. C., stopped his show, and twenty seconds after the screen went black, in complete darkness, he told them from the stage, how well equipped they were to take care of any emergency. We'll agree that the stunt stopped them in their tracks—but we also believe it might give more cause for alarm than the alarm itself. We need some form of fire-drills, but in theatres these have to be handled with extreme care and great caution. In schools, they can have fire-drills with abandon, because pupils do as they are told and come back the next day. Our attendance is voluntary.

Attractions Intown and Outdoors in Kenosha

F. B. Schlax, district manager and Bud Nelson, manager, of the Kenosha theatre and the Mid-City drive-in at Kenosha, Wisc., report simultaneously on extensive full-page ads for "House of Wax" and the opening of the outdoors theatre, celebrating its fifth anniversary. Terrific advertising at the Kenosha matched only by the front-page newspaper break for "Prom Night" which was an intown theatre event, followed by floor show, dancing and dining at the Eagles Club.

Gus De Pauw, manager of Schine's Capitol, Newark, Ohio, went all out on a special Hollywood Premiere, staged with the benefit of the Chamber of Commerce and 36 members of the Hi-Y Club, who furnished the talent and sold the tickets in advance.

▼

Herman Kopf, manager of Schine's Waller theatre, Laurel, Delaware, has built up a good thing in a nearby radio station program entitled "Listen, Laurel"—which is aimed directly at his town and the people who patronize local merchants.

How We Sold 'Em In B. C.

Martin Cave, manager of the Dominion theatre, Victoria, B. C., puts that slogan on his excellent showmanship exhibit, entered in the second quarter for the Quigley Awards. It's a comprehensive campaign book on several pictures, including "Pony Soldier," "Gift Horse of the Sea" and "My Cousin Rachel." His theatre is the smallest of several operated by Famous Players-Canadian in that immediate area, and he works on a very small budget, without an assistant, so we can properly appreciate the quality of his efforts.

In every department of showmanship activity, he uses good skills and good judgment, in newspaper ads, radio tieups, and things like the cooperation of the Royal Canadian Mounted Police, who seem to think very well of him, according to the Commanding Officer. Good photographs, which we won't take out of his book, show how well he gets cooperation from local stores and merchants.

"My Cousin Rachel" was clearly appreciated in Victoria and he had a local tieup, with a friend and neighbor, Mr. W. A. de Havilland, father of the two great Hollywood stars, Joan Fontaine and Olivia de Havilland, the latter starring in the picture. "Gift Horse of the Sea" is a British picture that gets strong support in exploitation through its story, which concerns the British Navy in action.

Store Tieups Pay Off

Ben Geary, at Schine's Athena theatre, Athens, Ohio, had super tieups on "Peter Pan" involving all of the national deals and some locals of equal weight. Kroger stores, Rich Loaf Bread, Woolworth, Admiral dealers, Weatherbird Shoes, music shops, book stores—all came through, handsomely.

Michigan Salutes "Junior Achievement"

JUNIOR ACHIEVEMENT
MICHIGAN THEATRE
SALUTES
JUNIOR ACHIEVEMENT

Jack Sage, manager of the Michigan theatre, Detroit, welcomes the "Junior Achievement Queen" and her court, in a huge lobby display setting, unveiled for the celebration of "JA" Week by an organization of teen-agers who manufacture and sell their own products, and work out their own merchandising plans. Above, you see two of the five panels displaying their handiwork, and at right, the manager of the Michigan theatre as he greets award winners. It's a plan that has adaptation possibilities for any town, right down to the smallest situation, where they've always been proud of such achievements, whether at the County Fair or in theatre lobby.

Field Men In Action

An intensive six-week advance exploitation drive that will put ten men in the field to cover 34 key cities three times over was launched Monday, May 25th, by United Artists in behalf of three of its most important releases of the year, "Return to Paradise," "Melba" and "The Moon Is Blue."

The entire country will be blanketed by the triple campaigns, according to the announcement from Francis M. Winikus, United Artists national director of advertising, publicity and exploitation.

The ten exploiteers, operating under UA exploitation manager Mori Krushen, will concentrate on one of the three major productions at a time, going over the ground three times during their six-week tours. The fieldmen will launch advance publicity and set advance promotions in each picture.

"Return to Paradise," James A. Michener's Technicolor romance of the South Seas, produced by Theron Warth and directed by Mark Robson, is Gary Cooper's first starring film for United Artists since his Academy Award-winning performance in "High Noon." S. P. Eagle's "Melba," starring Patrice Munsel, is the first Technicolor musical in the spectacular, new widescreen and stereophonic sound processes. "The Moon Is Blue," starring William Holden, David Niven and Maggie McNamara, is the F. Hugh Herbert-Otto Preminger screen version of their smash comedy stage success.

The exploiteers assigned to the three campaigns include: Max Miller, Ed Lurie, Howard Pearl, Wally Heim, Addie Addison, Murray Lafayette, Joe Mansfield, Earle Keate and Tiger Thompson.

Among the key cities are: Pittsburgh, Cincinnati, Louisville, Detroit, Kansas City, Baltimore, Philadelphia, Houston, Washington, Denver, Atlanta, Columbus, Cleveland, Milwaukee, St. Louis, Minneapolis, Norfolk, New Haven, San Antonio, Salt Lake City, San Francisco, Dayton, Toledo, Indianapolis, Richmond, Chicago, Boston, Dallas, New Orleans, Seattle and Portland.

In addition, Los Angeles will be covered by the West Coast offices representing the three films, with Ted Loeff campaigning for "Return to Paradise," Bill Blowitz for "Melba" and Paul McNamara for "The Moon Is Blue."

Montague Salmon, managing director of the Rivoli theatre, on Broadway, is a showman's showman, and he has a way with him. For Mother's Day, in the heart of Times Square, he personally pinned gardenias on all mothers.

Selling Approach

TITANIC—20th Century-Fox. Titanic in concept, in cast, in climax! The big picture that bares every human emotion. Its spectacle crowds every inch of the screen! Nothing can equal its emotional excitement, nor match its mighty drama. 24-sheet and all posters are designed to provide art-work for lobby and marquee at small cost. You can build your own front display with enormous effect. Herald keys the campaign with all the right advertising slants. Newspaper ad mats are striking and pack a punch for an exciting picture. There are excellent teasers, including some very small ones that you can sprinkle through the paper days in advance. Other newspaper ad mats in larger sizes are sure to get attention on any amusement page. The complete campaign mat from National Screen contains six ad mats and two publicity mats in varying sizes, sufficient for any small situation.

NEVER LET ME GO—MGM. Clark Gable is terriffic as the foreign correspondent who fights for his captive bride, Gene Tierney. Gable runs the gauntlet of danger in disguise! Gable mokes love to a beautiful ballerina! Gable sails the mysterious Baltic to rescue the abducted beauty. 24-sheet and smaller posters are all made to give you art work for lobby and marquee display at low cost. A window card, and set of door panels, are very good. Jumbo herald tells all about the picture in most convenient form, and you can use it without cost through a cooperative advertiser. Newspaper ad mats all stress Gable in striking style that will look different from your recent ads. The complete campaign mat, for which thank MGM for originating this bargain package of eight ad mats and slugs, two publicity mats and two kinds of linotype border, all for 35c.

IT HAPPENS EVERY THURSDAY—Universal-International. They left the heartbreak of the big city, for the big heart of the small town, and met the kind of folks that make life worth living. The story of a weekly newspaper, which "happens every Thursday" in 5,000 towns. The fabulously funny story of a city couple in the country, who live uproariously, love hilariously and laugh continuously. No poster larger than the 6-sheet, but there are heads and other art work for cut-outs as lobby and marquee display. The herald keys the campaign in a majority of towns, with all the proper selling approach. Newspaper ad mats are numerous and in good assortment, with that splendid 35c bargain, the complete campaign mat for small situations, and the less-valuable "utility mat" for big situations. The composite mat has everything a small theatre needs or desires, at the price of one mat. The "utility mat" consists of bits and pieces and takes a lot of doing, in the composing room. It's the perfect picture for a tieup with a small town publisher.

MAN ON A TIGHTROPE—20th Century-Fox. The stranger-than-fiction story that screams with suspense. Here they come, the madly careening circus wagons—with death in the driver's seat. Peril in pink tights, love behind a curtain, daredevils, clowns, all clawed by panic. 24-sheet and all posters have what it takes to create your own art displays for lobby and marquee. Learn to use this paper, and you will be a showman! Herald has all the advertising style and keys the campaign in most situations. The window card is especially good. Newspaper ad mats are strong, and will fit all advertising purposes, with a set of teaser ads, and an unusual mat No. 801, that is different from anything you have used before. Upright ad on page 12 in the pressbook without any number is one of the best in reasonable space—"Death in the Driver's Seat." Complete campaign mat features a smaller variation of this same strong style, with eight other ad mats and two publicity mats, all for 35c at National Screen. No small-town manager could ask for a bigger bargain, that would be better for business. Directed by Elia Kazan, from a story by Robert W. Sherwood, with Fredric March, Terry Moore, Gloria Grahame, Adolf Menjou and huge cast. Did I hear some of you saying that "The Greatest Show on Earth" was pure box-office? It happens again with this superior circus picture.

THE BIG FRAME—RKO Radio Pictures. Good pressbook has more advertising punch than is usual with this type of picture, and that's good news from RKO. This is a murder man-hunt at midnight, and that's the way to sell it, as a thriller. Neither you nor your audience will be expecting anything mild. You'll be gasping for breath —it says here, and the pressbook is convincing evidence. 6-sheet has cut-out materials, accessories are exciting. Publicity mats are good, but few will use so many of them. Might better issue a complete campaign mat at 35c and get wider distribution for a better assortment. Many of the newspaper ad mats are too big for this type of playdate, and will never be used. You'll find your kind and size as individual mats, and it will cost you three times as much to assemble them as you would spend for a 35c bargain mat. We argue for the complete campaign mat because it does *the picture* a big favor.

GET THAT EXTRA TOUCH of Showmanship
Get all your SPECIAL TRAILERS 'GOOD and FAST' From
1327 S. WABASH AV. CHICAGO
630 NINTH AVE. NEW YORK
FILMACK

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

EVERYONE'S BUYING 'EM—MASONITE MARquee Letters 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd Street, New York 19, N. Y.

GET SET FOR 3D! INTERLOCKS, MECHANIcal $150; Electrical $375; Metallic Screen 90c sq. ft.; 24″ Magazines $336.; Porthole Filters, $47.50 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd Street, New York 19, N. Y.

USED EQUIPMENT

WE HAVE ACQUIRED FROM THE UNITED States Government surplus, 300—35mm Holmes projectors, sound, double magazines. Some of them are practically new—the price for a single machine is $300.00 and $500.00 for a pair. We have also acquired some 16mm Victor sound machines in perfect condition—complete—and in good working order—we are asking $150.00 for a machine—a pair is $275.00. EIGHT & SIXTEEN FILMS INC., 243 W. 55th St., N. Y. C.

YOU CAN'T BEAT STAR'S VALUES! E-7 Mechanisms, excellent, 6 months' guarantee, $475 pair; pair Strong or Simplex 1 kw. lamphouses and rectifiers, rebuilt, $625; Forest 50/50 copper oxide rectifier $125; 2 unit Automaticket register, excellent, $125. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

USED BUT EXCELLENT CONDITION: E-7 AND Super Simplex Intermittents $69.50; Super Simplex mechanisms, $225.00. Available on time. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19, N. Y.

DRIVE-IN EQUIPMENT

ORDER NOW—OPEN IN 1953. SUPER SIMPLEX drive-in outfit for 500 cars, $3,495, others from $1,595. (Send for lists.) Incar Speakers w/4″ cones $15.90 pair w/junction box; underground cable $65M. Time payments available. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19, N. Y.

HELP WANTED

THEATRE MANAGERS—EXPERIENCED. New England area in Connecticut and Massachusetts. Write J. TOTMAN, Stanley-Warner Management Corp., 70 College St., New Haven, Conn.

AMBITIOUS YOUNG THEATRE MANAGER, experienced and with eye for future, to work six day week with established Midwest theatre circuit and television applicant. Replies confidential. BOX 2720, MOTION PICTURE HERALD.

A SMALL CIRCUIT OF THEATRES IN THE MIDwest is in need of a manager and an assistant manager. If you have some experience in motion-picture business, are interested in a position with a reasonable starting salary and a good opportunity for the future, please write, c/o BOX 2721, MOTION PICTURE HERALD, giving complete information as to your age, marital status, experience in advertising (newspaper and exploitation), present position, starting salary necessary, and advising, if you can be available for an interview.

EXPERIENCED THEATRE MANAGERS. H. SCHOENSTADT & SONS, 1118 S. Michigan Ave., Chicago. HArrison 7-3034.

SEATING

SENSATIONAL SEAT SAVINGS! 820 Heywood Wakefield modern chairs w/7 ply veneer back, metal lined spring edge cushion, curved steel standards, excellent condition, attractive, comfortable, only $5.95; plenty others—send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd Street, New York 19, N. Y.

STUDIO EQUIPMENT

IT'S FASCINATING. MONEY-MAKING—SHOOT local newsreels, TV Commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

POSITION WANTED

MANAGER — 22 YEARS EXPERIENCE, ALL phases, convention and drive-ins, desires to locate in Southern California. Married, good references. BOX 2723, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

LET A FORMER THEATRE MANAGER HANdle your printing problems! Any size order — quick service, quality work, and economical prices. Free copy writing or advice. Contact SILBERMAN PRINTING SERVICE, 8717 Clyde—Chicago, Ill. ESsex 5-9212.

BOOKS

MAGIC SHADOWS — THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1952-53 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

BUSINESS BOOSTERS

COMIC BOOKS, BALLOONS, TOYS. WRITE FOR catalogue. HECHT, 3074 Park Ave., New York 51.

THEATRICAL ADVERTISING NOVELTIES AND give aways will increase your box-office receipts. Price list on request. TIMES SQUARE DISTRIBUTING COMPANY, 225 W. 34th St. (Suite 2218), New York City.

Legion Approves Five of Six New Productions

The National Legion of Decency this week reviewed six new films, putting two in Class A, Section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "The Glory Brigade" and "Slaves of Babylon." In Section II are "All I Desire," "A Perilous Journey" and "Stalag 17." In Class B is "Rome—11 O'clock," because of "suggestive situations; tends to overemphasize a spirit of fatalism."

Publicists Guild Is Member of CIO Again

Screen publicists of five major companies in New York have become members of the CIO as a result of the reaffiliation of the Distributive, Processing and Office Workers Union, District No. 65, of which the Screen Publicists Guild is a unit. Publicists at 20th Century-Fox, Warner Brothers, Columbia, United Artists, and Universal are members of SPG. The CIO announced from its Washington headquarters that it had taken back the independent DPOW which had been expelled for allegedly being Communist-controlled. CIO president Walter Reuther said that the leadership of DPOW had "sincerely and irrevocably broken with the Communist Party."

"Companion" Readers Name Crosby, Davis Top Stars

Bing Crosby and Bette Davis have been voted the top film stars of the year in the ninth annual poll conducted by the *Woman's Home Companion*, the results of which are published in the June issue. "The Greatest Show on Earth," the C. B. DeMille Paramount film, was named the favorite film, while Shirley Booth was given a special award for her performance in Paramount's Hal Wallis film, "Come Back, Little Sheba." Lucille Ball and Arthur Godfrey were named the top TV stars of the year.

Frederick Jackson, 67, Screen Writer, Dies

Frederick Jackson, 67, motion picture, stage and television writer and producer, died in Hollywood May 22 after a heart attack. Mr. Jackson, who started his writing career in 1905 with Frank A. Munsey publications, began his film work in 1912 as a writer of Pearl White serials. His more recent picture credits include "Wells Fargo," "Two Tickets to Heaven."

Theodore Gould

TORONTO: Theodore J. Gould, 61, general sales manager of MGM in Canada and formerly of Winnipeg, died here May 23. He is survived by the widow, Madeline Epstein Gould and a daughter Donna. He was a member of several civic groups.

Charles Trinker

Charles Trinker, 19, an exhibitor in Irene, S. D., was killed May 25 in an automobile collision near Yankton, S. D.

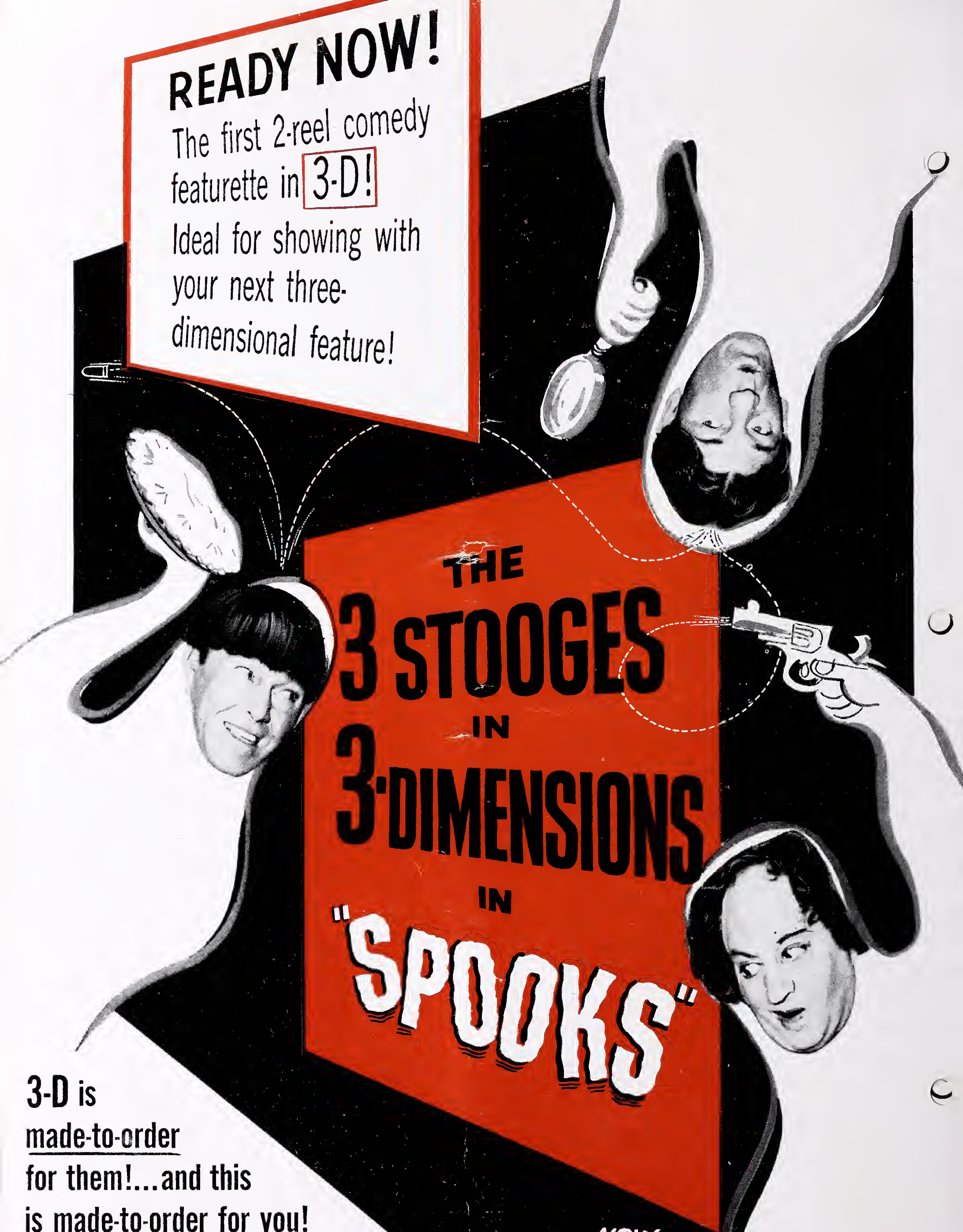
FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 129 attractions, 6,464 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	–	1	11	5	1
Abbott & Costello Meet Captain Kidd (WB)	2	11	41	20	11
Above and Beyond (MGM)	13	60	30	2	1
Against All Flags (Univ.)	–	5	29	29	22
All Ashore (Col.)	1	3	18	7	3
Androcles and the Lion (RKO)	1	1	8	11	2
Angel Face (RKO)	–	2	23	12	2
Anna (IFE)	6	7	3	1	1
April in Paris (WB)	4	20	30	28	11
Bad and the Beautiful, The (MGM)	2	27	35	43	4
Battle Circus (MGM)	–	6	35	14	11
Because of You (Univ.)	9	41	46	13	2
Black Castle, The (Univ.)	–	1	7	10	6
Blackbeard, the Pirate (RKO)	–	8	29	21	13
Blazing Forest (Para.)	–	2	20	41	3
Bloodhounds of Broadway (20th-Fox)	2	9	34	28	4
†Blue Gardenia, The (WB)	–	–	–	6	1
Breaking the Sound Barrier (UA)	3	3	3	8	10
Bwana Devil (UA)	17	13	3	2	1
By the Light of the Silvery Moon (WB)	–	4	3	2	2
Call Me Madam (20th-Fox)	3	7	20	10	5
Cattle Town (WB)	–	3	12	19	18
City Beneath the Sea (Univ.)	2	1	12	12	8
Cleopatra (Para.)	–	–	1	5	9
Clown, The (MGM)	4	37	49	19	3
Come Back, Little Sheba (Para.)	12	28	16	2	–
Confidentially Connie (MGM)	–	1	14	10	10
Count the Hours (RKO)	–	–	–	1	5
Desert Legion (Univ.)	–	5	11	15	–
Desperate Search, The (MGM)	–	–	22	5	3
Destination Gobi (20th-Fox)	–	3	14	21	2
Down Among the Sheltering Palms (20th-Fox)	–	1	8	7	2
Eight Iron Men (Col.)	1	1	14	23	3
Face to Face (RKO)	–	–	–	3	1
Flat Top (AA)	4	20	42	5	–
Four Poster, The (Col.)	4	2	1	5	6
Girls in the Night (Univ.)	–	6	12	–	2
Girls of Pleasure Island (Para.)	1	2	8	2	1
Gunsmoke (Univ.)	1	18	21	16	1
Hangman's Knot (Col.)	2	31	40	6	3
Hans Christian Andersen (RKO)	14	9	2	1	1
Happy Time, The (Col.)	4	1	5	15	24
Hiawatha (AA)	–	3	23	9	1
Hitch-Hiker, The (RKO)	–	2	3	1	–
Hour of 13, The (MGM)	–	7	1	3	3
House of Wax (WB)	12	2	2	1	–
I Confess (WB)	–	6	7	26	4
I Don't Care Girl, The (20th-Fox)	–	6	32	30	7
I Love Melvin (MGM)	–	6	31	24	7
Invasion U. S. A. (Col.)	2	4	6	10	11
Iron Mistress, The (WB)	6	30	69	13	2
*It Grows on Trees (Univ.)	–	1	16	39	12
Ivanhoe (MGM)	28	40	28	14	3
†Jack McCall, Desperado (Col.)	–	–	1	7	2
Jazz Singer, The (WB)	–	–	19	20	40
Jeopardy (MGM)	9	18	14	15	4
Jungle Girls (AA)	–	1	5	4	–
Kansas City Confidential (UA)	–	4	9	5	7
Kansas Pacific (AA)	–	–	1	3	5
Lady Wants Mink (Rep.)	–	–	–	1	4
Last of the Comanches (Col.)	–	1	9	24	4
Lawless Breed (Univ.)	2	16	40	9	1
Limelight (UA)	–	2	–	–	4
Lone Hand (Univ.)	–	6	15	5	–
Ma and Pa Kettle on Vacation (Univ.)	35	17	17	7	–
Man Behind the Gun (WB)	2	11	28	6	1
Man in the Dark (Col.)	2	4	4	–	–
Meet Me at the Fair (Univ.)	–	10	29	26	11
Member of the Wedding (Col.)	3	1	2	2	2
Million Dollar Mermaid (MGM)	21	72	31	1	–
Mississippi Gambler (Univ.)	20	56	26	4	1
Montana Belle (RKO)	–	11	37	17	2
†Moulin Rouge (UA)	2	6	–	3	–
My Cousin Rachel (20th-Fox)	–	6	16	26	10
My Pal Gus (20th-Fox)	4	24	38	26	3
Naked Spur, The (MGM)	6	50	41	5	–
†Never Let Me Go (MGM)	–	1	5	4	–
Never Wave at a Wac (RKO)	3	32	32	2	–
Niagara (20th-Fox)	5	44	30	8	1
Night Without Sleep (20th-Fox)	–	–	1	9	9
No Holds Barred (AA)	–	4	17	1	1
Off Limits (Para.)	2	9	10	10	–
Operation Secret (WB)	–	3	23	21	15
Outpost in Malaya (UA)	–	1	11	8	9
Pathfinder, The (Col.)	–	2	12	12	2
Peter Pan (RKO)	23	3	–	–	–
Plymouth Adventure (MGM)	7	18	46	48	8
Pony Express (Para.)	–	16	14	4	–
Pony Soldier (20th-Fox)	–	16	50	34	2
President's Lady, The (20th-Fox)	10	18	29	9	1
Prince of Pirates (Col.)	–	–	3	6	–
Prisoner of Zenda (MGM)	–	12	43	49	4
Quiet Man, The (Rep.)	37	49	16	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	3	17	29	4
Redhead from Wyoming (Univ.)	–	5	35	14	3
Ride the Man Down (Rep.)	1	8	13	15	4
Road to Bali (Para.)	37	62	21	3	–
Rogue's March (MGM)	–	–	9	8	5
Ruby Gentry (20th-Fox)	10	35	23	22	5
Salome (Col.)	5	8	2	–	–
Savage, The (Para.)	8	11	39	16	2
Seminole (Univ.)	–	15	17	7	1
She's Back on Broadway (WB)	1	8	27	33	6
Silver Whip (20th-Fox)	–	–	18	13	5
Sky Full of Moon (MGM)	–	3	2	24	8
Small Town Girl (MGM)	–	3	10	15	1
Snows of Kilimanjaro (20th-Fox)	25	47	12	3	–
Sombrero (MGM)	1	3	4	14	1
Star, The (20th-Fox)	–	–	2	12	22
Stars and Stripes Forever (20th-Fox)	22	67	35	10	1
Stars Are Singing, The (Para.)	–	2	20	16	7
*Steel Trap (20th-Fox)	–	5	10	31	18
Stooge, The (Para.)	31	36	33	7	1
Stop, You're Killing Me (WB)	–	–	12	39	22
Strange Fascination (Col.)	–	–	1	–	5
Tall Texan, The (Lippert)	3	1	2	3	–
Taxi (20th-Fox)	–	4	7	13	5
Thief of Venice (20th-Fox)	–	2	7	6	11
Thunder in the East (Para.)	–	8	30	23	6
Thunderbirds (Rep.)	1	7	41	10	–
Tonight We Sing (20th-Fox)	–	2	2	1	4
Torpedo Alley (AA)	–	2	4	6	2
*Toughest Man in Arizona (Rep.)	–	8	15	11	3
Treasure of Golden Condor (20th-Fox)	–	5	33	27	1
Tropic Zone (Para.)	–	6	17	19	6
Trouble Along the Way (WB)	1	6	10	9	4
*Turning Point, The (Para.)	–	–	32	25	16
Voodoo-Tiger (Col.)	–	1	6	2	–



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New Chairs for the "New Picture"

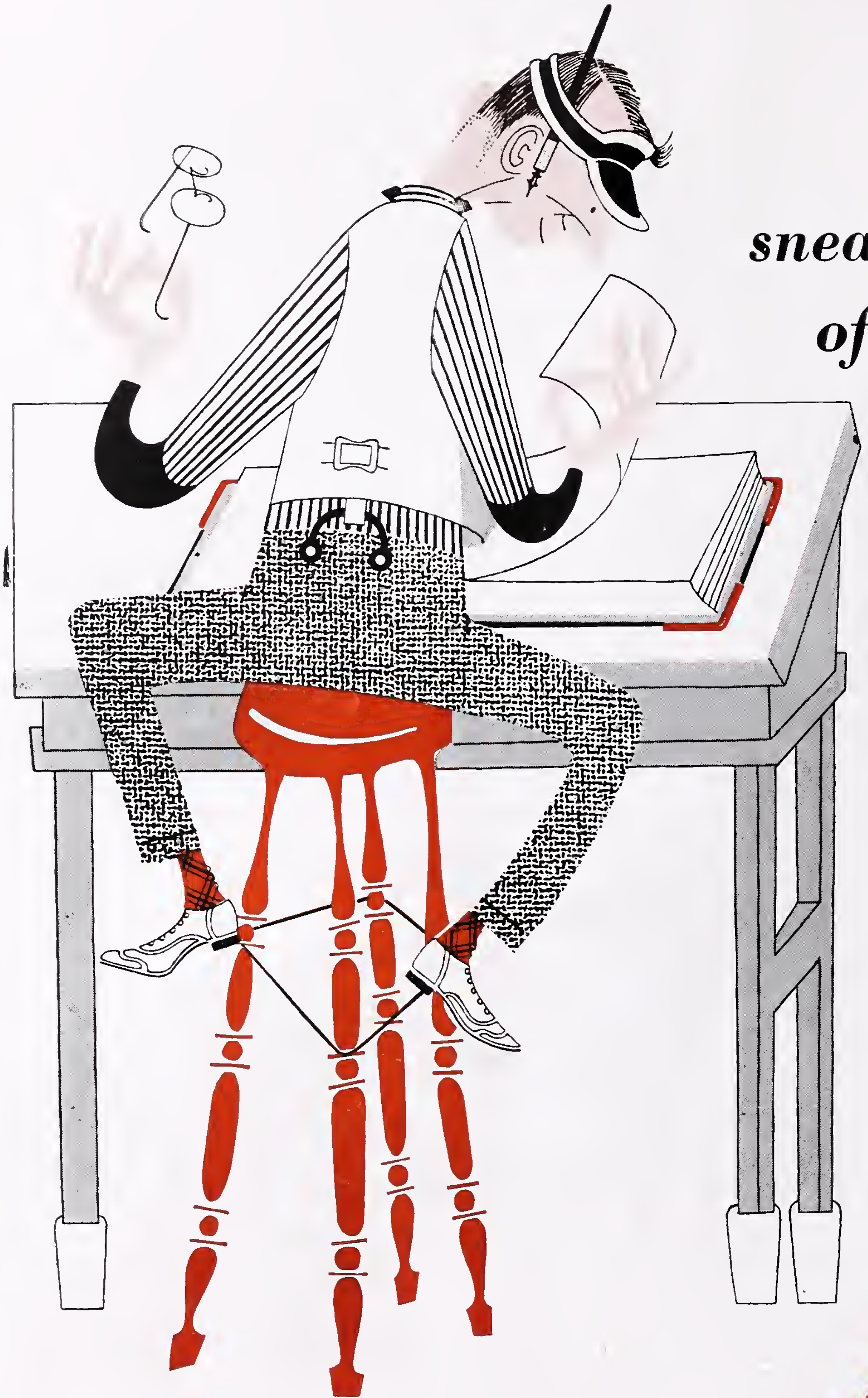
Gagliardi on

Stereophonic Sound Methods

Charlie Jones on

Small Town Public Relations

JUNE ISSUE: Section 2 of Motion Picture Herald of June 6, 1953



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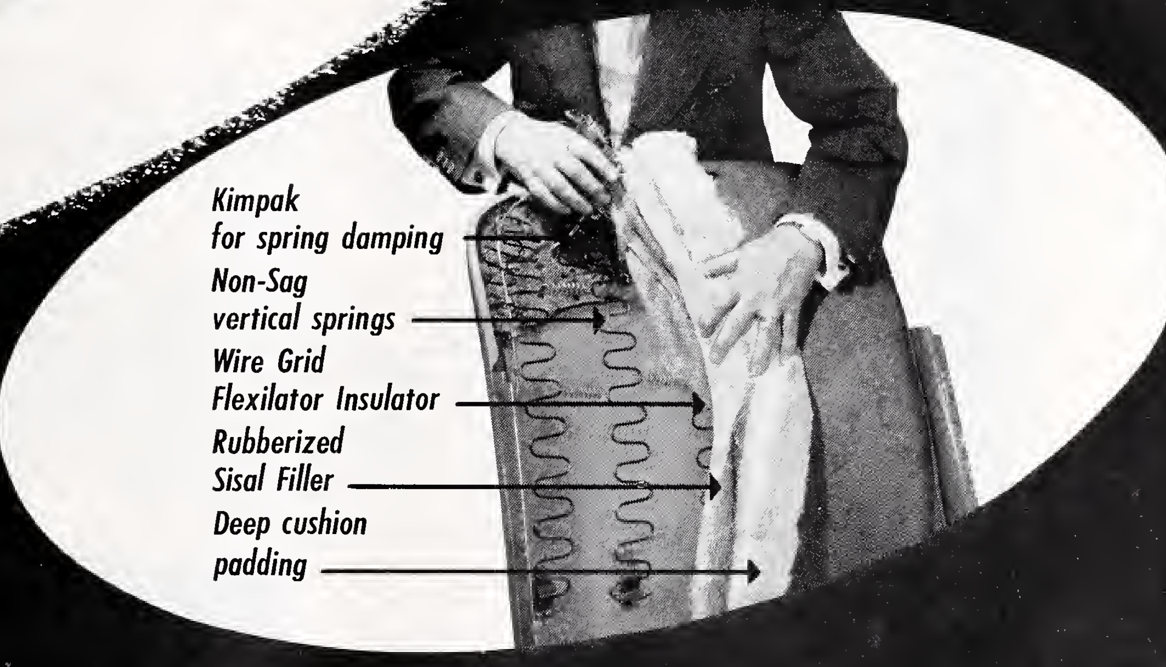

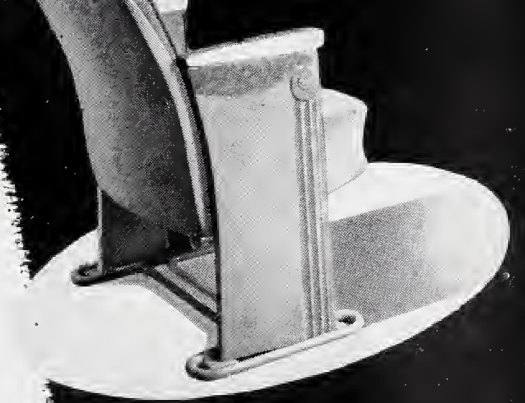

Now your patrons can enjoy "better than ever" theatre chair comfort without excessive cost to you. Here, for the first time in theatre seating history, is a chair with a "cushion-comfort" back ... priced as low as regular padded-back chairs.

An important feature of International's new vertical non-sag spring construction is that it permits—for the first time—normal chair spacing of 32 inches, instead of the 34- to 36-inch spacing required for conventional spring-back chairs.

Five vertical non-sag springs, running the full length of the chair back above the seat line, provide comfort-conscious patrons with the restful back comfort they really want.

The new Model 2450 has all the features for which International Chairs are famous: All-steel construction . . . hingeless seat suspension . . . deep comfort padding . . . easy to replace upholstery in a matter of minutes . . . smooth design . . . modern styling and attractive upholstery.

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How Much More Light for 3-D . . . Wide Screen?

When the screen found its voice more than a quarter century ago, the question, "How much will it cost?" was asked — if at all — from force of habit. Every showman knew he *had* to buy sound, just as he now sees the necessity for new equipment to handle the latest epoch-making projection techniques.

History Repeats

Exhibitors today are hurrying to exploit the terrific public interest in 3-D and wide screen showings—spending thousands and tens of thousands of dollars on new optics, screens, sound equipment . . . But what about screen lighting?

Light Losses Terrific

For 3-D and wide screen you need more light. *Much* more light. In almost every instance, *regardless of theatre size or present equipment,* you need ALL THE LIGHT YOU CAN POSSIBLY GET!

If that seems like a broad statement, just consider 3-D light losses, for example. Even with *two* projectors trained on the screen and with screens of much higher reflectivity than before, you give your patrons only about *half* as bright a picture as you previously furnished with conventional films!

Wide screen — same story. In this new medium, projection light is distributed over *2½ times the area* of ordinary screens.

New Equipment the Answer

To repeat — you need *all the light you can get.* This means NEW EQUIPMENT — equipment to operate the higher-capacity carbons at maximum currents.

Give your patrons—and these great new entertainment media—the light they need. Don't delay—call in your theatre equipment supplier for a complete diagnosis of your projection lighting needs.

***Look to* NATIONAL**
TRADE-MARK
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PROJECTION LIGHTING EQUIPMENT DESIGNED TO MEET ALL 3-D REQUIREMENTS

The New STRONG 90,000-8 (3-D) PROJECTION ARC LAMP

★Accommodates a 20-inch positive carbon which will burn continuously for the full hour as required by the new 5,000-foot reels, at 80 amperes (using 9mm positive and 5/16" negative) or at 95 amperes (using 10mm positive and 11/32" negative).

★Projects the tremendously increased volume of light required because of the increased screen size, the 50% light loss at the screen resulting from the use of polaroid filters, and the further loss to the viewer occasioned by the use of polaroid spectacles.

★Automatically maintains a screen light that in intensity and color value is constant and identical to that of the associated lamp which is burning simultaneously, as required by the fact that each eye sees only one of the two projected images.

The position of the positive arc crater is automatically maintained at the exact focal point of the reflector by means of the exclusive Lightronic crater-positioning system. The positive and negative carbons are advanced by separate motors, the speeds of which are governed by the Bi-metal Lightronic Tube. Once the arc has been struck, the crater positioning and the gap length are automatically maintained without manual adjustment of the controls. A stream of air directed just above the arc stabilizes its burning.

Features unit construction whereby the various components are instantly removable for cleaning and inspection.

The New STRONG 95,008 (3-D) 75-85 Ampere, 3-Phase, 220-Volt TUBE-TYPE RECTIFIER

★Automatic, fan-air cooling.

★Permits long periods of continuous operation, impossible with rectifiers designed to operate lamps on 20-minute cycles.

Transformer taps provide adjustment to compensate for supply voltage variations through a range of 10% above or 10% below the rated A. C. input voltage throughout the output rating range.

The complete electrical and mechanical assembly consists of three transformers, six tube sockets, and manually-operated output-control handle which actuates the 8-point rotary switches that are employed to increase or decrease the output power even when the arc is burning.

The rectifier is built in single lamp units to provide maximum flexibility in electrical connection.

Higher-power 3-D rectifiers for use with lamps burning 10-mm carbons are also in production and will be available for early delivery.

For further details on the subject of arc lighting as it applies to the projection of three-dimensional pictures by any system, address Department 3-D.

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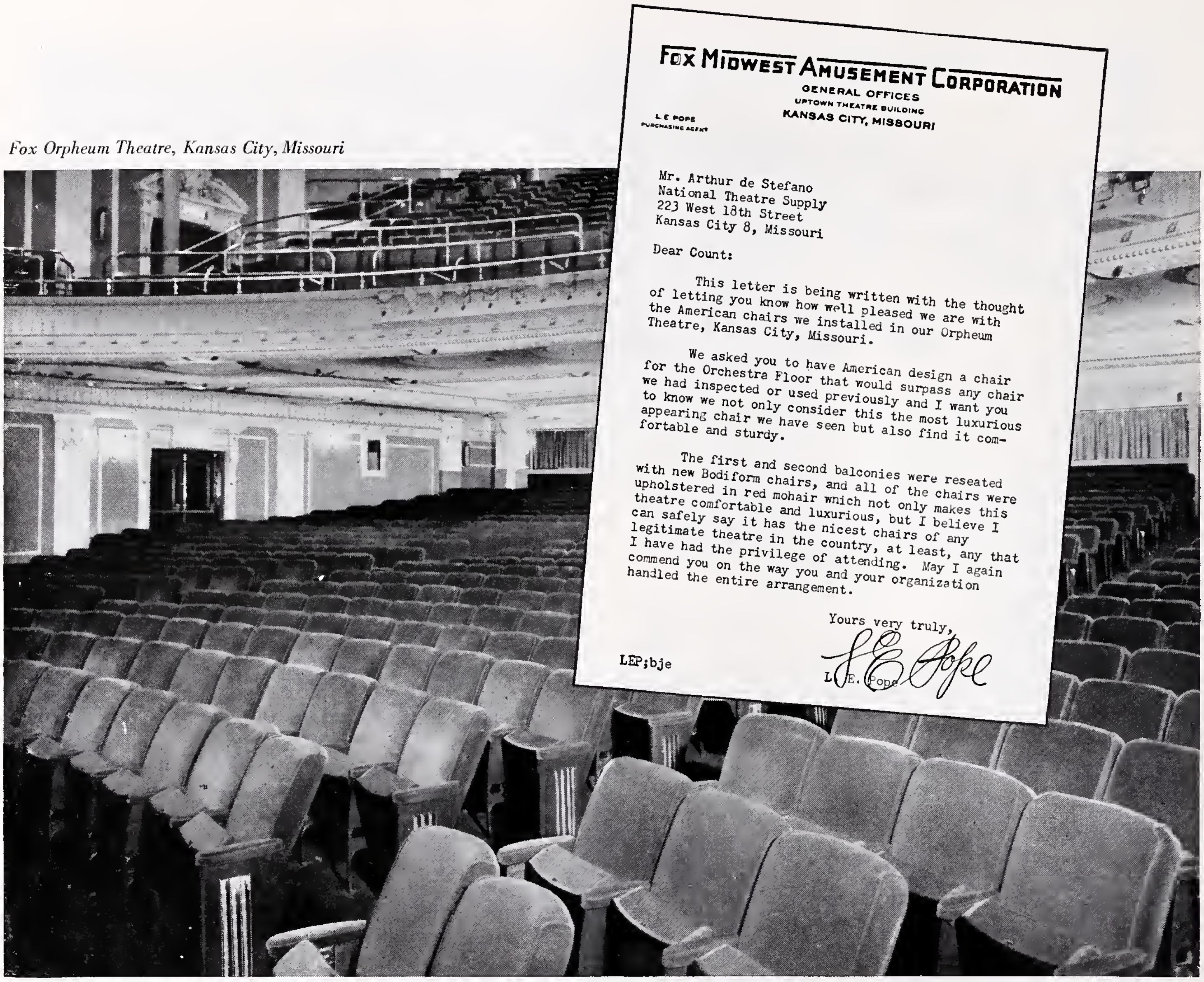

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L. E. POPE
PURCHASING AGENT

Mr. Arthur de Stefano
National Theatre Supply
223 West 18th Street
Kansas City 8, Missouri

Dear Count:

This letter is being written with the thought of letting you know how well pleased we are with the American chairs we installed in our Orpheum Theatre, Kansas City, Missouri.

We asked you to have American design a chair for the Orchestra Floor that would surpass any chair we had inspected or used previously and I want you to know we not only consider this the most luxurious appearing chair we have seen but also find it comfortable and sturdy.

The first and second balconies were reseated with new Bodiform chairs, and all of the chairs were upholstered in red mohair which not only makes this theatre comfortable and luxurious, but I believe I can safely say it has the nicest chairs of any legitimate theatre in the country, at least, any that I have had the privilege of attending. May I again commend you on the way you and your organization handled the entire arrangement.

Yours very truly,

L. E. Pope

L. E. Pope

LEP;bje

Another famous theatre reseats with

American Bodiform® Chairs

"Luxurious"..."Comfortable"..."Sturdy"

Read what Mr. Pope says of this installation of Bodiform Deluxe Chairs with spring-arch seats and deep spring backs. Then consider the impact on your theatre of the new wide screen and 3-D developments. More than ever, your patrons will be looking for progress in seating comfort to match the progress in entertainment. Reseat now with American Bodiform Chairs, unexcelled for comfort, beauty, convenience, and durability. Installations remain in excellent condition after many years of continuous service.

American Bodiform Deluxe chair with spring-arch seat and deep spring back. The Fox Orpheum Theatre uses these on the orchestra floor, and American Bodiform full-upholstered chairs in first and second balconies.

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Better Theatres

for JUNE 1953

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

* * *

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Simplifying the Simple Facts Of "Aspect Ratio"

A COUPLE of issues back we pointed out—in a piece pretty much with tongue-in-cheek—that any theatre could have its own "aspect ratio" if it wanted one. The remark was prompted by the array of picture proportions associated with various wide-screen "systems." The actual simplicity of the matter was recently set forth by Herbert Barnett, president of the Society of Motion Picture and Television Engineers, in addressing a convention of Allied Theatre Owners of Western Pennsylvania, in Pittsburgh. He said:

"You have, we'll assume, an 800-seat theatre with a 15x20-foot diffusive screen. One day when you're feeling good, you decide your patrons will be happier if you gave your pictures that 'big screen look'.

"You don't want to spoil your customers, or ruin yourself, so you tell the man you want the next size—15x25 feet. Just 5 feet wider, but an increase of 75 square feet in area. First, buy the 15x25-foot screen. To project a standard 3x4 image on a 3x5 screen, you must reduce the aperture height. This much smaller aperture cuts down the amount of light that gets through to the screen. The light loss is 20%. Furthermore, the 80% remaining light must be spread over a larger screen. Therefore, your brightness will be 36% less.

"There are three ways to regain the lost illumination. One, by increasing the lamp output; two, by using a highly reflective, directional screen; and three, if necessary, by doing both.

"Lastly, you must buy two projection lenses of shorter focal length. For each aspect ratio you change to you will need a different focal length lens. That's all."

Yes, it's that simple . . . though of course it does not take into account impending and possible changes in cinematography.

•

Out of the national survey of theatres recently announced by SMPTE should come reliable data to guide the business in the application of the wide-screen idea. The information is needed for a practical understanding of just how the "Big Picture" is to benefit theatres generally. It should also lead to a competent study of seating in relation to the larger picture—and to its curvature, if any.

—G. S.

new chairs for

Current lines of auditorium seating . . . with a note on plan modernization today

TYPICAL models of the American Seating Company's chairs are the "Bodiform" —Model No. 16-001 of which is illustrated at left—and the "Deluxe Loge," which is shown above (No. 16-870). The "Bodiform" takes its name from the design of its all-steel back, which is vertically formed to the contour of the occupant's spine. It has spring-arch seat construction with foam rubber padding and an automatic, three-quarter rising action, provided by mechanism concealed within the seat. The "Deluxe" model also has the "Bodiform" seat, but its back is of coil spring construction. The company's "Retractor" model has a seat so suspended as to cause retraction by shifting of the body weight.

THE "Super-Star", illustrated above, is a basic model (No. 30) in the line of the Griggs Equipment Company. It has steel construction, including end standards, and features full-length back panels extending over the upholstery of the raised seat. The chair is self-rising, coming to a three-quarter fold inside the standards.

Attention is called here to leading lines of auditorium chairs with awareness of the industry's interest currently in quite other matters than comfort and appearance. Installations for third-dimension pictures, and at least contemplation of wide-screen facilities, have claims upon theatre operation not to be denied. Yet it is impossible even in these times to lay comfort and appearance to one side as of secondary importance.

Moreover, there is modernization of the seating plan to consider, and here any of the new picture techniques introduce new considerations. In general, they have the effect of limiting still more the tolerances with which auditorium chairs could be installed when the principal aim of a seating plan was maximum capacity.

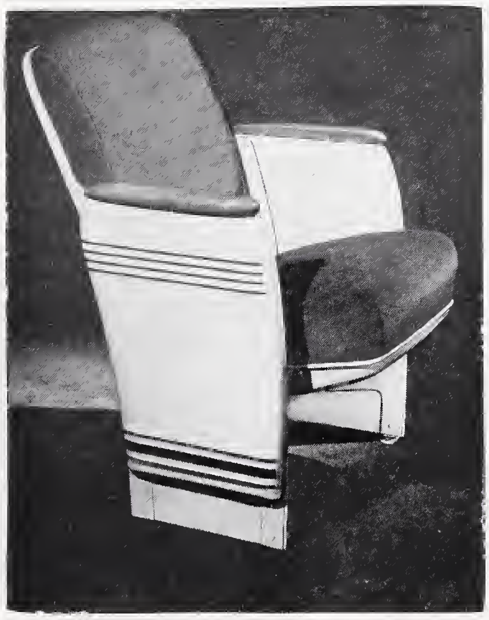
In later years, unobstructed view of the screen has been given steadily increasing consideration. Row spacing of 34 inches has become pretty generally accepted as a minimum for padded back chairs on the main floor; and the staggering of chairs in middle banks is commonly practiced. Even the double arm block no longer is regarded as a freak. But with all this recognition of fundamental function, we have settled for "second-row vision" on the main floor. Do 3-D and wide-screen bring us to a need of "first-row vision" if we are to retain our new standards of seating?

As the technical atmosphere clears, studies of the seating plan in relation to wide-screen will doubtless be made. Third-dimension does not change viewing angles; however, it is more exacting as to sightlines than conventional projection, since light-polarizing glasses should be held in rather precise relationship to the screen, which is difficult with shifts of the head from one side to the other to get a clear view.

With wide-screen pictures, sight should be able to range over a considerably larger area laterally than is possible with between-head viewing. They also introduce consideration of a greater distance from the first row to the screen. The present standard minimum viewing distance calls for a little less than one foot over every foot of picture width. Whether wide-screen technique will require that much depends on the way the total screen area is used.

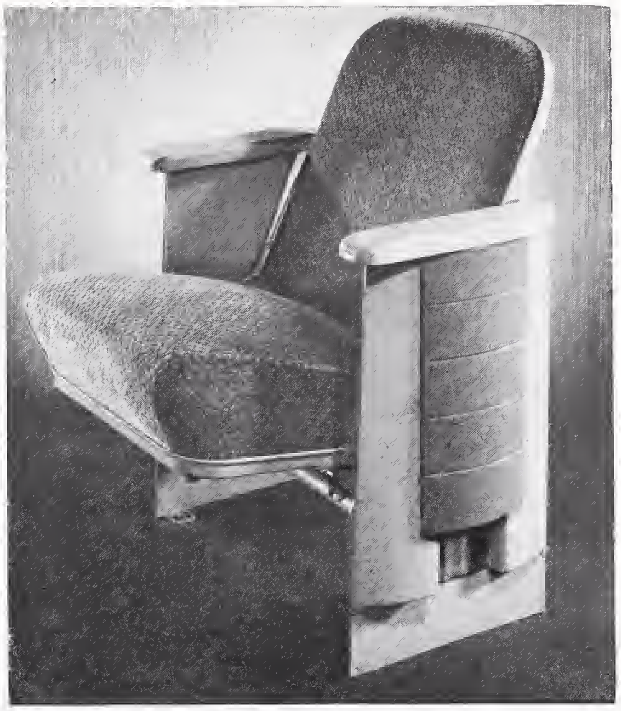
Thus the new picture techniques themselves call attention to seating modernization, even emphasize it. And if their objective is renewed prestige and appeal for the motion picture theatre, the vital consideration of comfort and appearance further ties reseating to this advancement of the art.

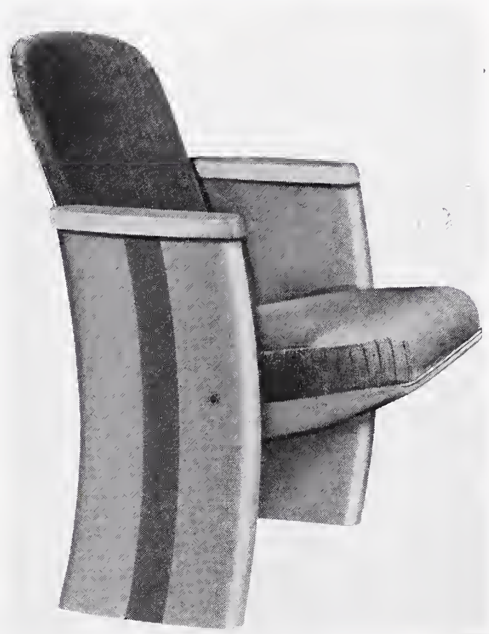
the "new picture"



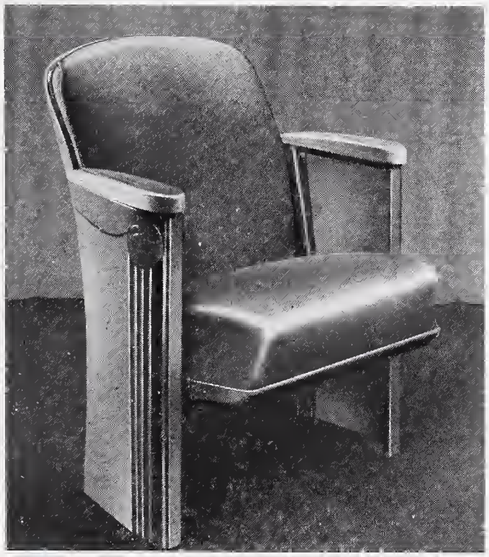
THIRTY-TWO different variations of its chair, the "Universal," illustrated above, are provided by the Ideal Seating Company. Models include styles with a self-rising or retracting seat, or both. Steel construction throughout is a feature of all the company's line, as are backs of full length to protect the seat fabric. Seat cushions are of coil spring and locked without the use of tools.

ALL chairs in the Kroehler Manufacturing Company's line, one of which is pictured at right, have push-back type retracting seats. A low aisle light overlay (as shown) is provided for main floor location, while a higher one is available for balcony seats. A simplified wiring hookup is designed to afford easy installation. Middle as well as end standards are streamlined. All models have steel construction.





THE seating line of the Irwin Seating Company includes the "Comet," pictured at left, and a "Standard" model. The "Comet" has a seat that automatically rises to a three-quarter position and, like the company's other chairs, features seat cushions of coil spring construction, a full-length back with rolled edges and steel construction throughout. Seat cushion is attached to the pan without the use of screws.



LATEST addition to the RCA-International line is Model 2450, pictured above, which has a spring back and yet retains the same dimensions as the company's previous Model No. 2000 with padded back. All RCA chairs have seats of automobile-type cone spring construction. (For a complete description of Model 2450, see page 34.)

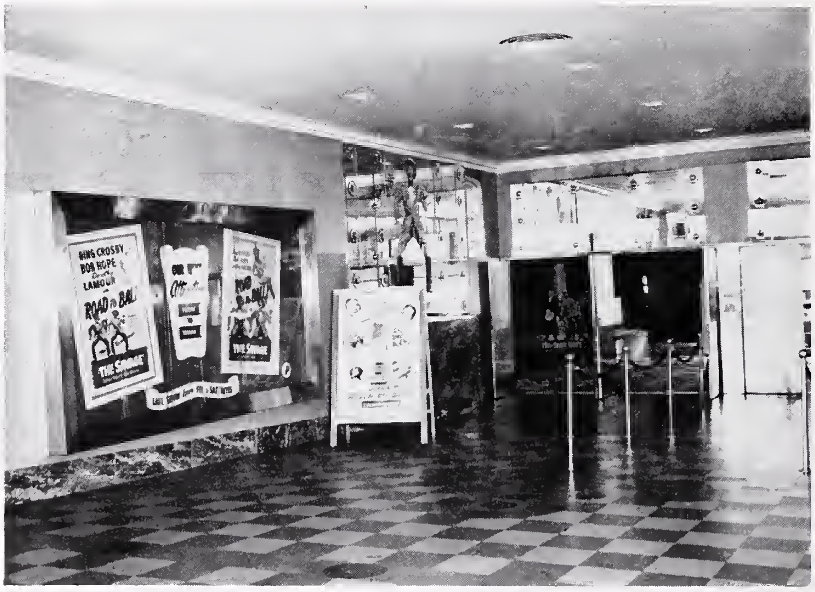
OF the two basic models of Heywood-Wakefield, one of the "Encore" series (Model TC700) for standard theatre seating is illustrated at right. It has a padded, upholstered back and, like all of the company's chairs, has coil spring seats and steel construction throughout. Armrests of this model are solid birch, and all steel parts are available in a wide assortment of baked-on enamel finishes. The company's other basic series is a luxury-type chair known as "Airflo." It features a spring base mechanism which allows change of seat-to-back ratio, according to the occupant's change of position, in a "rocking" effect.

Getting Rid of Obsolete Design

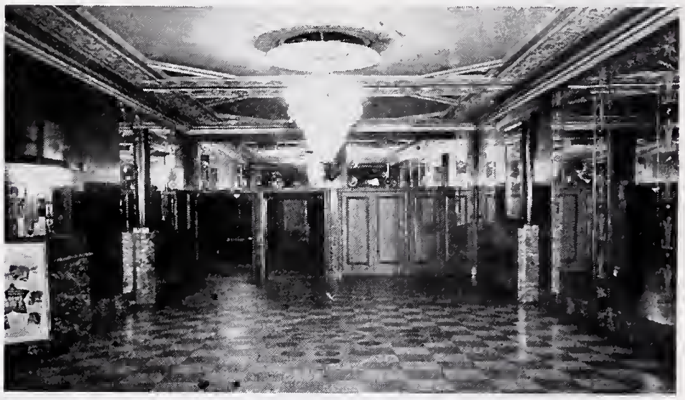
Old-fashioned ornamental design has given way to simplified and modernized decor, including new seats, in the remodeling of Century Theatres' 25-year-old Prospect theatre in Flushing, N. Y.

Architect: JOHN J. McNAMARA, New York

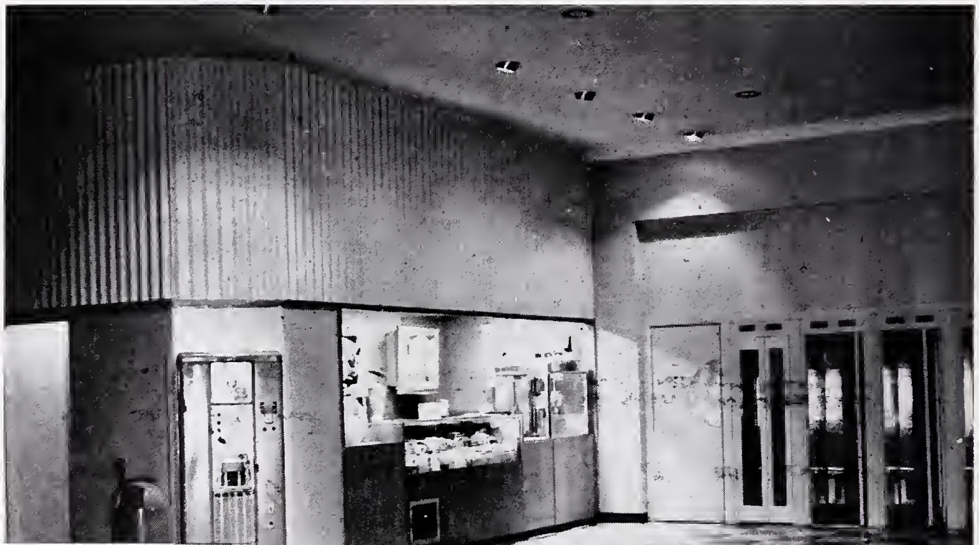
Decorator: RAU STUDIOS, INC., New York

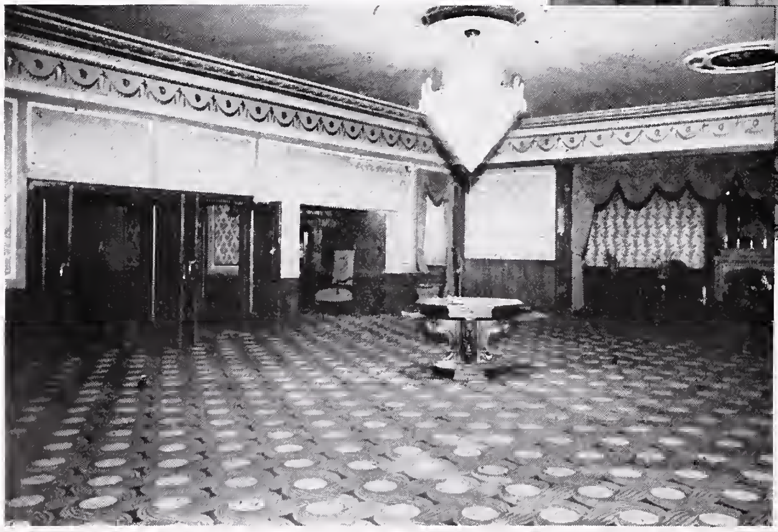


LOBBY: Remodeling in the lobby consisted of removing ornamental plaster on the walls and ceiling (see right) and repainting as shown above. Wall mirrors were retained except on the left side where a stainless steel shadow box was installed. Downlights were also installed.



FRI-THUR MAY 1-7





FOYER: In addition to refinishing of walls and ceiling of the old foyer (left) and installing downlights, modernization here included a new refreshment stand (above) and telephone booths to replace a lounge alcove on the right. The face of the refreshment stand is "Realwood" formica; the back bar and counter are colored formica; and the canopy is corrugated transite. A rubber tile floor was installed across the stand and booth area, from which point the floor was recarpeted. An archway at the far left leads into the auditorium, (see photo left above).

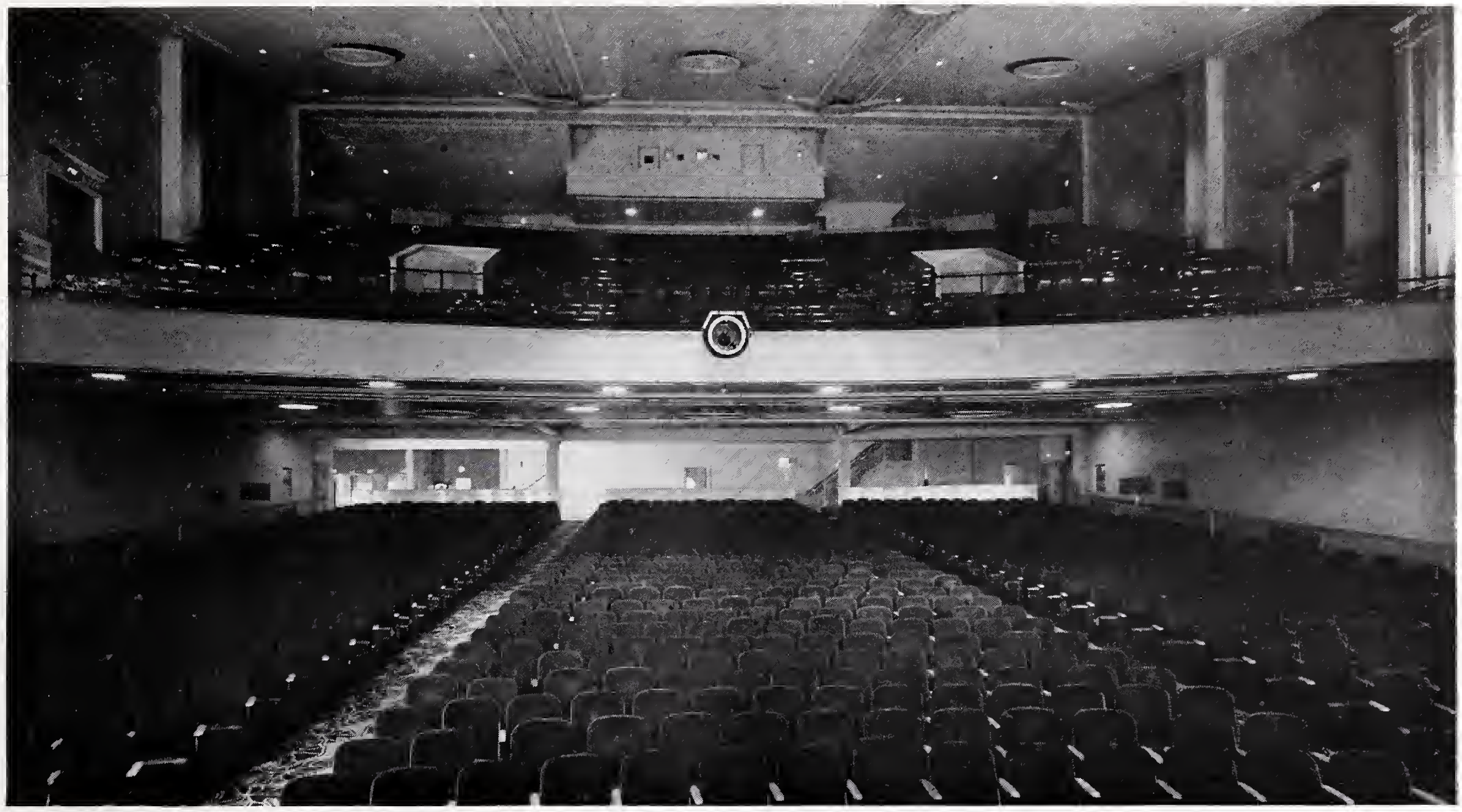
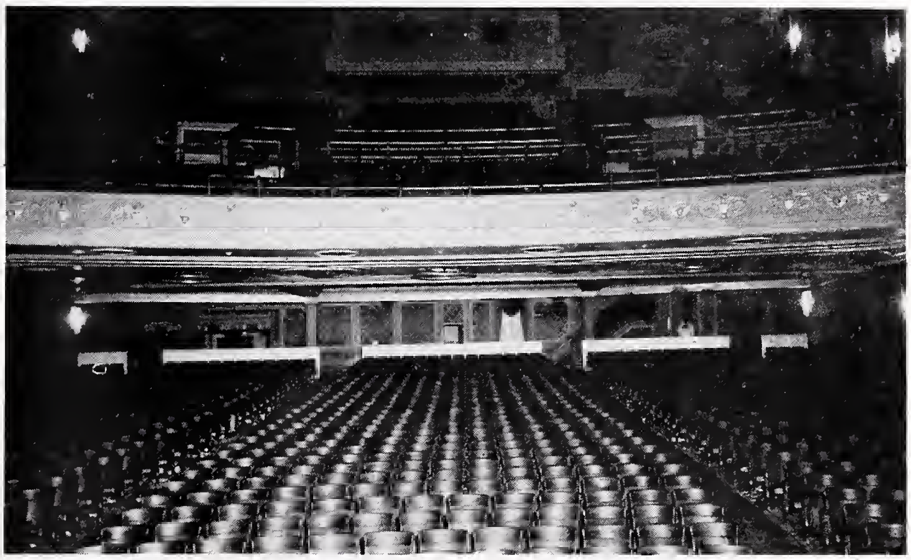


Photo of remodeled auditorium above by COSMO-SILEO, N. Y.

AUDITORIUM: The major remodeling work here, outside of modernized lighting and new seats, consisted of furring out ornamental plaster on the walls and recovering with glass wool insulation. Ornamental plaster in front of the projection booth and on the fascia of the balcony (see right) was also removed and these areas repainted. The main floor was reseated with Kroehler push-back chairs upholstered in Kelly green mohair. The seating plan was completely revised from a five-bank scheme to one of three banks with four aisles and a stagger system used with double armblocks provided wherever necessary to get proper sightlines (see above). The Prospect now has a capacity of 1979, representing a loss of about 200 seats on the main floor. RCA theatre television equipment was also acquired. A new Walker "H. I." screen was installed for a picture 25 feet wide whereas the previous one was 20.



MEZZANINE: In this area also the old ornamental plaster (below) has been removed and walls and ceiling refinished and downlights installed (left). New beverage machines were set into the wall as shown.

method in Management

★

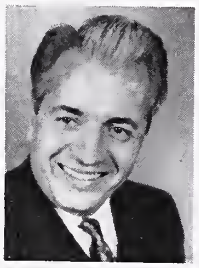
staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

Film Booking and Buying Policies

FOURTH ARTICLE OF SERIES:

Motion Picture Theatre Management

By CURTIS MEES



BECAUSE of legislative battles and inevitable conflicts between the viewpoints of Exhibitors and those of Distributors, the buying and booking of film is a highly controversial phase of the motion picture theatre. It is sometimes filled with acrimonious debate. One cannot do much more than generalize in a discussion of the problems involved.

This is *not* a department for a beginner to step into. Indeed should one be going into the theatre business as an owner without previous experience in buying and booking film, it would be advisable that the services of a recognized film booker be retained to guide one in the formulation of policy at the outset, at least until some knowledge of the field can be acquired.

In almost all film distribution centers there are firms and individuals that specialize in buying and booking film for independent theatres and small circuits. These agencies are usually owned and operated by former buyers and bookers for large theatre circuits, and are aware of what can and cannot be done with regard to available film product.

The cost of film to the Exhibitor has been quite steadily increasing. Distributors say this is due to increased production and other costs; Exhibitors, on the other hand, are wont to think that some selling policies are based upon a desire to get all that the traffic will bear.

There are feature pictures for which as much as 70% of the gross box-office receipts is "suggested" as film rental. The Distributor may argue that the Exhibitor *cannot lose* on 30% because the Distributor guarantees a net profit to the theatre of 10% of the gross. If the potential gross is $5,000, or better, this may be worth consideration. It wouldn't be, however, for the smaller situations.

Such pictures are often sold on the basis of a substantial increase in ticket prices, which charge might drain the town of entertainment money for some time to come.

How to meet the Distributors on a common ground, where both may make a profit, is a touchy point. Perhaps it would be well to examine briefly the relationships that existed in the past and how they have changed through the years.

In the earliest days of the motion picture industry, films were variously made available to theatres, but because of its obvious advantages, the territorial exchange system soon developed. For a long time pictures were rented from distribution companies that were more or less independent of their producers; sometimes these distributors were entirely regional, renting certain pictures exclusively in a particular area on a so-called "state's rights" basis. As a rule films then were booked for a "flat rental" of so much per day, or booking.

Later developments in both the art and the industry encouraged the combination of production and distribution in one large organization, and producers set up, in effect, their own exchanges in the cities which had come to be film distribution centers; and each such producer-distributor offered a "program" of films. Such a program would cover an entire year, and often include short subjects, and sometimes a newsreel as well.

"BLOCK BOOKING" DEVELOPS

It became also the custom to sell a program before the pictures were actually produced. A company might have certain popular players under contract; or it might buy rights to specific plays, books or magazine stories and place prominent performers under contract for leading roles in pictures to be produced from them. These pictures, yet to be made, would be described in a brochure and in trade

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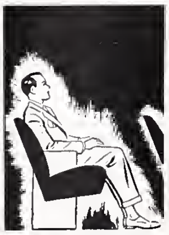
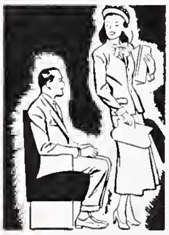
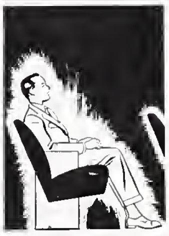


1—Here's the normal comfortable position of the Push-Back Theatre Seat.



2—Seated persons need not stand. A gentle movement of the body slides seat back.



3—Relax—chair slides back to normal sitting position. No standing up. No inconvenience.

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journal announcements, and sale men from each exchange offered them to exhibitors as a group, or "block," of pictures to be available from that company during the coming year. This practice became known as "block (or blind) booking." And for many years, except for an occasional "road show" production, or "specials," pictures continued to be booked at a flat rental instead of at a percentage of the gross receipts.

The custom of offering pictures on a percentage basis increased; however, the development which radically changed the system by which theatres rented films was the Consent Decree, issued by the U. S. District Court in New York City (1941), representing an agreement between a number of major producer-distributors and the U. S. Department of Justice. It followed years of litigation under the Sherman Anti-Trust Act. Producer-distributors eventually were ordered to divest themselves of theatres ("divorcement"). Some large circuits alleged to exert great "influence" upon product buying were instructed to dispose of some of their theatres. And block booking was prohibited.

BUYING POLICIES CHANGE

As those were basic operating procedures, serious re-adjustments arose—and continue to arise—as a result of these far-reaching changes. A major problem developed regarding new buying policies, and as the new methods have not aged sufficiently to be considered "set," it is difficult to lay down any hard and fast rules of conduct. Exactly how these new methods of buying will work out in the future is hard to say. But it is reasonable to expect that changes will be made to eliminate impracticable arrangements.

Many theatres have changed hands as a result of the Consent Decree. When future theatres are offered for sale, it is probable that the independent operator will have an advantage in acquiring such properties, since large circuits might be hesitant about enlarging their operations.

This does not mean, however, that those theatres released, or to be offered for sale in the future, are necessarily profitable operations. Each theatre must be considered on its own merits, giving particular attention to the availability of *product.*

If you will observe some theatres and compare their product situation with that of several years past, you will find instances where relatively minor theatres are now playing very important pictures. This is a result of the new system of bidding on individual pictures. Sometimes smaller theatres are bidding on higher percentage terms, or longer playdates; or are making other unusual concessions to the Distributors to buy the more important features. The question is always whether a profit can be realized under the terms.

It is a fine thing for a theatre to play some outstanding product for "prestige"; however, prestige is awfully hard to eat. Furthermore, in the long run, this type of buying has the ultimate objectionable feature of increasing rentals for *all* exhibitors. The Distributors are naturally going to play off one bidder against the other for product which is absolutely essential to theatre operation. Once a picture has been bought, there is no recourse to readjustment of terms.

FACTORS AFFECTING PROFITS

How much can one pay for a feature picture and still make a reasonable profit? That depends upon the individual theatre, as well as the particular picture. Your efficiency of operation in maintaining a reasonably low overhead will enter into this, as will also your investment in theatre property. And one must consider, of course, the drawing power of the picture.

In earlier times, the product of a major studio might be offered on approximately the following basis: Of 46 pictures programmed for the year, possibly 16 would be at a flat rental figure, 10 would go at 25%, 10 at 30%, and the last 10— the *cream of the crop*—at 35% to 40%. (We speak here of the average theatre, not the larger metropolitan houses.)

This averaged out to a fairly reasonable rental over the year, but even then Exhibitors were likely to think it somewhat high. Of course there was much bickering over the allocations of pictures to each bracket. Allocations rested with the Distributors, and when in doubt as to the potential draw, their usual policy was to play a picture in one of their own theatres first, to get a more accurate idea of its appeal to the public before bracketing it for the rest of the trade.

A further rental agreement, which is still in force in some instances, fixed the rental to a certain high figure in gross revenue, called the "split figure," after which the theatre would pay a much higher rental. For example, the feature might rent for 40% up to $1,200 (if that represented a high gross for the house in question), after which the Distributor was to get 50% of the *excess* gross.

If after playing a feature three or four days, the Exhibitor realized he would exceed the split figure, he had then to gamble on a decision as to whether he would make more profit by *extending his playdate* at the *lower* percentage terms, or cutting it off as originally booked and paying the split figure terms.

The thoughtful Exhibitor guarded his

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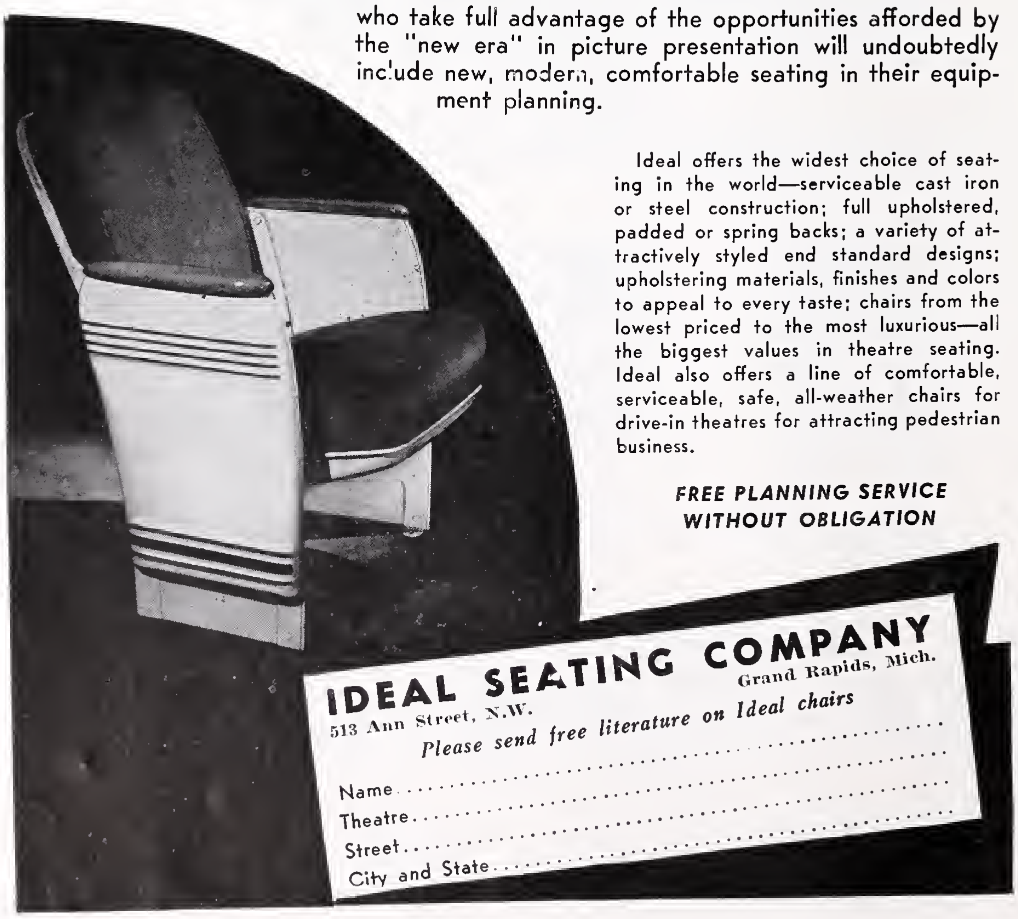
who take full advantage of the opportunities afforded by the "new era" in picture presentation will undoubtedly include new, modern, comfortable seating in their equipment planning.



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few flat rental pictures for special occasions when he could book in a stage show or work out a local attraction which would increase his gross receipts. (That's about the only way to book a stage show, which has its own percentage terms if it is a really good show; otherwise it, too, is at flat rental.)

There were some "turkeys" (*poor pictures*) in this flat rental group, some so bad it behooved the Exhibitor to pay for but *not to play* them, or to trade them out for repeat runs on better features. Occasionally, towards the end of the season, a Distributor had used up all his allocations for higher rentals, and a pretty good picture had to be offered in the *lower* brackets to fill out his commitments!

"Blind buying" got a bad name with the public. When a picture came along that had objectionable features, the Exhibitor might tell his patrons that he "had to play it." What he wanted, or *thought* he wanted at that time, was the privilege of buying only the top grossing pictures from each of the Distributors and dropping the less profitable features.

"Blind buying" became a casualty of the law courts, but we are finding that it had advantages which were under-rated while its disadvantages were being so loudly discussed. Now an Exhibitor has the opportunity of *viewing each picture before he puts in his bid;* but "good" product at a "reasonable" rental remains his problem.

THEATRE FILM POLICIES

In the trade, theatres are divided into "classifications" which give a *general* idea of their policies. The top group is the large *Metropolitan* theatres, which are relatively few in number and with which we need not devote much space. They serve as "show cases" for the industry and are in most cases controlled by the larger circuits. There is a lesson to be learned from "show case" theatres, however, in realizing that frequently the Distributors will work out arrangements to play "fair" or mediocre pictures in a show case house where they have a friendly working arrangement, giving it preferred, or extended, playing time—this to help convince other Exhibitors that because a "key" house gave it "preferred" booking, it will justify this treatment throughout the territory.

The "A" theatre in a town, as might be imagined, is considered the leading first-run house. In the larger cities there are, of course, a number of theatres falling within this classification. These theatres follow the general policy of playing only the "best" pictures, and the length of engagement may be longer. Admission

(Continued on page 42)

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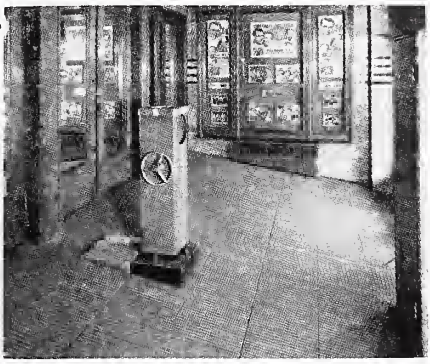

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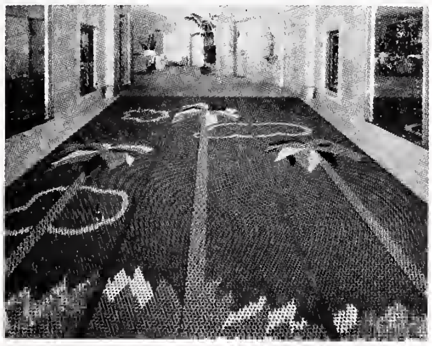

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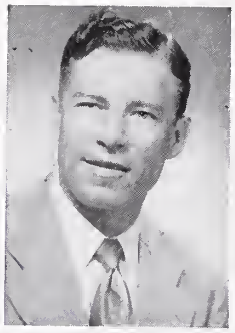


says Charlie Jones

—owner-manager of the Dawn theatre in Elma, Ia.

ELMA, IA.

WHAT WITH all the hubbub about multi-dimensional projection of sight and sound going on these days, maybe it would be a relief to change the subject for a minute or two and talk about something a little less taxing on the emotions and the intellect, if any. Let's cogitate a bit on that elusive topic, *Public Relations.*

Small town Public Relations are so different from what is commonly meant by that term that it almost calls for a separate field of specialized experts. It wouldn't have to go quite as far as the doctors do when they have a man who is specialized at cutting out your spleen, another who is specialized at sewing you up, and another who has studied nine years to become a specialist at threading the needle. But Public Relations in a small town is far different from the same subject in a city, and so different from public relations on a national scale that we hardly recognize it as the same subject.

Where it is aimed to be friendly persuasiveness on the big scale, it approaches simple neighborliness in the town where, when more than one horse appears on the street, the citizens think there's a parade going on.

Without trying to define Public Relations, and ignoring the national viewpoint, let's try to look at it from the angle of the fellow who operates in a place where he already knows 80% of his potential patrons by face, and calls maybe 40% of them by their first name. These are the showmen who know that Public Relations is not advertising, it is not done through the medium of the press or radio, but is a personal thing which they or their theatre must have some immediate part of employing personal contact with a great portion of the public they serve.

YOUR PATRONS KNOW YOU WELL

The average small town showman's relations with his public is probably too close for his own comfort. He knows everybody so well, and they all know *him* so well, that many of the things that are being done in the way of public relations in larger communities he hesitates to do for fear of appearing ostentatious to his neighbors, or overly greedy in their eyes. The special attention that should be drawn from the public to the showman and his theatre too often becomes commonplace and quite ordinary after the first few months of acquaintance, or the first round of new ideas has lost the glamour that goes with new management or new ownership. It is a showman's job to keep all things connected with the theatre glamourous and of special appeal to the patron.

Public relations become more *personal* relations after you become just plain Bill, instead of Mr. to your patrons and neighbors. You become neighbor in a small town in a hurry. This means you become just as ordinary as the grocer, the feed salesman or the buttermaker. This is not good for the showman. By its very nature his is a business built around glitter, romance and something far removed from the ordinary. His public relations problem is not one of *mass* selling, but rather of *personal influence,* making his potential patrons feel that he not only is a good neighbor, but a special kind of acquaintance who is instrumental in adding enjoyment to their everyday living. When he has convinced them individually through word and deed, *they* will take care of his public relations and much of his advertising *for* him by "word-of-mouth," in a ready discussion of movies, his theatre and him.

DON'T GIVE 'EM "THE BUSINESS"

It is as necessary for a small town showman to be a ready topic of conversation for his patrons as it is for a star to be talked about by the public as a whole. And it goes without saying that the subjects of the conversation about him must be things that meet the approval of the majority of the people in his community. Such personal approval is ten times more important for the small town showman than it is for a star on the national scale.

You see every week in the trade papers evidence of good public relations offered by showmen in all types of situations—such things as offering the theatre as a meeting place, for demonstrations, style shows, church services, etc. Special attention to, and programs for social, service or public groups always make good public relations.

These groups are quick to note the difference between a true desire to be of service, and a mercenary scheme to fatten the larder at their expense, and they are quick to resent it. Overworking the "buttering up" of special groups can cause more harmful than helpful effects. It is for each showman to know his own community well enough to discern how far and how often he can give this "preferred" treatment to certain groups. They know him well!—they know that he's bought a new car, or his wife a new coat, or taken a trip to Washington, and they resent being made the ones who are paying for his luxuries.

SELL THE GOOD THE INDUSTRY DOES

The best public relations man in the American motion picture industry is the small town exhibitor who almost daily rises to refute the accusations of immorality and disloyalty which are constantly being hurled at the movie business because some person in the industry has committed an offense of these types. The public is quite familiar with "big names" of this industry, but knows less than nothing of the vital part the industry plays in every hamlet and village of the country. It is not necessary to defend anything that you yourself do not condone. But most people in our industry are like folks in most other walks of life. Let's not be hyper-sensitive; but let's not be jellyfish, either!

We small towners get mighty tired of defending the morals of some of our industry's more publicized constituents. You can't defend what you know to be wrong. But we are guilty of negligence if we allow an individual case to contaminate all of us.

Public relations are pretty much on a personal basis in a small town. We are the Class D league of the industry. We just can't operate on the "knock 'em dead" basis that they do in the big places. You either become one of the boys, a good neighbor, a good citizen, an honest business man who isn't trying to jam a Western down the throat of a neighbor whom you know likes comedy, and whose advertising your friends can believe because they've learned to trust you, or you belong in another league. In running your business in a small community, don't get too big for your britches.

Charlie

THEATRE Refreshment SALES

A department devoted to refreshment service

Evaluating Drive-in Food Items As to Time, Space and Yield

By S. J. PAPAS

Owner of the Keno Family drive-in, Kenosha, Wis., and the Westgate Outdoor at Racine.

A report on methods aimed at controlling food costs and maintaining quality simultaneously at the drive-in refreshment stand.

IN ADDITION to being in the motion picture business, drive-in operators today are a part of the fourth largest industry in the United States—the restaurant industry. By 1962 it is estimated that the dollar volume of this industry will double, and I am exceedingly proud to be part of so great an industry.

Actually we drive-in people are "lucky" restauranteurs, because operating a concession in a drive-in theatre is so simple and so easy as compared to operating a regular commercial restaurant that it isn't even funny. In our drive-in theatres we have no high-priced chefs, cooks or bakers—two, three, five or ten fellows that draw big salaries in one establishment. We have no porters, waiters, etc. We have no fancy dishes or special soups and gravies to prepare which cost lots of money and often result in tremendous waste if not sold. We have no tremendous investment in equipment; we have no pilferage or stealing in a wholesale manner as restaurants and hotels do.

To cut a long story short, we drive-in people are most fortunate in that we have found a second lucrative business within the first one. First in importance of course is the theatre and our motion pictures; they should always be our foremost concern. Concessions, however, should be second.

REFRESHMENT STAND PROGRAM

And now, how should a concession stand be operated at a drive-in theatre? I would like to present some salient features of the program I have developed for my own operations.

The three magic words in the concession business are Time, Space and Yield. What good is any item when the element of time in preparation is so excessive that it causes the loss of other sales? What good is any item when the space required to handle it is so excessive that it robs other and more important merchandise? And what good is any item when the proper yield is not realized in order to produce the necessary profit?

Remember, in a drive-in concession time is of the essence. Perfect planning, timing and coordination are absolutely necessary. As you know, our audience is a "captive" one and if service and care are not exercised, complaints result immediately. I sincerely believe that every concession, unless unusually small, should have a vending manager. The theatre manager cannot do both and do a good job.

The most important item that we sell is popcorn. Why? Let's give it the acid test. Number 1—*Time*. This is no problem, because we can pre-pop "kettle-fresh" corn and store it in a warmer so that when a sale is made it is perfectly prepared. Number 2—*Space*. This is no problem. Number 3—*Yield*. The yield is terrific so I therefore make it my Number 1 item.

In addition to the above it is also a highly nutritious and healthful food. As a matter of fact, I like popcorn so much I also sell it at the box-office. Now this school of thought no doubt will bring controversy. As everyone knows, situations differ. I say this, however: Sometimes it is necessary to train and cultivate your patrons. I base my statements only upon performance. When I can sell 20, 30, 50 and as high as 84 boxes of popcorn at the box-office on one night, that's for me! Selling popcorn at the box-office will not prevent patrons from coming to the concession stand. Don't let anyone ever tell you different.

Other salient facts to remember about popcorn are as follows: (a) It is a food product; the raw material, equipment and personnel handling must be clean. Sell the nutritional benefits of corn, as health has a strong selling appeal in advertising. (b) Popcorn is perishable. It must be kept fresh and the stock rotated. Moisture content is important and should be kept at about 13.5%. (c) Popcorn is an "impulse" item; display it strongly in order to create the urge to buy among customers. (d) Package popcorn to sell; glamorize it; dramatize its values. Describe it freely with adjectives like "fresh," "hot," "kettle fresh," and "buttered," etc.

TESTS OF COLD DRINKS

Next in importance at our vending counters, I would say, are cold drinks. We concentrated on them in one situation, and the results were amazing, because the theatre is in the middle-west, where we only operate six months or even less, and the weather is only what you may call warm during just three months. Our large 16-ounce drinks selling for 20c moved better than our regular 9-ounce drinks which sell for 10c!

Let's give cold drinks the acid test. Time: No problem. Space: No problem. Yield: Terrific. I like cold drinks so much that I always build special racks for them in store rooms. On the top rack go all the Coca Cola gallons; on the second go the root beer gallons; and on the bottom go all the Orange Crush gallons.

BUYING QUALITY MEATS

Along with cleanliness and sanitation at the refreshment stand, quality of merchandise is important. This is especially true of meats. There is no substitute for quality and in spite of their knowing this many operators still buy the cheapest hot dogs and hamburger, etc. What's the result? A lot of waste; customer dissatisfaction and no repeat business. Pennywise and pound foolish.

I went into the preparation of my own hamburger so that I would actually know what I was serving. Important points to watch are as follows.

All beef used should be from federally inspected plants and its handling should be under the same sanitary conditions as all products handled under the supervision of the Bureau of Animal Industry, U. S. Department of Agriculture. Know what parts of the carcass are used by your supplier (chucks, plates or rounds) and have a definite understanding as to the grades of beef used. Meat for hamburger should be of commercial grade or better from steers, heifers, cows, or bulls. What are the government grades? Prime, good and commercial.

Parts to be excluded are bloody neck trimmings, shank meat, trimmings from the chuck, plate or flank, hearts, livers, lungs, etc. The fat content should be that which is found in chucks, briskets, plates and other forequarter meat and should not exceed more than 25%.

We buy, process and fabricate all our meats. For hamburgers we have a patty-forming machine, which I would not recommend to small operators as the investment is too large. With this machine I have absolute portion control and know exactly what each patty costs me. Also I have a hamburger patty that has a "loose texture," which means greater bun coverage, less shrinkage, faster cooking, greater tenderness, and more patties per pound.

What I am trying to convey to you is the word quality. It means everything.

RULES FOR BREWING COFFEE

Coffee is also very important. Too many drive-in operators have sloughed good coffee off.

Rules for brewing it are as follows: 1. Carefully measure quantities of both water and coffee. No guesswork; one pound of coffee to two and one half gallons of water. 2. Make only the amount needed. Warmed-over coffee is bitter and has lost its aroma. Never add old coffee to a new brew.

3. Discard coffee grounds; they can only be used once. 4. Time the preparation of coffee. It should never be made more than 15 minutes before an intermission. Maintain it at a uniform temperature below boiling point. Coffee loses both flavor and aroma when permitted to stand for long periods after brewing. 5. Keep your equipment clean. All coffee equipment must be cleaned carefully and immediately after each use. Coffee contains certain elements which attract themselves to brewing devices and develop a rancid taste upon contact with oxygen in air. If a filter cloth, bag or sack is used, it must be washed clean each time in cold water. These must never touch anything as they absorb offensive odors. When not in use, submerge them in cold water.

HANDLING WALKING SUNDAES

Another very successful item we handle is the walking sundae. The Borden people have designed a special cup known as the "theatre cup." As it appears, we sell it as a dixie cup or plain ice cream for 15c. This contains 5 ounces of ice cream. When a customer asks for chocolate, strawberry or another flavored sundae, off comes the lid, on goes the syrup topped with rich whipped cream and chopped pecans. The price now is 30c. If this item is correctly merchandised, it is a killer!

As for candy, it definitely has its place at the drive-in refreshment stand. However, only a small variety of 10c merchandise should be handled. Candy selling for 20c or more per item does not move or repeat rapidly enough to handle.

Finally, there is nothing more important than *control* in any operation or business. Spoilage and pilferage indirectly come under control. The yields of merchandise are also under *control* and *food costs.*

In those last two words is centered the meaning of my whole program. And the words mean just what they imply: the cost of your food or the cost of the merchandise you are selling. If you do not know your food cost on each and every item you are handling, you had better be careful, because you are on dangerous ground.

We really didn't start making money in the concession business of our drive-in theatre until we instituted a weekly Inventory and Vending Report especially applicable to drive-in theatre concessions. This report has saved us. We tried to use a regular indoor theatre vending report at first, but it was impossible.

This drive-in report tells you anything you want to know about your concession operation—even to the extent of the day that merchandise is delivered and by whom. There is a space for petty cash, disbursements, payroll, cash register readings, receipts deposited, receipt reconciliation, statistics for current and accumulative figures. There is also a space for spoilage.

VENDING INVENTORY RECORD

The second page contains the vending inventory record. The top section of this is for entries of all merchandise accounted for as sales items. Popcorn sales by actual box; candy by actual count, etc. The bottom portion is for merchandise or supplies used in connection with the sale of the above items. This report, which I worked long upon preparing, is so designed that on the eighth day of every week I am in a position to know exactly what my drive-in theatre concession did during the last seven days.

Now it is the yield that is important, as I tried to point out. Isn't it vital for you to know if you are getting seven boxes of popcorn out of every pound instead of 11 or 12 as you should be getting? This form lets the manager know all these things.

It is up to the drive-in operator to do the right job, because upon the pattern he establishes will the drive-in theatres establish their future in food, and their future in human nutrition. And depending upon the pattern he establishes now and the type of job he does, he will be able to increase the drive-in theatre concession business throughout the world.

[The above is a speech in part, delivered by Mr. Papas at the National Drive-in Convention held recently in Milwaukee.]

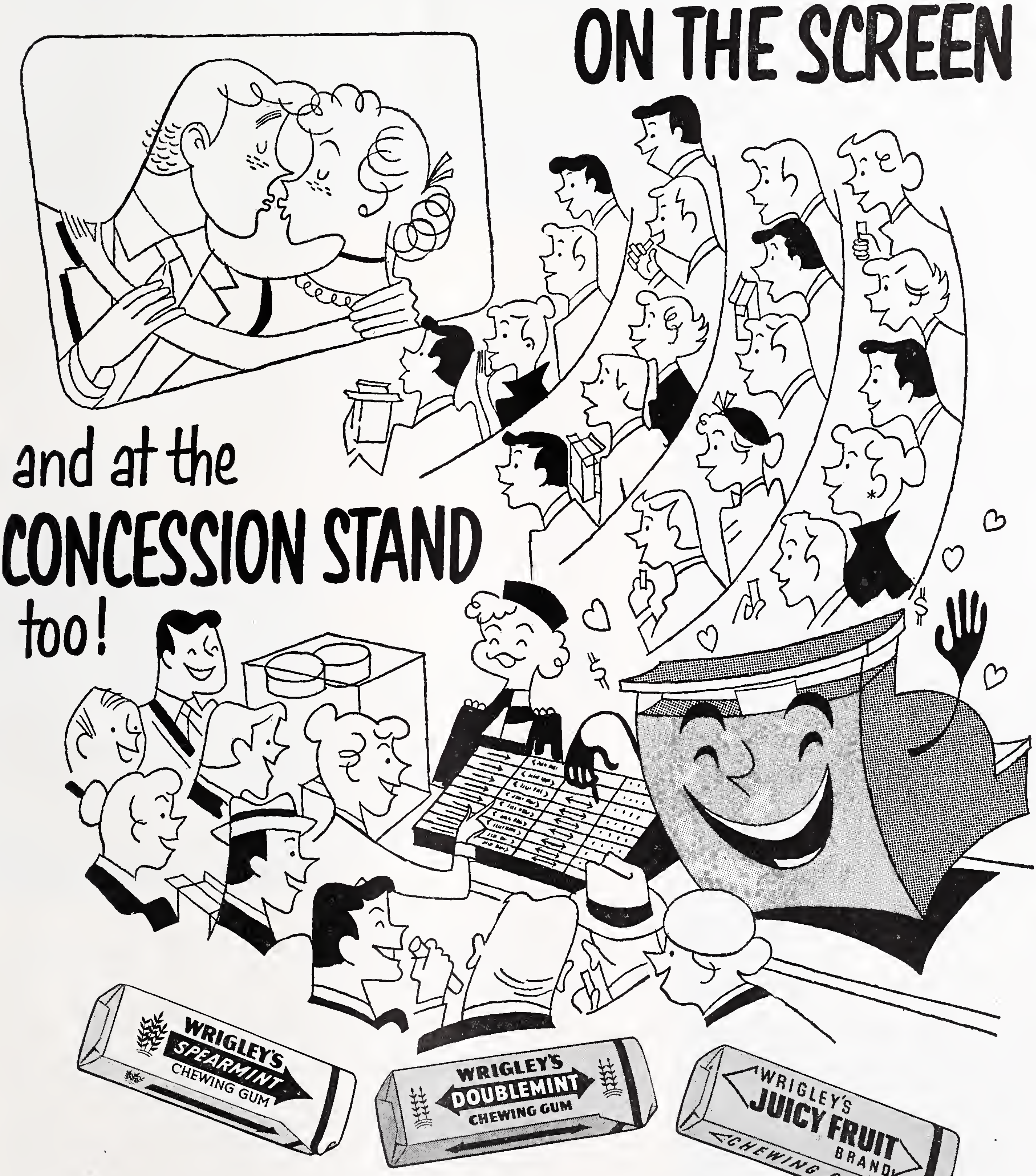
It pays to give your patrons what they want

ON THE SCREEN

and at the

CONCESSION STAND

too!


WRIGLEY'S
SPEARMINT
CHEWING GUM
WRIGLEY'S
DOUBLEMINT
CHEWING GUM
WRIGLEY'S
JUICY FRUIT
BRAND
CHEWING GUM

For extra profits... display popular

Wrigley's Spearmint, Doublemint, and "Juicy Fruit" Gum

AG 143

Your

PERFECT

PROFIT

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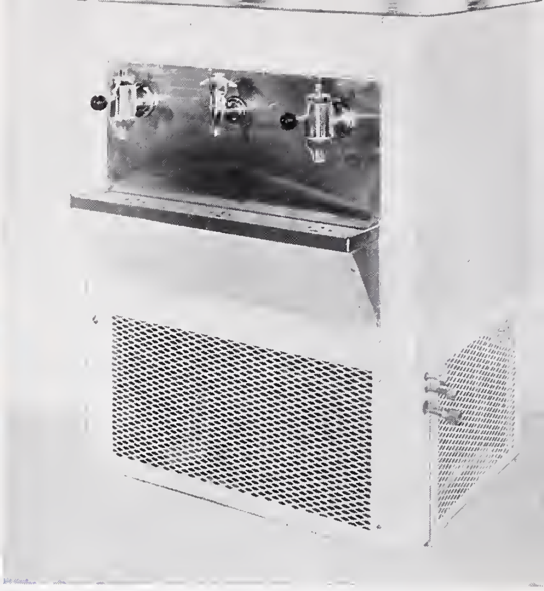
Sell Your Two Top Profit Items Faster, with this Top Volume Manley Combination

The New Manley

ICE-O-BAR



Now you can serve up to 1500 ice cold drinks on continuous flow . . . just as fast as *two* operators can draw them! The sensational Manley ICE-O-BAR is unparalleled for easy operation, fast cooling . . . guarantees *cold* drinks during peak rush periods. Uncomplicated design and standard parts mean any local refrigeration man can install and service the super-efficient ICE-O-BAR. Remember, a drink machine makes 65% gross profit for you. So mail coupon today for complete details on the best drink machine ever made—the new Manley ICE-O-BAR!

The Manley

SUPER STADIUM

You'll sell more of your biggest profit item faster with this famous big-volume Manley popcorn machine. The Super Stadium is the only machine that gives you all these profit-making . . . money-saving . . . features.

- Cascade kettle that increases gross profit 10% . . . kettle rotates full 360 degrees . . . available in 12, 16 or 24 ounce sizes.
- Pops 20 to 25 boxes every 2 minutes.
- Special heating element keeps stored corn hot, fresh, crisp under all conditions . . . stores up to 180 boxes of popped corn in elevator well that rises at the flick of a switch.
- New seasoning well with thermostatic-controlled, automatic plug-in . . . liquifies seasoning at proper temperatures, delivers accurate measurement of any desired amount direct to kettle.

The Manley Super Stadium is the perfect machine for handling big crowds fast . . . top seller for drive-ins, any large-volume operation.

And, remember, *nobody outpops Manley!* This fact is conclusively proved in an unbiased report from one of the nation's leading research laboratories. Get all the facts. Ask your Manley representative.

Write today for complete details on this

MANLEY

PERFECT **P**ROFIT **P**AIR

MANLEY, INC.
Dept. MPH-653
1920 Wyandotte St., Kansas City 8, Mo.

☐ Rush complete information on the new Manley ICE-O-BAR
☐ Rush complete details on the Manley SUPER STADIUM.
☐ Please have a Manley representative call.

Name____________________

Firm____________________

Address____________________

City__________ Zone____ State______

MANLEY, INC.
1920 Wyandotte St.,
Kansas City 8, Mo.

MANLEY

THE VENDER-VANE

News and Comment about
Merchandise Sold in the Theatre

Van Myers Proposes New Popcorn Program

A FIVE-STEP merchandising program designed to increase the sale of popcorn at theatre refreshment stands has been proposed by Van Myers, concession manager for Wometco Theatres, Miami, Fla., and member of the board of directors of the National Association of Popcorn Manufacturers, Inc., Chicago. The plan has been taken under advisement by the NAPM and its proposed united industry trade group, the International Popcorn Association.

Van Myers

First on Mr. Myers' list of suggestions is trailers, "preferably in technicolor." They would be especially effective in double-feature houses when shown just prior to the break between features, he said.

Secondly Mr. Myers advised preparation of a small, brief manual for the training of sales help. "Such a manual should describe the proper method of manufacturing popcorn, the most attractive eye-appealing ways to display it, and the best methods of selling it. It should also contain hints on the importance of the cleanliness of equipment, neatness in the appearance of sales personnel, and the development of a warm, friendly selling technique," he pointed out.

The third theatre need, according to Mr. Myers, is for some effective type of point-of-sale advertising. This should not take up too much space and yet it must be easily observed and create the impulse to buy, he explained. "Mobiles, which are wind-current activated point-of-purchase advertising aids, could be very effectively used at theatre concession counters," he said.

Fourthly, Mr. Myers recommended that NAPM offer incentives in the form of cash or prizes in a competitive campaign among theatres to solicit the best ideas on how to promote and sell popcorn. "With judging done by a representative panel of industry concession experts, appointed by NAPM, a fund of information and ideas for promotion could be developed for the general benefit of the industry," he said. A further step, he added, would be to publish the best ideas in an NAPM popcorn sales promotion brochure and distribute them to theatres.

Finally, Mr. Meyers stressed the importance of intra-circuit promotions and contests. "If NAPM could make available a certain sum of money or prizes for individual theatre circuits some wonderful contests, running over several weeks, could be sponsored resulting in increased popcorn sales as well as many fine ideas on popcorn promotion," he said.

Promotion Boosts Sales Of Higher Priced Candy

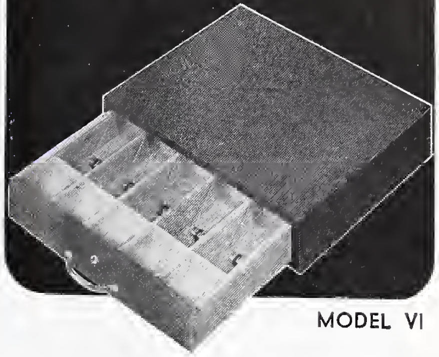
REFRESHMENT stand patrons in houses of the W. S. Butterfield Theatres' circuit, with headquarters in Detroit, are buying more of the larger-sized candy products—including those sold at 11c and 25c—than ever before, due to special promotional campaigns. This was disclosed in a report made by Loyal Haight of the circuit for the trade publication, *Candy Industry*.

Sales emphasis was placed by the circuit on the larger candy products in an effort to increase profits, Mr. Haight explained. Stock of the larger (11c) items was increased at the stands as that of the smaller ones (sold at 6c) was reduced, he said.

Special promotion of the 25c product also helped to boost these sales, according to Mr. Haight. The most popular items in this price range were found to be chocolate coated and panned raisins, peanuts and almonds, with solid chocolate and carmels also good sellers.

In explaining the lack of patron resistance to the higher priced merchandise, Mr. Haight pointed out that "quality" and

INDIANA UNDER-COUNTER CASH DRAWER



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- 5 coin, 5 currency compartments with bill weights.
- High-grade disc tumbler lock.
- Warning gong rings each time drawer is opened.
- Kiln-dried Indiana hardwood.
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ADLER SILHOUETTE LETTER CO.
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BUILT TO TAKE IT—
Griggs Chairs

WITHSTAND TOUGHEST WEAR

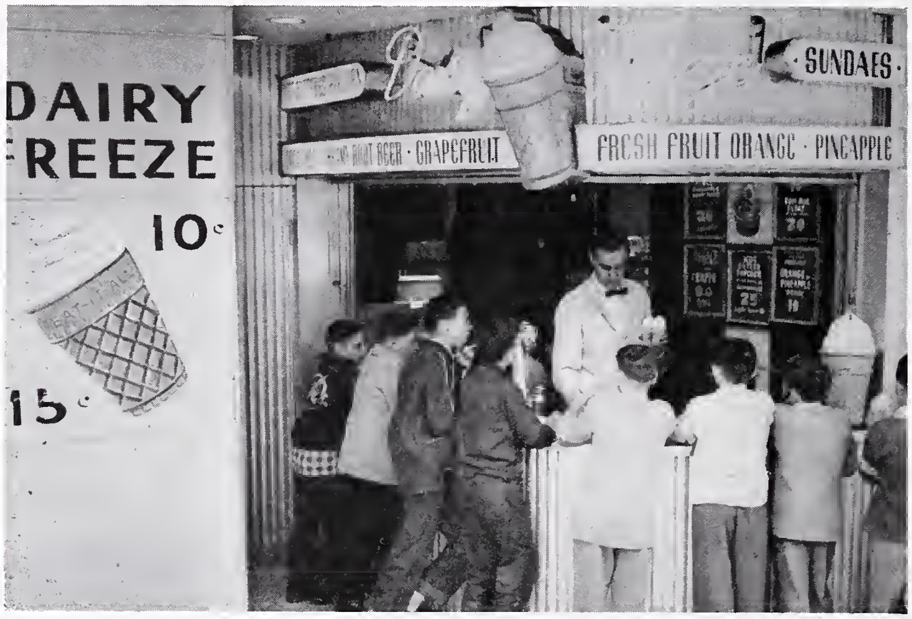
Comfort — the minute they're occupied!

Their Beauty sparkles!

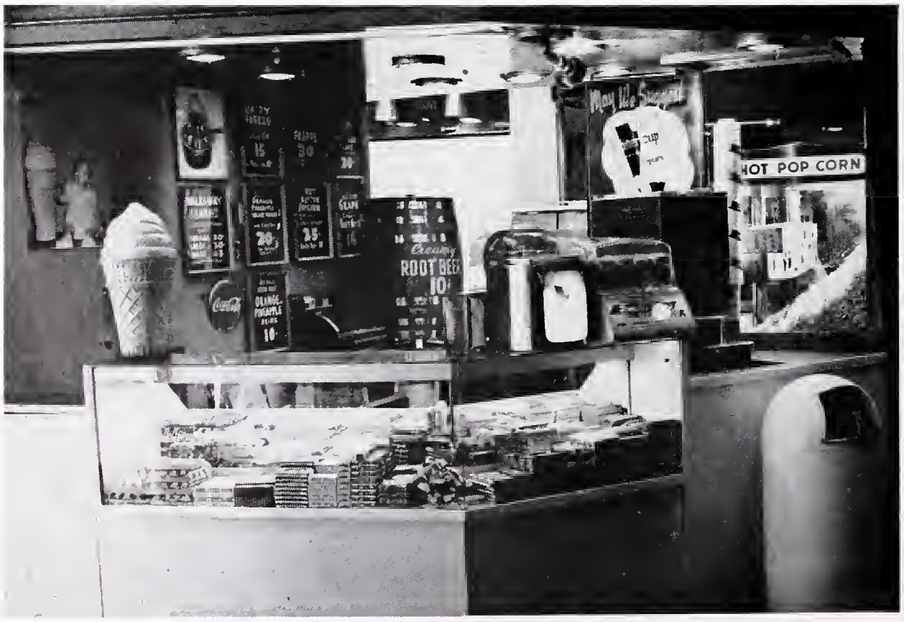
WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

New Snack Bar for Street Sales



■ Refreshment stand business was recently expanded at E. M. Loew's Center theatre in Boston by the opening of a second counter, behind the one in the lobby and facing the street, to get business from pedestrian traffic. Construction of the second stand, which is primarily equipped to serve ice cream, was made possible when the manager, Nick Lavidor, discovered that a small cigar store next door to the theatre was available. Since the store was located immediately adjacent to the lobby of the theatre, it was only necessary to break down the wall and build the new counter. The arrangement also provides for refreshment attendants to move easily from one counter to the other. This movement is necessary since different merchandise is prepared at each stand. Equipment for ice cream service is all on the street side (see photo above), while the candy display and popcorn warmer are on the theatre side (photo below). Drink dispensers are at both counters. A variety of soft drinks are offered, including three fruit flavors (orange, pineapple and grape), and root beer and Coca Cola. The most popular item, however, is ice cream, and patrons are offered a number of assortments, including "dairy freeze" ice cream in two flavors (chocolate and vanilla); "walkaway sundaes" in three flavors (fudge, strawberry, and pineapple); three different frappes, and a special fruit juice and ice cream mixture. Eight attendants operate the stands, working in shifts of three. The buying and supervision are handled by Mr. Lavidor and his assistant, Don Dyer.



"value" have been emphasized. Buying high quality candy helps in another way, he added, in that it is "backed by a solid advertising program." Such candy is practically "pre-sold" by the ads, he said, and the theatre patron can make his selection quickly and with a "minimum of confusion as to what should be purchased." He noted a difficulty in selling unknown or "off-brand" merchandise.

In the same report Mr. Haight commended those candy manufacturers who leave the prices off wrappers and packages. "This helps theatres to maintain their 6c and 11c prices," he said.

In regard to packaging of candies weighing from 3½ to 4 ounces, he expressed a preference for the window boxes rather than cellophane bags. "Cellophane bags are impractical because the material crackles in the quiet theatre, embarrassing the consumer and annoying other patrons," he explained. He suggested that candy manufacturers interested in the theatre trade give greater consideration to such packaging.

New Vender Using Freshly Ground Coffee

AN AUTOMATIC coffee vending machine, which employs freshly-ground coffee in making the beverage instead of concentrates or pellets, has been introduced by the ABC Vending Company, New York.

Trade-named the "Perk-O-Matic," the new machine is designed to make more than 400 cups of coffee through a series of synchronized percolators. As one percolator drops below the 15-cup mark, it automatically kicks off the next percolator so that freshly brewed coffee is always served, the company explains. Each percolator is airtight and air-sealed, it is pointed out, in order to maintain uniformity of content and a maximum of cleanliness.

The vender measures 30 inches across the front, is 27½ inches deep and 76½ inches high. It will serve coffee four ways —black, black with sugar, with cream or with cream and sugar. The liquid is brewed before the ingredients are added. For installation an ordinary electrical outlet (100-volt AC) and a water line are required.

•

THEATRE SALES CANDY PANEL

The merchandising of candy in theatres will receive attention at one session of the National Confectioners' Association's 70th annual convention to be held June 14th to 18th at the Waldorf-Astoria Hotel, New York City. Participating for theatres in a panel devoted to "Merchandising for Increased Sales," on June 18th, will be Leon J. Levenson of the American Theatres Cor-, poration, Boston, chairman of the concessions committee of the Theatre Owners of America.

Smaller Version of Beverage Dispenser

A SMALLER-SIZED version of its "Buckingham" beverage dispenser, which is a fountain type unit for non-carbonated drinks equipped for promotional illumination, has been introduced by Modern Refreshers, Inc., of Chicago.

Called the "Buckingham Jr.," the new dispenser has a transparent globe from the top of which beverages flown down over a series of cascades. This action is illuminated by a light in the top of the globe.

Capacity of the dispenser is six gallons. It operates on a 1/8 h.p. compressor and is 26 inches high by 15 inches in diameter.

Crushed Ice Machine With Three Capacities

A NEW ice machine designed to produce hard and clear ice "pebbles" has been added to its line of ice-making equipment by the Ajax Corporation of America, Evansville, Ind.

Called the "Ajax Pebble Ice Maker," the unit is available in three capacities—200, 400 and 800 pounds per day. The ice it produces is said by the company to be similar to crushed ice, yet "dry and non-mushy."

Floor space required for the new machine is less than 1 square yard, and it has a height of 39 inches, which provides for under-counter installation, if desired. Of simplified construction, the machine has just three moving parts. Other features include an automatic cut-off designed to control ice overflow.

Promotion-Minded Movie Theatre Owners . . .

Here's a **NATURAL** *for* **YOU!**

GLEAMING STAINLESS STEEL

CONNOLLY AUTOMATIC ROLL-A-GRILL

Now operating in Thousands of

★ INDOOR THEATRES ★ DRIVE-INS

STOPS TRAFFIC with its fascinating slow rotary motion—SELLS MORE FRANKFURTERS—Makes 'em FASTER —Makes 'em BETTER!

NO SMOKE — NO ODORS

No Installation needed—Just Plug In! Saves time and labor—NO ATTENDANT REQUIRED to watch or turn franks—no scraping of grill.

SELF-BASTING

seals in juices, barbecues frankfurter evenly on all sides, retains natural flavor—frankfurter expands in size—looks worth more, and you GET MORE for it! Turns out up to 500 deliciously barbecued franks per hour!

These are SOME of the THEATRES now reaping

EXTRA PROFITS

with one or more

ROLL-A-GRILLS

YES! These theatres are finding ROLL-A-GRILL an important source of added income. You too can increase your "take" with this sensational crowd pleaser! Write today for details.

NEW FEATURE! "No-Waste" Stand-by switch permits all rollers to rotate—heat bypasses half of rollers enabling full frankfurter display, in continuous rotary motion without cooking, even during slow periods.

Eloy Drive-in Theatre, Eloy, Arizona
Columbus Drive-in Theatre, Columbus, Ind.
Rialto Theatre, Tulsa, Okla.
Mission Theatre, Dalbert, Texas
Starlight Drive-in Theatre, Parkersburg, W. Va.
Renfro Drive-in Theatre, Vancouver, Wash.
Alamo Theatre, Indianapolis Ind.
Twi-Lite Drive-In Theatre, Ontario, Oregon
Roosevelt Theatre, St. Louis, Mo.
Orchards Drive-In Theatre, Lewiston, Idaho
Granada Theatre, Monte Vista, Colorado
Don Drive-In Theatre, Bossier City, La.
Park Theatre, Benton Park, Ill.
Rio Drive-In Theatre, Thermopolis, Wyoming
Twin Palms Drive-In Theatre, Corpus Christi, Tex.
Orpheum Theatre, St. Joseph, Mo.
Palace Theatre, Huntington, W. Va.
Hilltop Drive-In Theatre, Escanaba, Mich.
Dells Theatre, Wisconsin Dells, Wisconsin
Canal Drive-In Theatre, Tucumcari, N. M.
Hollywood Theatre, Leavenworth, Kansas
Odin Drive-In Theatre, Greensburg, Pa.
Pekin Theatre, Montgomery, Ala.
61 Drive-In Theatre, Delmar, Iowa
Civic Center Theatre, Great Falls, Montana
Wabash Drive-In Theatre, Wabash, Ind.
Mesa Drive-In Theatre, Yuma, Arizona
Columbia Theatre, Dayton, Ohio
Holdridge Drive-In Theatre, Holdridge, Nebraska
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The Drive-in . .

★ A regular department devoted to the design, equipment and operation of outdoor theatres.

Programming and Showtime Operation

Fifteenth of a Series on GETTING INTO THE DRIVE-IN BUSINESS

By WILFRED P. SMITH

Former drive-in circuit executive, now operator of his own drive-in at Ledgewood, N. J.

IN ORDER to understand the daily operation of the drive-in which we have been planning and "constructing" in the preceding fourteen installments of this series, let us begin with preparations for a performance and work right through to the conclusion of an entire evening's operation.

Our first observation, of course, would be the so-called "marquee"—actually, the attraction sign—at the entrance drive. It is important to concentrate on the pulling power of stars or featured players likely to be popular in your immediate area, and bill them accordingly. For instance, it must be determined whether your sign should bill, say, "Quo Vadis" *with* Robert Taylor; or carry the star's name *ahead* of the title because of his popularity in your territory. These are decisions of importance with each change of program, as it can mean a great deal of difference in the box-office gross.

To illustrate further, the mention of the title alone, such as "Ma and Pa Kettle on Vacation," eliminating the names of the stars who are as familiar to the small town audience as your next door neighbor, would be sufficient, assuming this particular *series* of pictures is popular in your area. In any event, always get the most out of your attraction copy. If it was worth spending hundreds of dollars to install the attraction advertising equipment, it deserves thoughtful use for billing.

As he approaches the box-office, the patron looks for an admission sign in the window or comparably conspicuous location. This display should be in bold characters that can be read clearly from a distance not less than 25 feet. This permits the patron to get out the proper amount of money in good time and eliminates questioning the cashier, all of which helps to keep your traffic moving.

CASHIER OPERATIONS

It is imperative that your cashier should be neatly attired and cordial, and be patient even with the patron who may become aggravating. Contrary to practice at indoor theatres, the drive-in cashier is likely to be male. He should ignore the conversation of an exasperating patron, or try to switch him on to another theme with some such pleasant remark as, "Isn't this a beautiful evening?"—or, "Your little man certainly has a real cowboy outfit on there,"—or, "That is a beautiful car you have there." A pleasing personality, with a good understanding of human nature, is important in handling the amusement-seeking public.

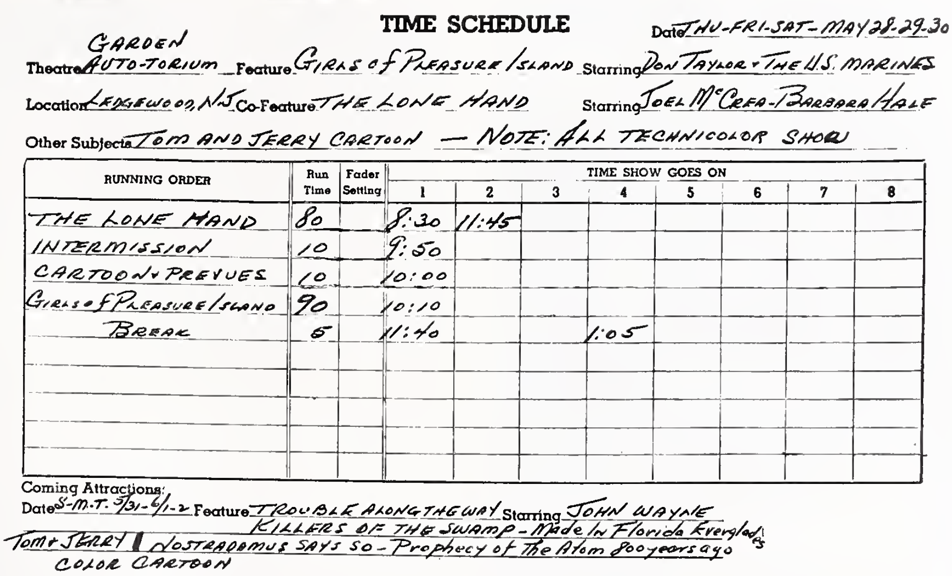
The cashier should also be able to answer the telephone with a pleasing, clear voice, and to give information quickly with a minimum of questions from the caller. "Tonight we are showing two Technicolor features—'By the Light of the Silvery Moon,' with Doris Day and Gordon MacRae, at 8 and 11 o'clock; and 'The Lone Hand,' with Joel McCrea, at 9:30." By giving them the basic information promptly a lot of unnecessary conversation is saved.

In a short time the cashier should develop the proper knack; if after a trial period of around 30 days the necessary qualifications do not show up, it would be well to make a change. A drive-in theatre operation can have the best "money changer" in the country, but without a likeable personality, that ability goes for nought—every patron expects a cashier to know how to make change accurately. The first impression a customer receives is a lasting one.

Upon the opening of the theatre, the owner or the manager should be around the box-office greeting people, just as they *used* to do at indoor theatres. A special asset of a drive-in is its informality, and this is emphasized by the creation of a "folksy" atmosphere, to which the presence of the owner or manager can be an important contributor as people arrive. Additionally, it is well for the cashier to know that "the boss is around." For one thing, it gives him confidence when a line of entering cars is putting pressure on him.

In the important matters of handling money, making change, filling out the box-office statements, preparing deposits, and entering the opening ticket number for the following evening's business, the following suggestions can be followed:

As the motorist drives up to the box-office, the cashier says, "Good evening. . . . That is $1.20 out of $5."—or whatever amount is handed to the cashier. The cashier should always lay the bill *next to the change tray, not in it.* He then pro-



TIME SCHEDULE

Date THU-FRI-SAT-MAY 28-29-30

Theatre GARDEN AUTO-TORIUM Feature GIRLS of PLEASURE ISLAND Starring DON TAYLOR + THE U.S. MARINES

Location LEDGEWOOD, N.J. Co-Feature THE LONE HAND Starring JOEL McCREA-BARBARA HALE

Other Subjects TOM AND JERRY CARTOON — NOTE: ALL TECHNICOLOR SHOW

RUNNING ORDER	Run Time	Fader Setting	TIME SHOW GOES ON 1	2	3	4	5	6	7	8
THE LONE HAND	80		8:30	11:45						
INTERMISSION	10		9:50							
CARTOON + PREVUES	10		10:00							
GIRLS of PLEASURE ISLAND	90		10:10							
BREAK	5		11:40			1:05				

Coming Attractions:

Date S-M-T. 5/31-6/1-2 Feature TROUBLE ALONG THE WAY Starring JOHN WAYNE

KILLERS OF THE SWAMP - Made In Florida Everglades

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COLOR CARTOON

A time schedule like the one above should contain complete information about the program for the cashier's use.

ceeds to take eighty cents, and three singles from the change tray, and in handing the change to the patron, to count it out. To count it out is to make sure that no mistake has been made.

During the time it takes the next car to drive up to position at the box-office, the cashier proceeds to put the bill received from the previous patron in the bill tray, and *to observe the number of patrons in the car coming up.* The cashier should be alert at every moment; even during the course of short "polite" conversations, he must be keenly attentive to the transaction at hand. A good cashier has trained himself to do this.

Upon completion of the activities at the box-office, the cashier enters his closing number of the *next ticket to be sold* in a column provided for it in the box-office statement (forms for such statements can be obtained from theatre supply dealers). It is well to enter the *net amount* in one column, and the *tax* in another, and then *total both.* For instance:

Adm.	**At 50¢**	**Tax 10¢**	**Total**
500	250.00	50.00	300.00

Opening Number	**Closing Number**
001700	002200

Before filing away the report of the night's business, the cashier should immediately transfer the *closing number* over to the *opening number column* of the *next* night's box-office statement. In that way there can never be a slip-up on the numbers running from one night to the next. The cashier should also be trained to observe the *ticket* itself when opening the box-office the next evening, to confirm that its numbers is as entered in the statement.

Another extremely important precaution is always to double check to be certain the numbers run consecutively when attaching a new roll of tickets.

During operating hours the cashier should have some schedule for the manager or owner to take as much cash out of the box-office as feasible, to minimize the risk of robbery. It is a good idea to vary the

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YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

schedule—some thief might be "casing" the premises in and about the box-office.

After the box-office statement of the night's business has been completed, the bank deposit slip should be made in duplicate. One the bank keeps, the other is signed by the bank teller as confirmation of the amount deposited, and this duplicate should be attached to the box-office statement. This procedure eliminates errors.

ADMITTING THE CAR

The next employee to be met by the patron is the *ticket taker.* He too should be trained as an "ambassador of good-will." Taking the ticket, he politely says, "Thank you," and directs the patron to the ramp number where the attendants are then parking cars.

As the driver approaches the ramp officer or attendant, a clear and intelligible sign with flashlight or hands should be given to direct the patron into the location where a speaker is available. After the car has stopped in place, an attendant greets the patron with a friendly "Good evening" or a cheery hello, at the same time attaching the speaker to the window of the car. He then goes on to repeat this procedure with subsequent patrons.

The attendants should appreciate that patrons may not turn off their lights, thereby to be an annoyance to patrons in surrounding cars. Simply saying in a friendly tone, "Your lights are on, sir"; or "Kindly turn off your lights, sir," is sufficient reminder.

For the drive-in theatre that uses "systematic parking" (BETTER THEATRES *for March*) it is well not to park all the way to the end of a ramp, since the early patron is entitled to a preferred location. A reasonable practice would be to *leave* six speaker posts, or spaces for 12 cars, on each end vacant for late arrivals. However, there are many drive-ins that use the "pick-your-own spot" system of parking.

BOOKING AND SCHEDULING

There are various policies and procedures of booking and scheduling picture programs. The writer will try to avoid confusion and controversy by confining this discussion to methods which he prefers.

First the selection of features: Here we assume a double-feature policy. We always attempt to get a balance of music and drama; drama and comedy; comedy and mystery; music and mystery; western and comedy; western and mystery: The *variety* of features should be carefully watched so as to keep bookings interesting at all times. And we believe that every drive-in should always incorporate a cartoon in every program—they are often of as much interest to adult audience as to children.

When we have a single-feature program, it is because the picture is very long. We bring this to the attention of our patrons with an announcement trailer on the head of the prevue trailer; for instance: *Date Strip—Sunday, Monday, Tuesday* (followed by special trailer copy) *Due to the extreme length of this splendid new picture it will be shown as a single feature—along with an entertaining program of variety short subjects* (followed by trailer of feature).

This procedure gets rid of numerous inquiries as to why we are not having a double-feature, and further assures the patron that he will get his money's worth of entertainment, at least in a good quantity.

PROGRAMS AND TRAILERS

It is of vital importance to keep your customers informed of your coming attractions *at least one week in advance.* You will find that the majority of theatrical printing offices will forward the desired layouts simply by your notifying them of the play dates and the titles of the features.

There are three methods of distributing a weekly program. One, the cashier can easily give it to patrons along with the tickets (this is the most effective manner we have found). Two, the ticket taker can dispose of the programs, wearing a carpenter's apron to carry them in so as not to hinder him in tearing the ticket in half. Three, the ramp attendants can distribute them to cars after they are parked (this method is not recommended too highly since it is likely to be more or less haphazard). In any event do not neglect to have a weekly program out on time. Your patrons look forward to it, and it is your most effective medium for promoting repeat business.

Just before intermission, *as soon as the* "The End" comes on the screen, it is good policy to light all floodlights. Then, with a recording playing background music, a trailer on refreshments should immediately come on the screen. Some suggested copy:

FRAME 1—*Folks! It is now refreshment time!*

FRAME 2—*To make the show more enjoyable visit our refresteria in the main building located in the center of the theatre on ramp six.*

FRAME 3 (creeping trailer)—Our Friendly Staff Is Serving FRESH CRUNCHY POPCORN, Delicious ALL BEEF FRANKFURTERS, Refreshing Cold Soft Drinks, Quality Assortment of Candies, ICE CREAM—Cones, Pops, and Cups—AND A Superior Grade Of Other Goodies.

FRAME 4—*The hilarious color car-*

(*Continued on page* 42)

The Needle's Eye

A Department on PROJECTION & SOUND

★ *"No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.*

What Stereophonic Sound Means in New Equipment

BY GIO GAGLIARDI

GIO GAGLIARDI

AFTER MANY years of laying on the shelf, stereophonic sound has burst into life practically overnight. Cinerama gave this multichannel sound a new start with a really superb presentation, using magnetic pickup for the first time. Then came Warnerphonic sound with "The House of Wax." Now there is to follow a large quantity of picture productions with multiple tracks from practically all the major companies.

Let us examine the methods used in the reproduction of these newer stereophonic recordings, and check the variable procedures that may be encountered. At the present time stereophonic sound is usually recorded as *three magnetic sound tracks on a separate oxide-covered* 35*mm sound film*. In addition, with 3-D, there may be an optical *emergency* sound track on one of the picture films, and a special effects track on the second picture film.

STANDARD EQUIPMENT LISTED

In general, the equipment for reproducing stereophonic sound considered here, for sake of simplicity, on the basis of three tracks and with reference to automatic volume control) may consist of the following:

1. Magnetic sound reproducers mounted apart from the projector mechanisms, with the soundheads having three magnetic pickups arranged for taking off three 200-mil magnetic sound tracks. The mechanism for driving this magnetic film with such a dummy head is kept in synchronism with the projector mechanism by means of a selsyn motor coupled to the projector drive motor.

The magnetic film drive is kept free from flutter and wows by special damping equipment similar to that used in optical soundheads. The film is housed in upper and lower magazines, each having a capacity of approximately 5,000 feet.

2. The magnetic sound reproducer is coupled to three-channel preamplifiers equipped with specially regulated power supplies and generally mounted in steel cases away from the reproducers. The frequency response and volume level of each preamplifier channel can be adjusted so that all three channels will operate at the same relative levels. A ganged gain control is provided so that main operating level can be controlled.

3. A main power rack contains three 75-watt amplifiers, one for each channel. (In the RCA system recently announced, this rack contains also a monitor speaker amplifier, and a monitor control switching panel. By means of the control panel, each sound channel can be checked individually if desired. This panel also contains an emergency switch for connecting the center section of the three stage speakers directly to the output of the old amplifier rack connected to the motion picture soundheads, so that an emergency composite sound track can be used if necessary.)

4. Three complete sets of horn systems are placed behind the screen, each set containing low-frequency and high-frequency sections with their associated dividing network. Special speakers and cabinets may also be provided for the auditorium, for

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3D
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ORLUX *Carbons*

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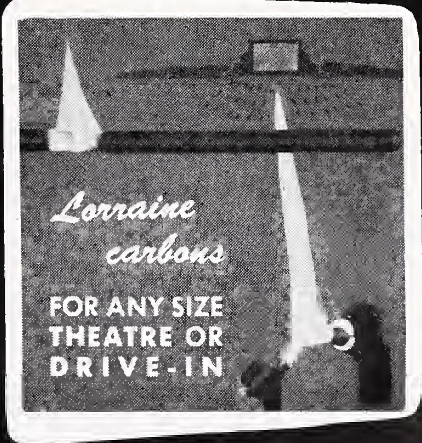
ORLUX Carbons are higher in the cooler colors: blues, greens, indigoes; and lower on heat conducting colors of red, yellow and orange.

INSIST ON ORLUX CARBONS for better 3D and Panoramic projection.



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Super-reflective screens for all third-dimensional processes and wide-screen systems; engineered to assure sharp, brilliant pictures with vivid contrast in any theatre.

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Dept. A, 602 W. 52 St., N. Y. 19 *Cable:* SOSOUND

the reproduction of incidental sound effects.

An accompanying block diagram indicates a stereophonic assembly that may be used for the reproduction of sound in a number of recorded combinations. Let us assume a 2-D picture with three-track stereophonic magnetic tape recording. Where *two magnetic* reproducers are installed, each reproducer may be tied in synchronism with one projector (No. 1 reproducer with No. 1 Projector, and No. 2 reproducer with No. 2 Projector).

In such cases, ordinary 2,000-foot reels can be used, since changeovers may be made at will. The picture changeover is made in a standard fashion, and the sound changeover may be made from the output of the three channels in one reproducer to the output of similar channels in the second reproducer. Complications only arise in the complexity and location of the sound changeover.

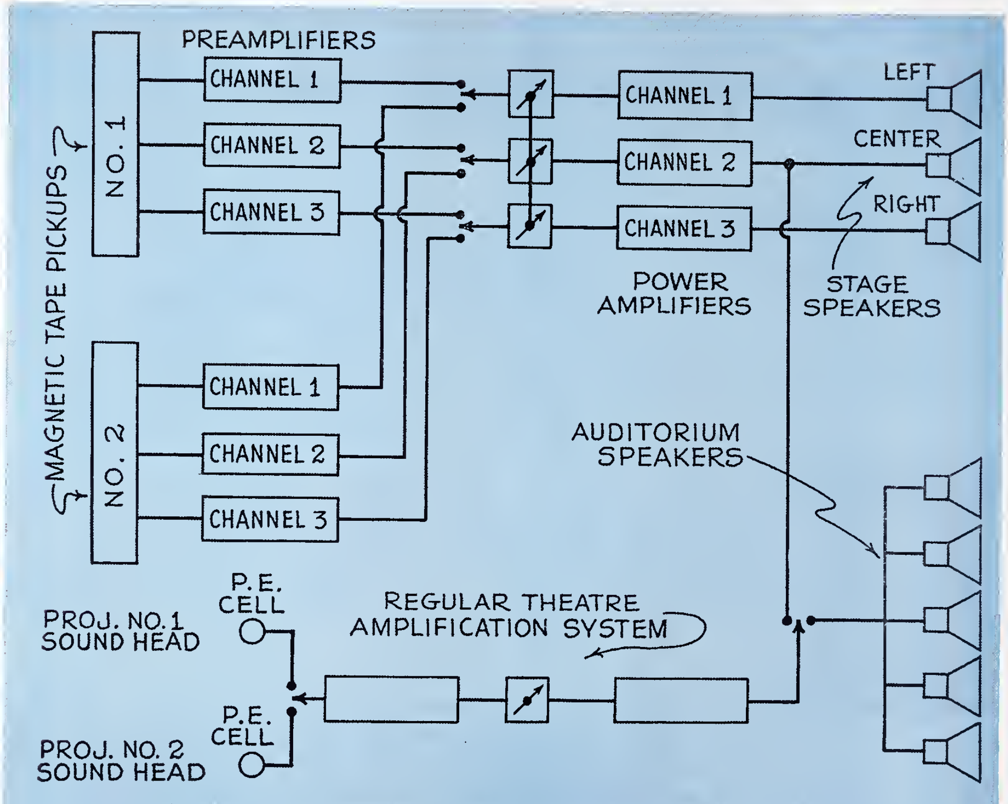

FIGURE 1—Block diagram showing two magnetic tape reproducers and two projection head sound film interconnection for stereophonic sound.

In that kind of setup, the *photocell* pickup is in the *off* position; however, the picture film may carry a single composite photographic recording for emergency use, and it can be switched on through the regular theatre amplifier system and routed through a proper output switch or relay to the *center* horn system behind the screen. If this emergency feature were not required, it might be possible to use the standard film track for sound effects to be reproduced as desired through multiple auditorium speakers.

If we assume that only *one* magnetic reproducer is installed, then conditions are changed to some extent. The single reproducer may be synchronized with Projector No. 1 and the picture film may be laced on a large reel. This would necessitate an intermission. A possible variation to permit *continuous* operation would be to use large reels on the stereophonic synchronized set, and small reels on the free projector with standard sound. This would give a continuous performance with the greatest part in stereophonic sound.

SET-UP FOR 3-D PICTURES

A set-up shown in the diagram may be used readily for 3-D pictures with stereophonic sound. In this case a single magnetic reproducer is installed in synchronism with the two projectors. Since *all three machines run together,* large reels must be used to reduce the number of intermissions to a minimum. For this particular set-up, the three-channel stereophonic sound is picked from magnetic film and fed to the speakers behind the screen. An optical track on the right hand machine (Projector No. 2) could produce special sound effects through the main theatre amplifier with this energy fed to speakers around the auditorium. An optical track the film in Projector No. 1 could be a composite recording to be used through the main amplifier for emergency purposes.

Arrangements similar to those in the diagram may be used, with certain slight modifications, for practically every stereophonic release print *where the three sound* *tracks are recorded on separate* 35*mm magnetic* film. It is obvious, however, that for 2-D stereophonic *continuous* operation, *two magnetic reproducers are required, as well as two projectors.* For 3-D *continuous* stereophonic operation, *two* magnetic reproducers and *four* projectors are needed.

SOUND FOR CINEMASCOPE

Recently 20th Century-Fox adopted an entirely new system for its CinemaScope productions. This system places three magnetic sound tracks, plus a control (or special effects) track, on the same film with the picture, and installs a magnetic reproducer between the gate and the upper magazine of each projector. This would make loss of synchronism between picture and sound impossible. Among other advantages of such a method are that sound and picture would remain physically together.

In order to locate magnetic tracks of 50-mil scanning width, on the picture film itself, it is proposed to reduce the width of the sprocket holes. New sprockets with narrower teeth would be used. It is believed that these sprockets could operate film having standard sprocket holes without any trouble. Complete new sets of sprockets and guide rollers would be needed for all projectors, as well as the phototrack soundhead. (Incidentally, these sprocket wheels and rollers would have to be of non-magnetic material which yet could be machined to extremely small tolerances.)

There are arguments both for and against the various systems now adopted or proposed. If one adds the separate types of stereophonic methods to the several picture proportions being contemplated, one gets an impression that choas has overtaken motion picture technics. The industry should consider conversion steps very carefully so that all changes will be compatible with each other for adequate exhibition of product. Any other procedure will produce tremendous waste of time and money.

Out-of-Phase Shutters In 3-D Projection

The existence of 3-D pictures running with frames out of synchronization has been noted by Paramount studio technicians, according to an announcement of a booklet, apparently prompted by release of "Sangaree," which is said to describe "a simple method of re-setting the gearing and timing of any projector pair." The projectors must, of course, be threaded frame-for-frame, with each shutter at the upright position. Moving the shutter shaft as in 2-D framing can put the two shutters in 3-D projection out of phase. At least the two films must start out with frames in "perfect" synchronism; what happens to them because of film shrinkage cannot be helped.

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REQUIRED FOR 3-D PRESENTATION

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This is not a tube-type rectifier . . . it is a heavy-duty Selenium Plate Rectifier whose dependability has been proved in the largest theatres and drive-ins for over 4 years.

The ideal power source for 3-D presentation. In countless instances, present generators or rectifiers are unsuitable for the continuous operation required when both arcs are operated simultaneously. The Ashcraft Heavy-duty Selenium Rectifier may be operated 24 hours per day, if necessary.

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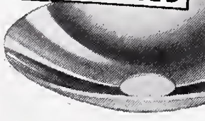


Paramount Screen with Border Light

Specifications and recommendations issued by engineers of Paramount Pictures on a screen arrangement for pictures in neighborhood of 5-to-3 ratio.

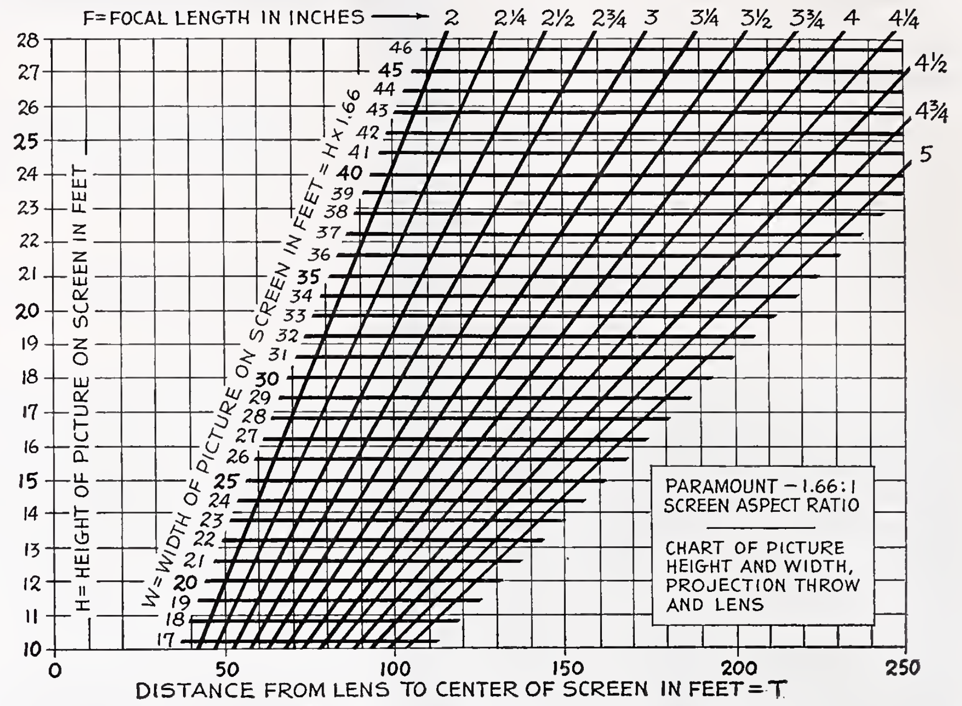


CHART OF PARAMOUNT ENGINEERS FOR DETERMINING PICTURE HEIGHTS AND LENS FOCAL LENGTHS AT 1.66-TO-1 ASPECT RATIO.

IN ISSUING technical data on its screen arrangement for picture proportions of 5 to 3, Paramount Pictures submits that aspect ratio as one allowing "almost all theatres" to present a large picture "without cutting off the top and bottom because of balcony overhang" or other conditions. It is further pointed out that these proportions (they also may be expressed as 1.66 to 1) are suited to "present-day normal 1.33-to-1 screens as well as the 1.66-to-1 ratio, and additionally to "the 1.75, 1.85 and any other intermediate aspect ratios."

The material included drawings of the Schlanger-Hoffberg synchronous surround as applied to the Paramount screen, and the accompanying discussion says, "The shape of this screen and its surroundings are important in giving a panoramic and wide-screen effect. It is important that every detail of construction be closely adhered to if theatres are to obtain the maximum effect on audiences which Paramount, by costly experimentation, has found possible."

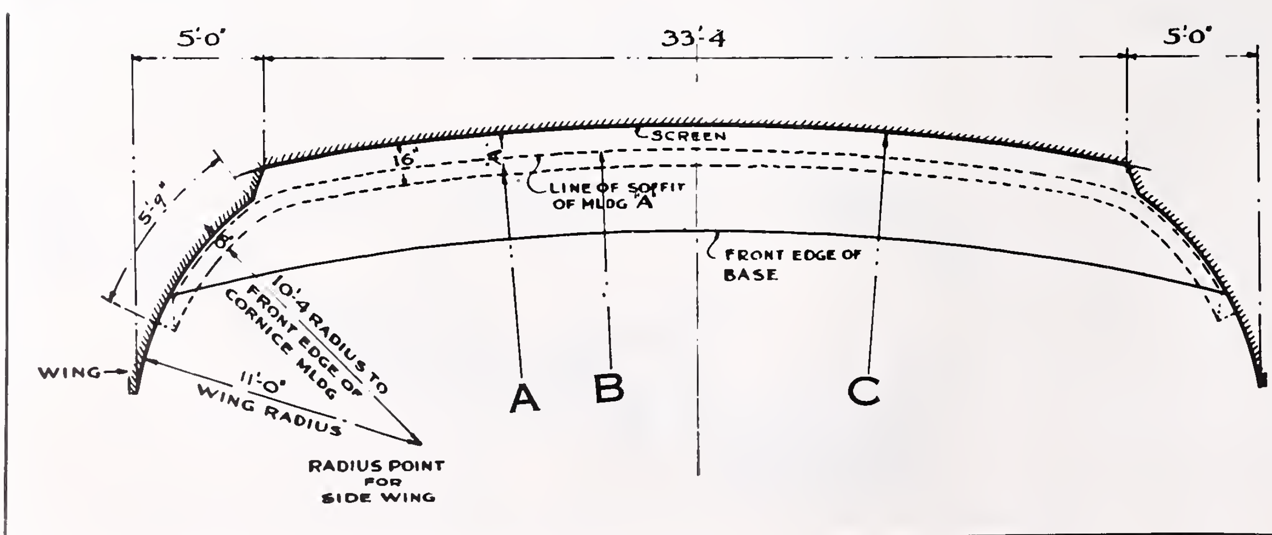
The curvature of the screen is based, according to these data on various conditions related to the projection throw. It is stated:

"The radius of curvature is 90 feet, which would apply to a house with a projection throw of about 120 feet. This curvature will vary somewhat, depending on the width of the house and the throw. For normal houses, the radius of curvature should be equal to, or greater than, three-quarters of the distance from the center of the screen to the projector, assuming that the projector is not farther forward than the last row of seats. In very wide houses, the radius should be approximately equal to the projection throw."

Photograph of a Paramount curved screen with picture area of 33 feet, 4 inches by 20 feet, and synchronous luminous surround (see plan below).

Paramount engineers believe in a picture scaled to dominate an audience by its own dimensions. They recommend "that the screen size be as large as possible, limited only by available light, the vertical and horizontal audience viewing angles, and the front seat viewing distance. Very large theatres with large prosceniums should be individually considered. In general, such houses will be limited by maximum available height of the picture, which in a few cases will exceed 20 feet."

Referring to the synchronous luminous surround, the specifications call for wings, a cornice and a base ramp "covered with


5'-0"
33'-4
5'-0"
SCREEN
16"
LINE OF SOFFIT OF MLDG 'A'
FRONT EDGE OF BASE
5'-9"
10'-4 RADIUS TO FRONT EDGE OF CORNICE MLDG
11'-0" WING RADIUS
WING
RADIUS POINT FOR SIDE WING
A
B
C

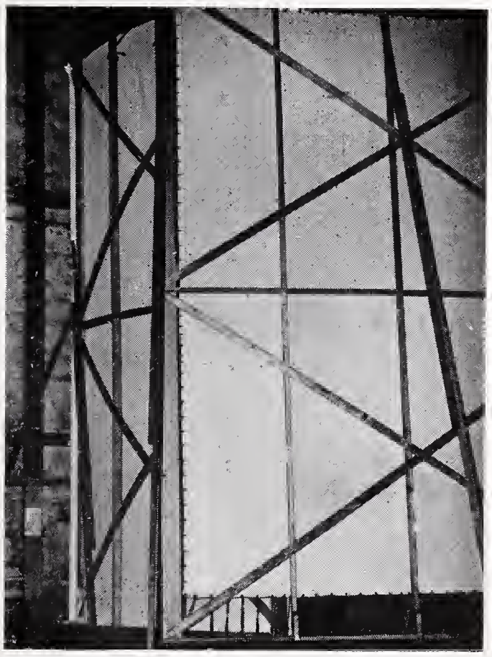
The drawing shows specifications of the Schlanger-Hoffberg synchronous luminous surround as applied to a Paramount screen of the size picture above it. However, Paramount engineers recommend that cross-sectional dimensions of the cornice, base and wings of the surround be the same for all screen sizes, with these members made shorter or longer according to actual screen dimensions.

any of the white materials currently used for 2-D screens. If stereophonic horns are to be located back of the wings, the wing material should be porous (perforated?) the same as for any sound screen. The side surrounds may be mounted on dollies if they must be moved to frame pictures of different sizes, or to clear the stage."

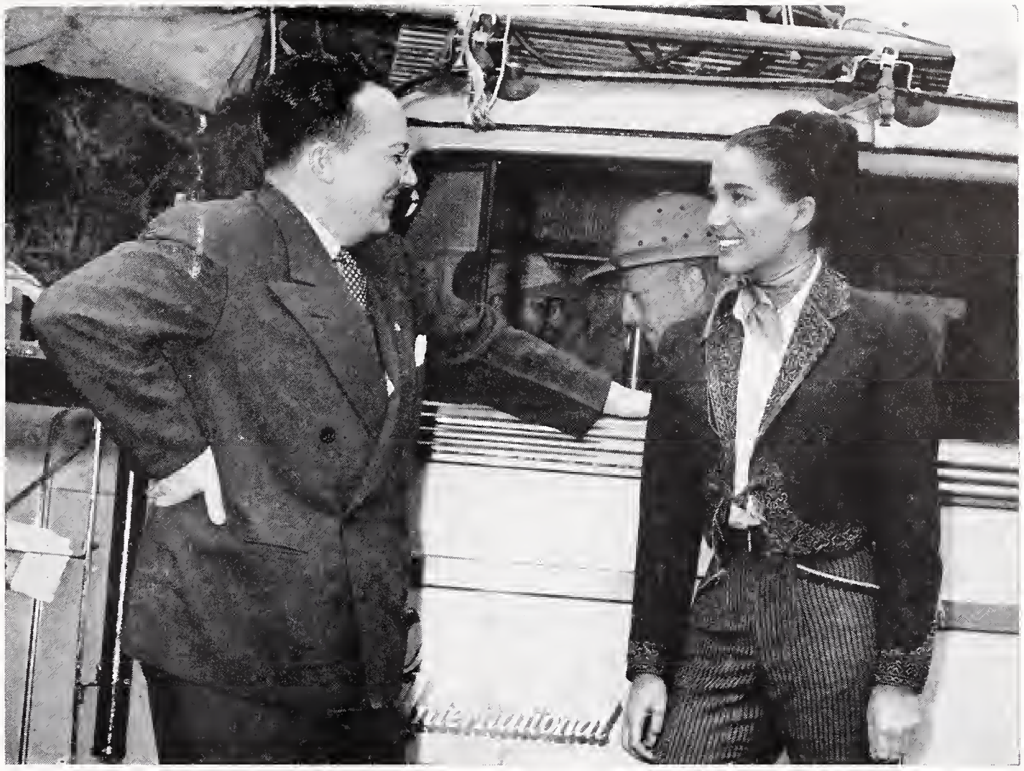
The picture proportions with this method are obtained by insertion of an aperture plate of that ratio. The plates should be filed "very carefully until the picture just fills the screen area." And it is recommended that *"the plate be placed farther from the film than normal in order to throw the edges of the picture slightly out of focus and produce a soft edge to the picture at the junction of the picture and the surround. No projected light should fall directly on the surround."*

It is to be noted that with a luminous surround indicated, with illumination provided by screen reflection, the discussion asserts that "the screen itself may be metallic finish so that the same screen can be used for both 3-D and 2-D pictures."

The Paramount engineers, headed by Loren Ryder, submit that for 3-D pictures, the "unfiltered incident light should be 20 foot-candles, and preferably 25 foot-candles. These readings are taken at the center of the screen without film, with the projection running, and without the polarizing filter in the projector beam. This assumes an adequate lamp capacity. With a metallic screen, the incident light for 2-D showings need not be quite as high as formerly specified by the SMPTE recommendations (around 15 foot-candles) because of the light gain by the metallic screen material."



Section of the rear of a Paramount test screen, showing the frame construction used for curved surrounds or side wings. Paramount points out, however, that theatre equipment suppliers "undoubtedly will develop prefabricated frames for direct sale to theatres."



On location at Universal City, California, Bob Hoff, Ballantyne Co. executive vice-president, and Julia Adams, Universal-International star, chat beside one of the trucks recording stereophonic sound. Miss Adams is co-starring with Van Heflin in "Wings of the Hawk," being filmed in 3-D with stereophonic sound. The Ballantyne Co. is working closely with Universal-International on all sound and projection developments in the new medium.

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about Products . .

★ news and views of the market and its sources of supply

Equipment "Package" Developed for 3-D, Wide-Screen, Stereophonic Sound

COMPLETE theatre equipment for third-dimensional and wide-screen films, and stereophonic sound, has been developed by the Ballantyne Company, Omaha, under a "package" sales plan. In announcing the equipment, J. Robert Hoff, executive vice-president, explained that although it is called a "package," each order will be tailor-made for the individual theatre. This will be done, he said, by means of an order form on which the theatre owner can specify dimensions and other requirements for his particular operation. The "package" includes the following equipment:

1. Two wide-angle, *f*/2.0 projection lenses.
2. A curved screen in a choice of six sizes, but each with an aspect ratio of 2-to-1. Widths are 22, 24, 30, 40, 50 and 60 feet. The screen is curved on a 90-foot radius. The surface is metallic.

A metal frame for the curved screen is also available, but is not included in the "package" because "some theatre owners may prefer to build their own frames on the job," said Mr. Hoff.

3. Two sets of aperture plates are supplied, one in a 2-to-1, and one in a 1.85-to-1 ratio. Additional aperture plates in other accepted ratios, such as 1.75-to-1 and 1.66-to-1 will be made available at additional cost. A special aperture plate holder has been designed for the changing of aperture plates when using different picture proportions on the same program.
4. Stereophonic sound equipment includes a three-track magnetic reproducer, three pre-amplifiers, three power amplifiers, one booth monitor, one sound mixer, three two-way horn systems, and supplementary auditorium speakers.
5. A complete interlock system is supplied for synchronizing the three-track magnetic reproducer and two projectors. Also included are polarizing porthole filters and holders, a filter cleaner, and projection alignment film.

Magazines of either 24- or 25-inch diameter are not included "because many theatre owners already have them," Mr. Hoff pointed out. However, they, too, can be supplied.

He also said that within a few months the company expects to have anamorphic lenses available. "Whether or not these lenses are produced will depend upon the demand for them as governed by the amount of product released, and certain claim to patents rights that are currently being examined from a legal standpoint," it was explained.

R. Scott Ballantyne

J. Robert Hoff

PRODUCTION NOW UNDERWAY

The average cost of the package is estimated by the company to be about $6,000, depending upon screen sizes and other variations indicated by the size and character of the theatre. Production on the equipment has already begun, Mr. Hoff said, with first deliveries expected within 60 days from June 1st, by which time the company anticipates having units rolling off the assembly line at the rate of about 50 per day.

Distribution will be only through dealers, Mr. Hoff said, adding, "In those few areas not served by a Ballantyne dealer, the company will accept orders through any reputable theatre equipment dealer."

Spring-Back Chair With Padded-Back Spacing

A NEW SPRING-BACK auditorium chair with dimensions designed to require a minimum of extra back-to-back spacing has been added to the RCA line of International auditorium seating. Designated International Model No. 2450 (it is pictured on page 11), the new chair has the same dimensions as the company's Model No. 2000, including the same back overhang and wing depth, which is said to permit installation with the same back-to-back spacing and to allow equal knee room and passing space. Theatres now equipped with padded-back chairs can thus be re-equipped with the new spring-back model without loss of capacity, it is pointed out.

The chair has a metal back of 20-gauge steel stamping having a finished weight of 7¼ pounds. The back length is 24 inches and is formed with a double curve for extra strength. The steel back is attached to side plates by steel wings welded in a pre-determined position for proper pitch and rigidity. There are five "no-sag" springs, equally spaced, vertically attached to the back panel and secured in place by steel clips spot-welded to the back. These springs are clipped to a 40-gauge steel border wire formed to follow the contour of the long steel back.

The padding over this spring construction consists of a wire grid "flexilator" woven in burlap, a ½-inch rubberized sisal filler pad, and a layer of felted cotton. The upholstery material is tailored and secured to a heavy steel wire formed to the shape and contour of the back. This cover assembly snaps into the formed recesses of the back panel and is thus attached without the use of tacks of clips, and it can be quickly removed and re-

(*Continued on page* 37)

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with
- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following pages.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	23
2—American Mat Corp. Rubber mats (2A), mat cleaner (2B). Unaffiliated dealers.	17
3—American Seating Co. Auditorium seating. NTS and direct.	8
4—Ashcraft Mfg. Co., C. S. Rectifiers. Unaffiliated dealers.	31
5—Ballantyne Co., The Projection and sound equipment. Dealers: 1, 4, 7, 19, 20, 21, 32, 35, 43, 66, 70, 77, 80, 93, 105, 113, 116, 125, 133.	33
6—Berezny Engineering & Mfg. Co. Drive-in car counter. Direct.	28
7—Carbons, Inc. Projection carbons. Franchise dealers.	29
8—Clancy, Inc., J. R. Stage rigging. Direct.	3rd Cover
9—Coca-Cola Co., The Soft drinks (9A), dispensers (9B). Branches in principal cities.	2nd Cover
10—Connolly, Inc., J. R. Frankfurter grills. Direct.	25
11—F & Y Building Service, The Architectural design and building service.	17
12—Griggs Equipment Co. Auditorium seating. Direct.	23
13—Heyer-Shultz, Inc. Metal projection arc reflectors. Dealers marked * and NTS.	31
14—Heywood-Wakefield Co. Auditorium seating. Dealers 8, 10, 14, 32, 56, 101, 104, 129 and Direct.	3
15—Ideal Seating Co. Auditorium seating (15A), drive-in stadium seating (15B). Unaffiliated dealers.	16
16—Indiana Cash Drawer Co. Cash drawer for drive-in concession sales. Direct.	23
17—International Projector Corp. In-car speakers (17A). complete projection and sound systems (17B). NTS.	4th Cover
18—Kroehler Manufacturing Co. Auditorium seating. Unaffiliated dealers.	15
19—LaVezzi Machine Works Removable film gate. All dealers.	41
20—Manley, Inc. Popcorn machines (20A), beverage dispensers (20B). Offices in principal cities.	22
21—Motiograph, Inc. Complete projection and sound systems (21A), mechanical interlocks (21B). Dealers 8, 10, 13, 24, 27. 30, 32, 34, 36, 40, 42, 51. 54, 57, 59, 63, 64, 67, 70, 75, 85, 91, 100, 104, 109, 111, 115, 118, 123, 129, 130, 132.	4
22—National Carbon Co., Inc. Projection carbons. All dealers.	6
23—National Super Service Co., Inc. Vacuum cleaners. All dealers.	37
24—National Theatre Supply Distributors.	39
25—Payne Products Co. Carbon savers. Dealers 11, 18, 23, 38, 42, 57, 58, 69, 82, 109, 114, 116, 119, 123, and NTS in Albany, N. Y., Memphis and Denver.	39
26—Poblocki & Sons Poster cases (26A), portable debris cart (26B), portable snack bar (26C), attraction signs (26D), box offices (26E), marquees (26F), theatre fronts (26G), drive-in projection screens (26H). NTS and direct.	27
27—Radio Corp. of America Auditorium seating. Dealers marked *.	5
28—RCA Service Co. Projection and sound maintenance service.	33
29—S. O. S. Cinema Supply Corp. Distributors.	30
30—Strong Electric Corp., The Projection arc lamps (30A), rectifiers (30B). Dealers: 1, 2, 3, 4, 7, 8, 9, 12, 13, 14, 17, 19, 20, 21, 22, 24, 25, 26, 27, 28, 30, 32, 34, 36, 39, 40, 41, 42, 44, 46, 47, 48, 49, 51, 52, 54, 55, 56, 57, 58, 59, 60, 62, 63, 64, 66, 67, 70, 72, 75, 76, 77, 78, 79, 80, 81, 84, 86, 91, 92, 93, 97, 98, 99, 101, 103, 105, 106, 107, 108, 109, 111, 113, 114, 115, 116, 117, 118, 119, 122, 123, 125, 129, 130, 131, 132, 133.	7
31—Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	37
32—Vallen, Inc. Curtain controls and tracks. Direct.	41
33—Wagner Sign Service, Inc. Changeable letter signs: Front lighted panels for drive-ins (33A); back-lighted panels (33B); and changeable letters (33C). Dealers: 8, 10, 12, 13, 14, 15, 16, 17, 21, 23, 24, 25, 26, 28, 29, 30, 32, 34, 35, 36, 40, 41, 42, 43, 44, 54, 56, 57, 59, 60, 62, 64, 66, 67, 69, 70, 72, 73, 74, 75, 77, 79, 80, 86, 88, 89, 91, 92, 98, 100, 101, 104, 107, 108, 109, 114, 115, 118, 119, 120, 122, 123, 125, 129, 131 and NTS Detroit.	.28
34—Westrex Corp. Foreign distributors.	37
35—Williams Screen Co. Projection screens. Direct.	30
36—Wrigley, Jr. Co., Wm. Chewing gum. Direct.	21

EDITORIALLY . . .

AUTOMATIC COFFEE VENDER, page 24

Automatic coffee vending machine using freshly ground coffee. From ABC Vending Company. Postcard reference number E37.

FOUNTAIN DRINK DISPENSER, page 25

Smaller-sized version of a fountain-type, illuminated beverage drink dispenser announced by Modern Refreshers, Inc. Postcard reference number E38.

CRUSHED ICE MACHINE, page 25

New machine to produce ice "pebbles" added to its line by Ajax Corporation of America. Postcard reference number E39.

3-D, WIDE-SCREEN "PACKAGE," page 34

Theatre equipment for 3-D and wide-screen films and stereophonic sound developed under "package" sales plan by Ballantyne Company. Postcard reference number 5A.

SPRING-BACK CHAIR, page 34

New spring-back auditorium chair, Model 2450, added to RCA-International line. Postcard reference number 27A.

STEREOPHONIC SOUND, page 38

New stereophonic sound equipment in five different models for various-sized theatres from Motiograph, Inc. Postcard reference number 21C.

LETTER BAR ASSEMBLY, page 38

Horizontal bar assembly to hold slotted changeable copy letters on flat surfaces. Developed by Wagner Sign Service, Inc. Postcard reference number 33D.

PLASTIC-CERAMIC LETTERS, page 38

New line of interchangeable letters for signs and displays. Hernard Manufacturing Company. Postcard reference number E40.

SIMPLEX SOUND SYSTEMS, page 38

Simplex stereophonic sound equipment. Postcard reference number 20A.

RCA STEREOPHONIC SOUND, page 38

Stereophonic sound reproduction equipment from RCA with separate reproducer for three-track magnetic pickup. Postcard reference number 27B.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the June 1953 issue—

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NAME ______________________________

THEATRE or CIRCUIT ______________________________

STREET ADDRESS ______________________________

CITY ____________________ STATE ____________________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA
1—Queens Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Arkansas Theatre Supply, 1008 Main St., Little Rock.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
15—Brient & Sons, 925 New Jersey Ave., N. W.*
16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
17—Joe Hornstein, 273 W. Flagler St., Miami.
18—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.
20—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
21—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:
22—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
23—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
24—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLINOIS
Chicago:
25—Abbott Theatre Supply, 1311 S. Wabash Ave.*
26—G. O. Andere Co., 317 S. Sangamon St.
27—Gardner Theatre Service, 1235 S. Wabash Ave.
28—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
29—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
30—Ger-Bar, Inc., 442 N. Illinois St.
31—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
33—Southwest Theatre Equipment, P. O. Box 2136.

KENTUCKY
Louisville:
34—Falls City Theatre Equipment, 427 S. Third St.
35—Haddon Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
39—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
41—Capitol Theatre Supply, 28 Piedmont St.*
42—Joe Cifre, 44 Winchester St.
43—Independent Theatre Supply, 28 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:
51—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
52—Elliott Theatre Equipment, 1110 Nicollet Ave.
53—Frosch Theatre Supply, 1111 Currie Ave.*
54—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 58 Glenwood Ave.
55—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
56—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
57—Shreve Theatre Supply, 217 W. 18th St.
58—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
59—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply 3212 Olive St.
60—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
61—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
62—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1810 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
66—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
67—Auburn Theatre Equipment, 5 Court St.

Buffalo:
69—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
70—Perkins Theatre Supply, 505 Pearl St.
71—United Projector & Film, 228 Franklin St.

New York City:
72—Amusement Supply, 341 W. 44th St.
73—Capitol Motion Picture Supply, 630 Ninth Ave.*
74—Crown Motion Picture Supplies, 354 W. 44th St.
75—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
76—S.D.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 441 W. 50th St.

Syracuse:
78—Central N. Y. Theatre Supply, 210 N. Salina St

NORTH CAROLINA
Charlotte:
79—Bryant Theatre Supply, 227 S. Church St.
80—Charlotte Theatre Supply, 116 S. Poplar.
81—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 804 S. Church St.
82—Southeastern Theatre Equipment, 209 S. Poplar St.*
83—Standard Theatre Supply, 219 S. Church St.
84—Theatre Equipment Co., 220 S. Poplar St.
85—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
86—Standard Theatre Supply, 215 E. Washington St.
87—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
88—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
89—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.
90—Theatre Equipment Co., 1714 Logan St.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
91—Ohio Theatre Equipment, 2108 Payne Ave.
92—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
93—American Theatre Equipment, 165 N. High St.
94—Mid-West Theatre Supply, 862 W. Third Ave.

Dayton:
95—Dayton Theatre Supply, 111 Volkenand St.
96—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
97—American Theatre Supply, 439 Dorr St.
98—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
99—Century Theatre Supply Co., 20 N. Lee St.
100—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
101—Oklahoma Theatre Supply, 828 W. Grand Ave.*

OREGON
Portland:
102—Modern Theatre Supply, 1935 N. W. Kearney St.*
103—Portland Motion Picture Supply, 916 N. W. 19th St.
104—B. F. Shearer, 1947 N. W. Kearney St.
106—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA
Philadelphia:
107—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:
108—Alexander Theatre Supply, 84 Van Bramm St.*
109—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
110—Superior Motion Picture Supply, 84 Van Bramm St.

Wilkes Barre:
111—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
112—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
113—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE
Memphis:
114—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
115—Tri-State Theatre Supply, 318 S. Second St.

TEXAS
Dallas:
116—Hardin Theatre Supply, 714 South Hampton Rd.
117—Herber Bros., 408 S. Harwood St.
118—Modern Theatre Equipment, 1910 Jackson St.
National Theatre Supply, 300 S. Harwood St.
119—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:
120—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
121—Alamo Theatre Supply, 1308 Alametos St.

UTAH
Salt Lake City:
122—Intermountain Theatre Supply, 264 E. First South St.
123—Service Theatre Supply, 256 E. First South St.
124—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA
125—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
126—American Theatre Supply, 2300 First Ave., at Bell St.
127—Inter-State Theatre Equipment Co., 2224 Second Ave.
128—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
129—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
130—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
131—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
132—Ray Smith, 710 W. State St.
133—Theatre Equipment & Supply, 641 N. Seventh St.

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NEW YORK, N. Y.

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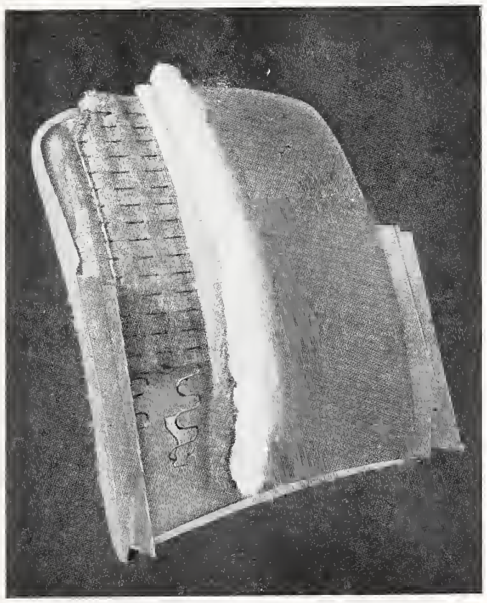
QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

(*Continued from page 34*)

placed. The back is of a length to protect the rear of the cushion from scuffing.

The cushion assembly, which is 3 inches narrower than the chair size, consists of a spring-edge cushion and a metal seat pan. Of 20-gauge steel, the seat pan is formed to support the cushion and house the hinge action of the chair. The cushion is an automobile-type with a beveled front edge, upholstered on the top with coated or soft fabric. The springs are of Premier wire, having 16 cone coils in the 19-, 20-, 21- and 22-inch width cushions. The coil spring unit is mounted and secured to a 9/16-inch veneer board.


Showing the interior of the back cushion.

Padding over the springs consists of a combination rubberized sisal pad and stitched cotton weighing approximately 1.5 pounds. This unit is attached by hog-rings to the print unit border wire, separated by a burlap flexilator-insulator pad (wires through burlap). The cushion cover is applied over the cotton and spring unit and tacked to the cushion board. Three steel clips are attached to the bottom board to provide permanent installation in the seat pan, but permitting easy removal for cushion recovering.

Hinge action of the seat is achieved by means of a horizontal stretcher rod extending through the seat pan and fastened to the side plates to provide an axis of rotation for the seat pan. The seat pan unit rotates about this stationary rod on fiber bushings, which require no lubrication. The tension of rotation is governed and controlled by means of spring clips surrounding the fiber bushing and axle at the point of rotation. The upward action of the rear of the seat is controlled with rubber bumpers against positive seat stops welded to the side plates.

The chair's end standards are built of one "T" section, 1x⅛-inch middle stand-

May We Put in a Plug for Ourselves

Often we get new jobs, with sugar-coated recommendations from pleased customers. That delights us! In case you don't know us, may we modestly recommend our own set-up? We're tops in seating rehabilitation—repair of parts, upholstering of seats or backs; replacement of worn cushions or backs with new ones—on any type or make of chair. SKILL..? Professional! QUALITY..? Super! SERVICE..? FAST! GUARANTEE..? 100%! And, there's no interruption of your daily show. May we quote on your needs? Write today.

MANUFACTURERS—foam rubber & spring cushions, back & seat covers.
DISTRIBUTORS—upholstery fabrics and general seating supplies.

theatre seat service co.

160 Hermitage Avenue Nashville, Tennessee

This New Super Still Further Cuts Cleaning Costs

Model JS—The new compact low-priced Super, smaller and lighter than the big Super, but with the same power, pick-up and performance. Extremely quiet in operation. Can quickly be converted into a powerful blower.

Especially designed for cleaning the small and average theatre and amusement center, this new Super Model JS provides heavy duty theatre cleaning in a compact, light weight unit at an attractive low price.

Built just like the big Super theatre cleaners, the new Model JS provides the same power, pick-up and performance. In size only is it smaller. Can be used with all Super theatre cleaning tools—screen brush, hi-up tube, etc., for all dry suction cleaning and blowing. Ask your supply dealer or write for complete data about this and the other specialized Super theatre cleaners.

Other Super Models

Model M—For all general cleaning and blowing. Powerful, readily portable.

Model BP-1—A quiet, double duty cleaner for both wet and dry pick-up.

NATIONAL SUPER SERVICE CO., INC.
1941 N. 13th St. Toledo 1, Ohio

Super cleaners are approved by Underwriters' Laboratories and Canadian Standards.

Sales and Service in Principal Cities

In Canada: Plant Maintenance Equipment Co., Toronto, Montreal, Vancouver

"Once Over Does It"

SUPER SUCTION®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

One way to keep posted—be a coupon clipper

FOR THEATRES OUTSIDE U. S. A. AND CANADA—
FOR STUDIOS EVERYWHERE—

No Matter What You Need...Westrex Has It!

Westrex maintains a complete supply and service organization to meet the needs of studios throughout the world and of theatres outside the United States and Canada. Look to Westrex.

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111 EIGHTH AVENUE, NEW YORK 11, N. Y.
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FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

Research, Distribution and Service for the Motion Picture Industry

ard. A stamped panel of 20-gauge steel is fitted thereon and held in place by the hanger in the center of the standard and the arm rest. Panel styles are available in either Modern or Neo-Classic, although any other International panel styles may be substituted.

The arm rests are shaped of kiln-dryed hardwood. The arm rest channel, 16-gauge steel, is securely fastened by screws to the arm rest. Metal finish is top-grade enamel. Wood finish is one coat of filler and one coat of clear lacquer.

Stereophonic Sound With Five Models

NEW STEREOPHONIC sound systems, including five different models for use in theatres ranging from 800 seats or less to those of 5,000 or more, have been announced by Motiograph, Inc., Chicago.

Amplifier and speaker equipment of the systems is designed to reproduce three channels of stereophonic sound, whether it be recorded on the picture film or a separate film, the company points out. If four channel recording should become standard, only a few minor additions need be added to the amplification equipment, it is explained.

All loud-speaker equipment in the systems is Altec Lansing's "Voice of the Theatre" and the two sizes of auditorium speakers are designed and manufactured by Altec. The systems also employ Altec-designed pre-amplifiers, magnetic producers, monitor speakers and switching panels. Power amplifiers in the intermediate and larger models will be Altec, while Motiograph will furnish those in the smaller systems.

Prices for the systems will range from a basic price of $5,000 for the smallest model for theatres of 800 seats or less, to a basic price of less than $10,000 for the largest system, according to the company. The price will also depend on certain variances in the number of components used in individual installations, it is pointed out.

To insure proper installation of the systems, Motiograph has retained the Altec Service Company to assist its dealers in making initial surveys and supervising placements. All orders will be handled by Motiograph dealers.

In the near future Motiograph plans to publish a booklet giving complete descriptions of the new film presentation methods, which will be provided free of charge to interested exhibitors. Other equipment now available from the company for 3-D and wide-screen showings includes projector bases, 25-inch diameter magazines, aperture plates, mechanical and electrical projector interlock equipment, high-power generators, etc.

Bars for Mounting Changeable Letters

A HORIZONTAL bar assembly designed to hold slotted changeable copy letters on any flat surface has been developed by Wagner Sign Service, Inc., Chicago. Theatres can use their regular marquee letters on these bars over refreshment stands and to advertise coming attractions within the theatre, the company points out.

The device consists of a series of 24-inch baked enamel mounting bars, which can be placed on any flat surface, including plaster or plywood walls, metal panels, or bulletin boards. An aligning tool provides for proper spacing of the bars—2 1/3 inches for 4-inch letters, 5 inches for 6-inch letters, and 7 inches for 8-inch and larger letters. A brochure on the new device is available from the company (218 S. Hoyne Avenue).

Plastic-Ceramic Letters For Signs and Displays

A NEW LINE of interchangeable letters of plastic-ceramic composition, designed for signs and displays, has been introduced by the Hernard Manufacturing Company, Yonkers, N. Y. The letters have a smooth white tile-like finish which may be colored with paint, lacquer or show card color.

MODERN modern
MODERN modern
MODERN modern
MODERN modern

Three types of letters are available, including ones with hardened steel pins molded in back, enabling them to be attached firmly to any soft background with slight pressure, in the way a thumb tack is used. A second type has a sanded back for gluing to hard surfaces. The third kind is a track letter with lugs on the bottom to fit in channels for upright signs.

Simplex Sound Systems Placed in Production

FOLLOWING tests in a number of installations, Simplex stereophonic sound equipment has been placed in production by International Projector Corporation, according to Walter E. Green, president of National Theatre Supply, distributors of Simplex projectors and sound systems.

Plant facilities and production schedules have been expanded to hasten delivery of stereophonic apparatus, said Mr. Green. He added that National also is laying plans to provide a complete line of other equipment required by the new technique. These include wide-angle lenses as well as wide-screens, in addition to 3-D devices and supplies.

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NEW LITERATURE

Projection Lenses: A new catalog (Bulletin No. 212) describing its line of "Super Snaplite" and "Snaplite Series II" projection lenses, has been issued by the Kollmorgen Optical Corporation. Data includes the standard "Super Snaplite" and the 4-inch diameter "Super Snaplite," both of which have speeds of *f*/1.9. The bulletin also includes a screen chart. Copies can be secured by writing the company at 30 Church Street, New York 7, N. Y.

•

RCA Stereophonic Theatre Sound System

STEREOPHONIC sound reproduction equipment has been announced by RCA, with a separate reproducer for three-track magnetic pickup. Sound from the three tracks is fed through a three-channel amplifier system to three horn systems. Sound effects recorded photographically on a 3-D film can be reproduced through the existing theatre amplifier to speakers spaced around the auditorium, it is pointed out.

Switching arrangements are provided so that a composite sound track on one of the 3-D films can be reproduced through the center section of stage speakers only. However, when the composite track is used, the effects track on the other motion picture film cannot be used.

The magnetic sound reproducer is

mounted on a special pedestal designed for use with a film feed mechanism and for the reproduction of sound only. The entire mechanism is driven by a single-phase induction motor kept in synchronism with the motors on the picture heads by means of a selsyn motor coupled to it. The soundhead has three magnetic pickups arranged for taking sound off of three 200-mil magnetic sound tracks. (There are no provisions in this sound reproducer for reproducing sound from a photographic track.)

The film-feed mechanism mounts on the sound reproducer and is driven by it through a rubber cog belt. The only purpose of this mechanism, it is pointed out, is to feed the film smoothly to the soundhead. The upper and lower magazines both have a capacity for 5,000 feet of film. The lower magazine take-up mechanism is driven by a leather belt.

The magnetic head is coupled to a three-channel pre-amplifier through three special two-conductor, shielded, rubber-covered cables. These cables are provided with cannon plugs so that they can be attached easily between the sound-head and amplifier input.

PRE-AMPLIFIERS DESCRIBED

The pre-amplifiers consist of two separate units for each channel, compensated electrically for optimum sound reproduction from a magnetic track. All six amplifier units are mounted in a special wall-mounted steel case. A separate steel case contains a regulated power supply which furnishes d.c. to both the filaments and plates of the tubes in the amplifiers.

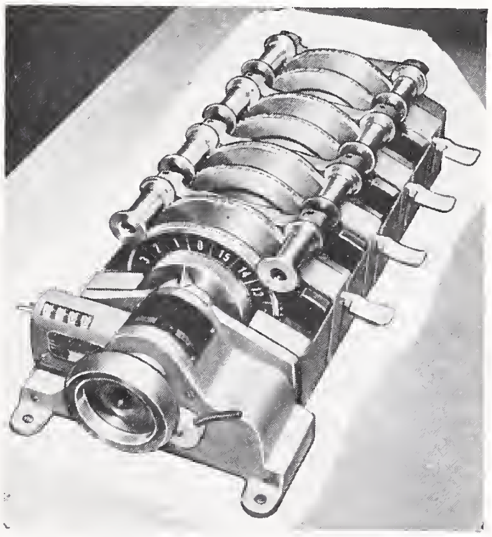
The volume level of each channel can be adjusted so that all three channels will operate at the same relative level. Separate volume controls are also provided so that the level of each channel may be adjusted remotely if necessary.

The main power amplifier rack consists of three 70-watt amplifier channels, a monitor speaker amplifier, and a monitor-control switching panel. By means of the control panel, each sound channel can be checked individually or simultaneously, if desired. This panel also contains an emergency switch for connecting the center section of stage speakers to the output of the amplifier rack coupled to the motion picture soundheads so that the composite sound track can be used if necessary.

Three complete sets of stage speakers are provided. Each set contains two low-frequency horns with four speaker units, and two high-frequency horns with two speaker units. Special speakers can be added for the auditorium, for reproduction of special sound effects.

Film Synchronizer in Variety of Models

A NEW FILM synchronizer, called the "Synchromaster," has been marketed by the Neumade Products Corporation, New York. Besides being required by studios, laboratories and exchanges, synchronizers also facilitate matched splicing of 3-D films in theatres. The new Neumade unit is produced in a variety of models for 16mm and 35mm film, with 2, 3 and 4 hubs. (Pictured is Model 354 for 35mm with 4 hubs.)



Other assemblies containing 5, 6 or more hubs can be quickly assembled to order, the manufacturer states.

Features of the "Synchromaster" include large sprockets (16mm—40 frame; 35mm—16 frame); a reset-type footage counter; an adjustable frame count dial; individually adjustable dural tension rollers; and precision ball bearings throughout. The units have a hammerloid enamel finish and polished chrome and aluminum trim.

Combination machines are also available for matching 16mm and 35mm frame for frame. They have separate frame dials and footage counters and can be converted for use as individual machines.

G-E Water Cooler Line Redesigned

A COMPLETELY redesigned line of water coolers, with ten models ranging in capacity from 4 to 20 gallons and including bottle coolers, has been announced by the Air-Conditioning Division of General Electric, Bloomfield, N. J.

Trade-named the "Diamond Anniversary Water Coolers," in honor of the company's 75th anniversary this year, the new coolers have been given a "streamlined" styling in a departure from the traditional "boxy and bulky" design, the

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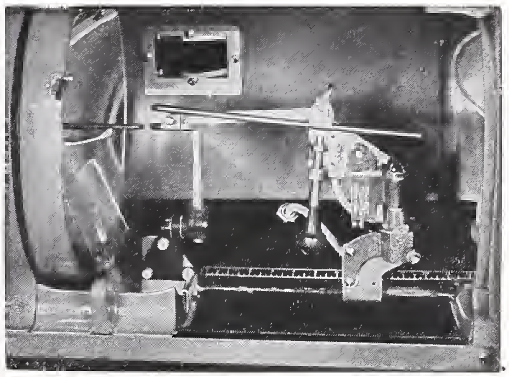
Uses positive carbon stubs of *any length*, without preparation. When entirely consumed, the new carbon goes into use without losing the light, or otherwise affecting lamp operation.



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EQUIPMENT & SUPPLIES
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29 BRANCHES • COAST TO COAST

company points out. Special features of the new styling include a front apron of stainless steel at the top, which is designed to protect the cabinet from water drips during drinking. There is also a louvered front panel which tapers in front top to bottom, where a full width pedal enables control of the drinking water from any point in front of the cooler. This tapered design and the special curve of the pedal avoids scuffing of shoes or stubbing of toes, it is pointed out.

The cabinet has a hammered finish in soft grey so that it will blend with any interior. Dimensions of the cabinets are 41 inches high, 14½ inches wide and 12⅞ inches deep, making it require 30% less floor space than previous models.

Other new features of the coolers have been designed to permit ease of installation, service and maintenance, as well as efficient delivery of cool water, according to the company. These include building the bubbler guard as part of the top piece, thus eliminating need for separate installation of this part. Also, the stainless steel top has been electropolished to make it more resistant to finger marks and for easy cleaning. The louvered front panel snaps off for easy access to the interior of the unit. All the mechanism and controls are readily available for maintenance and adjustment.

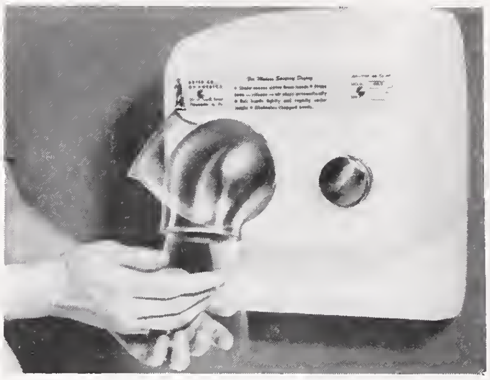
Eight different settings provide a wide range of water temperatures to choose from. Once set, the non-squirt bubbler stream, which can be adjusted from the front without taking the top off, delivers a stream of cool water at the desired height. The motor compressor, completely sealed in steel, is the same unit used in the G-E refrigerator.

Despite the design changes, water connections are standard and no adjustment in plumbing is required to hook up the new cooler when it replaces an old model, the company points out. Bottle coolers have also been redesigned along the same general lines of the G-E pressure type units. Their features include a recessed faucet and a hidden waste receptacle.

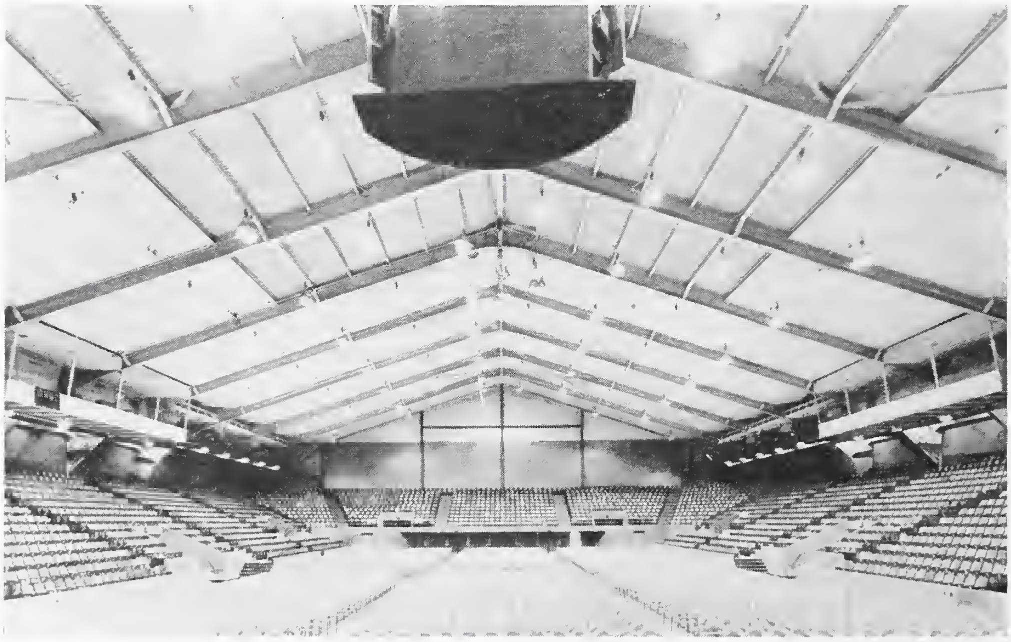
Automatic Hand Dryer With Ozone Deodorizer

A NEW AUTOMATIC hand dryer which also contains a built-in deodorizing system has been developed by the American Dryer Distribution Corporation, Philadelphia. Called the "American Dryer," the new unit has a General Electric ozone system designed to destroy objectionable odors in washrooms.

Housed in a porcelain and chrome cabinet, the dryer has a nozzle which revolves on a 360° cycle and thus may also be used for face drying. A press of the chrome starter button produces a stream of warm air from the nozzle, drying the hands within 18 seconds. A timing device turns off the motor and heating elements at the end of a 30-second cycle.



ACOUSTICAL TREATMENT WITH FIBERGLAS



At the Canton, Ohio, Memorial Auditorium a noise problem threatened to make the huge $1,200,000 public building practically useless. Now echoes and reverberations have been reduced to a minimum by acoustical treatment with Owens-Corning Fiberglas. The auditorium includes 1,450,000 cubic feet of space, with the ceiling 60 feet high in the center, and seats 3600. Following recommendations of Bolt, Beranek and Newman, Cambridge, Mass., consultants in acoustics, a "restrained" installation was made. In other words, a large portion of the central forward part of the ceiling was not covered. It was left open to assist in the proper distribution of sound. Two main objectives were suppression of long-delayed reflections or echoes from the rear of the room and the reduction of excessive reverberation time. These were met with the use of 25,000 square feet of Fiberglas ceiling board, 2,000 square feet of Fiberglas white wool and 1,650 square feet of Fiberglas perforated tile. Ends of the ceiling board were laid on the lower flanges of the steel roof purlins with the sides supported by metal T-strips extending between the purlins. Each board is 7 feet long and 1½ inches thick. The white wool was spread over the back wall to a height of 16 feet, then covered with perforated Transite to allow noise to reach the Fiberglas and be absorbed. The rest of the rear wall was covered with the Fiberglas perforated tile.

Intercom System for Confidential Uses

A TWO-WAY intercommunication system designed particularly for use when quiet or confidential conversation is required where other persons are within earshot has been introduced by Executone, Inc., New York City. Called the "Multiple Handset Intercom System," its setup employs a handset station in the exposed area, which is used to call a central point to obtain information, issue instructions or place orders. The user lifts the handset from its cradle, depresses the built-in talk-button and speaks in a quiet tone; the voice, amplified to the required volume level, is clearly heard at the central location, where confidential conversation is not necessary.

At this other end the user there answers the call through a staff station from across the room, with no need to stop work to approach or operate the unit. The reply is heard only by the person using the handset station to originate the call. No one else, no matter how close by, can overhear the conversation, the company's announcement points out. Where the central location is in a large area, a two-way trumpet-type staff station may be used.

The system is not limited to one exposed location as any number of handset stations may be used, permitting personnel to call and talk confidentially with a central location. A red busy light provided on each handset station illuminates to indicate when the system is in use. Handset stations are connected through an amplifier to the staff station at the central location.

The handset station consists of a black handset 9 1/16 inches long, 3 inches wide, and a vertical black handset hanger 3 1/16-inches wide, 2½ inches deep and 3⅜-inches high. It is equipped with a retractable coil cord and is suspended by a receiver in a cradle switch provided.

The central amplifier is relay-controlled and housed in a ventilated metal case 9¼ inches long, 6 inches wide and 6½ inches high. It operates on a 50-60 cycle, a.c. only.

The staff station is housed in a durable metal cabinet 6 inches wide, 6½ inches high and 3½ inches deep at the base. It may be mounted on a table or the wall or ceiling. The trumpet-type staff station, constructed of heavy gauge spun aluminum, is 10 inches in diameter and 10 inches long with the equivalent of a 19-inch air column.

Photographic Murals For Theatre Walls

INDIVIDUALLY produced photographic murals for mounting on the walls throughout the theatre in such areas as the foyer, lounge, cry room and behind the refreshment stand, are now being supplied by Photomammoth Murals of North Hollywood, Calif.

Murals which are smaller than 4x10 feet are permanently pasted on Masonite panels. Those above that size are mounted on ½-inch Homosite board, which comes up to 8x14 feet in one piece. The widest mural paper is 48 inches; when both dimensions are larger than this, there is a seam. This, the company points out, is not noticeable when the mural is mounted.

The mural paper used has a low reflective surface, it is explained, and it stands more abuse in mounting than ordinary paper. It also takes oil colors well for those who wish to color their own mural.

For those who desire them, the company has a wide variety of scenes in stock which can be made to size specified. A catalog showing these is available. Murals can also be made from customers' negatives or prints. Negatives from 2¼x2¼ inches to 8x10 inches can be used. Prints, drawings, maps, etc., can be made into a mural.

The murals can be furnished in black and white, sepia tone (rich brown) or colored in oils. When shipped unmounted, the company provides simple instructions for placing them on the wall or on boards. They can be put directly on any wall, as wallpaper is applied.

New Odorless Paints with Dirt Repellent

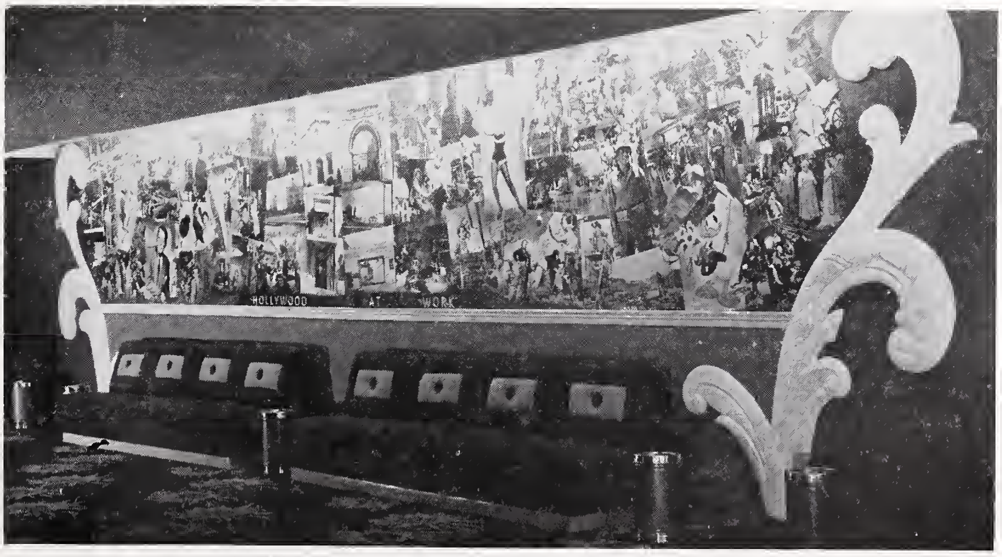
NEW ODORLESS paints containing a wax base designed to give them dirt and water repellent qualities have been developed by the Enterprise Manufacturing Company, Chicago.

Trade-named "Staize-Clene," the new product is available in flat, semi-gloss and high gloss enamels and in 39 different colors. "Syncon" is the name of the wax base, which, according to the company, helps it to stay clean longer as well as making it readily washable. The paints are also specially treated to resist mildew.

Application of the paints is easy, the company explains, and in most cases only one coat is required. A two-color bulletin describing the product may be secured by writing the company at Department AW, 2841 South Ashland Avenue.

New Fluorescent Lighting Fixture

A NEW fluorescent light fixture designed with simple lines to permit a variety of pattern planning for blending with contemporary interiors, has been announced by the Edwin F. Guth Company, St. Louis. Called the "Peer-Lite," the new fixture will form any



Installation of a Photomammoth mural in a theatre lounge.

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- Operates heavy curtain—225 F.P.M.
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If your intermittent is in good condition and you are experiencing trouble in picture steadiness—look to your film gate. The New LaVezzi Film Gate with its longer pads and centrally located conical compression springs exert just the right tension to eliminate unsteadiness—is gentler on the film—and the intermittent. See this gate at your dealer or write for further information.

LAVEZZI MACHINE WORKS
4635 W. LAKE ST., CHICAGO 44, ILL.

square or rectangle, T, U, L, or H, as desired, the company points out. Its flexibility also permits the use of a wide range of louvers and diffusers. It is available with Eggcrate, Albalite, Flutex, Optilux and Prism Lens bottoms, or with Gratelite (a plastic lattice-like louver-diffuser).

Evenly distributed illumination is provided by the unit with 20% uplight and 80% downlight. Top plates for 100% downlight are available. The fixture is made in sizes for various applications.

Sweeper for Debris In Outdoor Areas

A SWEEPER designed to vacuum, cut up and bag debris in outdoor areas has been announced by the Atwater-Strong Company, Atwater, Ohio. Called the "Mulch-Vac," the unit was originally intended solely as a sweeper for leaves. It has now been adapted, the company points out, to cleaning up paper litter, including popcorn boxes and bags, cups, and cigarettes, chewing gum, food and candy wrappers.

The sweeper is self-propelled and uses a 6 h.p. Wisconsin gasoline motor. It has 3-foot wide pick-up and can be used on grass, dirt, loose stone or hard surface areas, according to the company.

Film Booking and Buying Policies

(Continued from page 17)

prices are scaled higher and the over-all operation is one which necessitates larger staffs and consequently incurs higher overhead. It does not follow, therefore, that the "A" house is necessarily the more profitable operation in a town.

As might be expected, buying pictures for the "A" house is more difficult, for it is here the wrangling begins for the top rental pictures. And with the introduction of the bid system of buying, we find the "B" houses trying to take away some of the "A" house product in competitive situations.

The "B" houses show the less important first-run product, generally speaking, and frequently play stage shows where the facilities permit. Depending upon the size of the town, the length of the run is about the same as for the "A" houses, although here again the Distributor enters the picture as he desires extended playing time for his "better" product, particularly those films he considers to be definitely of "road show" caliber.

So-called "action" pictures are likely to be bought for the "B" houses, except for "prestige" action pictures which demand "A" house playing time. Re-issues of important older pictures are another important source of film material for the "B" house.

The "C" houses operate as catch-alls, playing anything they can get which offers possibilities of making a profit. Features of obscure producers often play "first-run" at these; and the "sensational" picture finds outlets in this bracket.

Subsequent-run, features which had good records in earlier engagements form the backbone of product for "C" houses. This means that the manager of a "C" house has to study the returns on the better houses continuously to catalog in his mind those pictures which he considers still worth booking.

Double features are strong in the "C" houses, whose patrons seem to be more interested in quantity than quality in their entertainment. Encouraged by the 1932-1936 Depression, double features survived that era and still have an important place in the industry. While they have been widely cussed and discussed (mostly cussed!), the practice goes merrily on, thumbing its nose at those who deplore it.

Neighborhood and drive-in theatres are generally subsequent-run operations, seldom playing ahead of the downtown houses. They offer problems greatly similar in the booking of pictures, more nearly resembling those of the "B" and "C" houses.

In the foregoing only the surface has been scratched. Men (and women, too) who have devoted the greater part of their lives to this field will tell you that they are still learning new "angles." So the competent theatre manager must give a good bit of time to the study of booking, whether he be a circuit theatre manager with bookings handled from a central office, or an independent—in which latter case the entire burden falls upon him.

[*Other aspects of film buying and booking will be discussed in the next installment.*]

Programming and Operation

(Continued from page 28)

toon on tonight's program will follow intermission in a few minutes.

During the intermission period the operator can play three or four records, preferably popular numbers.

Following the intermission is a good spot for coming attraction trailers. In the same lineup of trailers can be incorporated traffic instructions, such as: *Upon leaving exit to the right. . . . Please replace speaker before moving your car. . . . Upon leaving the theatre turn right on Highway such-and-such.*

Follow the set of trailers with the cartoon and then go into the feature.

After the feature another set of traffic information trailers should be run as final reminders.

EXIT TRAFFIC FORMULA

In the case of an average size or larger drive-in it is well to divide the exit traffic into two lanes. For example, at a 12-ramp theatre, make ramps one through eight into one lane, and ramps 9 through 12 into another; then while letting 10 cars out of ramp one, let 20 cars out of ramp nine, proceeding with the remainder in the same manner (10 cars out of ramp 2, 20 out of ramp 10—10 cars out of ramp 3, 20 out of ramp 11, etc.).

The writer has trained his staff (five men) to handle the "break" (end of a complete show) in that manner with such effect that there has not yet been (since 1945) a single case of a dent fender.

Very important, of course, is the method of *stopping the traffic in each ramp after the allotted number of cars* has been let out. Train the attendant to put his hand up as an officer would at a street intersection and to call out in a clear, friendly tone, "Please stop your car, sir," at the same time turning his flashlight on, then immediately off.

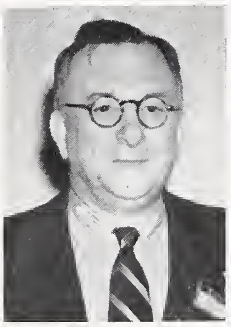
You will note that the first eight ramps are handled in approximately the same proportion as the last four, thereby affording fairness to all in the exit schedule.

When the last car has left, attendants should immediately check across the ramps for speakers missing from posts. Those left on the ground should be tested for clarity of sound before being returned to their posts, and those found defective should be replaced at once. There is nothing more annoying to a drive-in patron than to get a speaker that is not working properly, and the best time to make sure that will not happen is the night before.

About People of the Theatre

AND OF BUSINESSES SERVING THEM

Herbert Griffin, prominent figure in projection engineering, died May 6th in Los Angeles, where he had been making his home in recent years. He was a vice-president and a director of the International Projector Corporation. He was born in England and came to this country early in 1900. A graduate electrical engineer, he was employed in the construction of the Pennsylvania railroad tunnel under the Hudson river. He later took up motion picture projection and became a charter member of Projectionists' Local 306. In 1913 he joined the Nicholas Power Company, New York, projector manufacturers. Taking leave from the company in 1918, he went to Russia to take charge of motion picture equipment for the YMCA. Rejoining Power in 1919, he became sales manager, and upon consolidation in 1926 of that firm with the Simplex Projector Company to form the International Projector Corporation, he was named vice-president. He was a founder of the Society of Motion Picture and Television Engineers, and its president in 1943-44. He is survived by his wife, several children and a number of grandchildren.



HERBERT GRIFFIN

A. D. Tharp has resigned as manager of the Medina theatre in Medina, Ohio, in order to assume that position at Stanley-Warner's Vogue theatre in Cleveland.

Lloyd Johnston, formerly manager of the State theatre in Waterloo, Iowa, has been named manager of the Oelwein drive-in at Des Moines.

Wolfberg Theatres, Denver, has promoted Jack Wodell to the position of city manager for that city. Replacing him as manager of the circuit's Paramount theatre there is George Ryder.

Tom Wingate has been named manager of the Edwards theatre (formerly known as the State) in Azusa, Calif.

E. S. Gregg, vice-president and general manager of Westrex Corporation, has returned to New York after visiting England, France and Italy. In Rome he held a four-day conference with Westrex managers from England, Denmark, Belgium, Switzerland, France, Spain, Algeria, Egypt and Italy, where the equipment problems of stereophonic sound and 3-D were discussed.

William G. Myers, owner of the Echo and Deluxe theatres in Balitimore, is constructing a drive-in theatre at Pocomoke City, Md. An opening is planned for early July.

David Kaplan, formerly projectionist at the Translux theatre in Boston, has been named assistant manager of that theatre.

A 500-car drive-in is being constructed at Marshfield, Mass., by four co-owners, including Morris Feinberg, Frank Calvi, Al Oliver and Bill Bogarde.

Dick Johnson has resigned as office manager for Columbia Pictures in Atlanta to join Floyd Theatres which has headquarters in Haines City, Fla.

From among his six sons, who are associated with him at Poblocki & Sons, Milwaukee manufacturers of a variety of theatre products, Ben Poblocki (shown above second from right) can and does organize many a team for sports. This he did recently for the American Bowling Congress' tournament held at Chicago with (reading from the left) Ray, Jerry, Jim and Barney.

The elections of Lysle B. "Mac" McKinley as vice-president in charge of scientific instrument sales, and Carl A. Days as vice-president in charge of manufacturing have been announced by the Bausch & Lomb Optical Company, Rochester, N. Y. From 1929 to 1942 Mr. McKinley was an instrument salesman for Bausch & Lomb in several mid-western and eastern states. After that he went to Rochester to become assistant to the chief inspector of military instruments. In 1946 he was appointed administrative assistant to the vice-president of the Scientific Instrument Division and a year later was promoted to sales manager of the division. Mr. Day, an engineer, joined Bausch & Lomb in 1931 after graduating from the U. S. Naval Academy. After a year's factory training, he joined the Scientific Instrument Sales Division. In 1942 he was transferred to the Manufacturing Division where he coordinated production of optical gunfire control instruments for the armed services. He was later promoted to works manager of all Rochester manufacturing, production control, and plant maintenance activities. In 1947 he established the company's eyeglass frame plant at Wellsville, N. Y.

Twelve distributors of RCA sound products were honored for outstanding sales achievements at the annual award dinner held at the Knickerbocker Hotel in Chicago during the 1953 Radio Parts Show. More than 175 distributors, field sales representatives and home office staff members of the Sound Products Section of RCA Victor's Engineering Products Department attended the event. The award winners were as follows: Harry Crow, American Amplifier & Television Corporation, Washington, D. C.; Cecil Friedlander, Atomic Sound Engineering Company, Oklahoma City; Kenneth Hovey, Audio Services, Inc., Indianapolis; Arthur Schneidre, Commercial Radio-Sound Corporation, New York; Henry Fine, East Coast Radio & TV Company, Miami; Joseph Rehak, Hamburg Brothers, Pittsburgh; Lee Hartman, L. C. Hartman Sound Equipment, Roanoke, Va.; Anthony Langhammer, William Dandreta Company, Providence, R. I.; Richard Thomas, Radio Service Company, Birmingham, Ala.; Rae Gantt, Rae Gantt Sound Equipment, Fort Worth; Robert Walker, Sound Photo Equipment Company, Lubbock, Tex.; and Earl Roukles, Wholesale Electronics Supply, Inc., Hutchison, Kan.

Chester Jordan, formerly manager of the Fillmore theatre in Fillmore, Calif., for Western Amusement Company, Inc.,

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Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

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102—Display frames
103—Flashers
104—Lighting fixtures
105—Letters, changeable
106—Marquees
107—Signs, attraction
108—Signs, theatre name

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers and fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Grilles, ornamental
211—Heaters, unit
212—Insulation
213—Motors
214—Oil burners
215—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic plaster
302—Acoustic tiles
303—Black-light murals
304—Decorating service
305—Fabric
306—Luminescent paints
307—Mirrors
308—Porcelain enamel tiles
309—Tiles, ceramic
310—Wall boards and tiles
311—Wall paper and plastics
312—Wood veneer

DRIVE-IN THEATRES
401—Admission control system
402—Box-offices
403—Design service
404—Electric cable (underg'd)
405—Fencing
406—In-car heaters
407—In-car speakers
408—Insecticide foggers
409—Lighting fixtures (outd'r)
410—Screen paint
411—Screen towers
412—Signs, attraction
413—Signs, name
414—Signs, ramp and traffic
415—Stadium seating

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor cleaning
602—Brooms and brushes
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Lamps, germicidal
610—Paint, aud. floor
611—Polishes
612—Sand urns
613—Soap, liquid
614—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
803—Dimmers
804—Downlighting equipment
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

PROJECTION and SOUND
1001—Acoustic materials
1002—Acoustic service
1003—Amplifiers
1004—Amplifier tubes
1005—Cabinets, accessory
1006—Cabinets, carbon
1007—Cabinets, film
1008—Changeovers
1009—Cue markers
1010—Effect projectors
1011—Exciter lamps
1012—Fire shutters
1013—Hearing aids
1014—Lamps, reflector arc
1015—Lamps, condenser
1016—Lenses, condenser
1017—Lenses, projection
1018—Microphones
1019—Mirror guards
1020—Motor-generators
1021—Non-sync. turntables
1022—Photoelectric cells
1023—Projectors, standard
1024—Projectors, 16-mm.
1025—Projector parts
1026—Projection, rear
1027—Public address system
1028—Rectifiers
1029—Reel and alarms
1030—Reels
1031—Reflectors (arc)
1032—Renovators, film
1033—Rewinders
1034—Rheostats
1035—Safety devices, projector
1036—Screens
1037—Speakers and horns
1038—Splicers
1039—Soundheads
1040—Stereopticons
1041—Tables, rewind

SEATING
1101—Chairs
1102—Expansion bolts
1103—Fastening cement
1104—Foam rubber cushions
1105—Upholstering fabrics

SERVICE and TRAFFIC
1201—Crowd control equip't
1202—Directional signs
1203—Drinking fountains
1204—Lockers, checking
1205—Uniforms
1206—Water coolers

STAGE
1301—Curtains and drapes
1302—Curtain controls & track
1303—Lighting equipment
1304—Rigging and hardware
1305—Switchboards

THEATRE SALES
1401—Candy
1402—Candy Machines
1403—Grills
1404—Gum
1405—Gum machines
1406—Ice cream
1407—Popcorn
1408—Popcorn machines
1409—Popping oil
1410—Soft drinks, bottle
1411—Soft drinks, syrup
1412—Soft drink dispensers
1413—Showcases
1414—Vending carts

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Signs, price
1504—Speaking tubes
1505—Ticket choppers
1506—Ticket registers

TOILET
1601—Hand driers, electric
1602—Paper dispensers
1603—Soap dispensers
(See also Maintenance)

VENDING—See Theatre Sales

6-53

GENERAL INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

________ ________ ________ ________ ________ ________
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________ ________ ________ ________ ________ ________

Name .... Theatre ....

Address ....

Los Angles, has been named assistant city manager for that circuit in Victorville, Calif.

Jack Drum has resigned as manager of the Big Sky drive-in at Monrovia, Calif., and succeeding him is Bill Katsky.

Dick Grede has been appointed manager of the Bluemound drive-in at Milwaukee, succeeding Bob Gross, who is now district manager for the Smith Management Company, Boston, in Indiana, Illinois and Wisconsin.

The Roxy theatre in Barnsdall, Okla., was destroyed by fire early in May.

Charles Hunt, an electrician from Manchester, N. H., has purchased the Alton drive-in at Alton, N. H.

Louis Tunick, owner of the Patapsco and Hollywood theatres in Baltimore, has purchased the Victory theatre there from Ed Perotka.

The Grand theatre in Duncan, Ohio, which was closed after the death of its owner, William N. Day, Jr., has been reopened by Louis Douglas, the town's postmaster.

Construction of a new 300-car drive-in west of St. Ansgar, Iowa, is being planned by Harlan Anderson, owner of the Roxy theatre there.

Hugh J. Campbell, manager of Hartford Theatres' Central theatre in West Hartford, Conn., is this year marking his 35th anniversary in the motion picture industry.

Charles Stokes has been appointed manager of Associated Prudential Theatres' Playhouse theatre in New Canaan, Conn.

Jack Jacobs has been named manager of the Vista theatre in Hollywood, Calif., recently purchased by Wayne Berk from Milton Lefton.

Ken Prickett has been appointed general manager in Alexandria and Shreveport, La., for Don George Theatres, Inc., Shreveport.

The Gem theatre in Abbeville, La., was recently destroyed by fire.

The appointment of Woodie B. Sylvester to assume active manager of the Leachman. Aggie, Campus and Moonlite drive-in theatres at Stillwater, Okla., has been announced by Kenneth C. Blackledge, division manager for Video Independent Theatres, Inc., Oklahoma City.

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New York

CINERAMA

MUSIC HALL THEATRE
Detroit

WARNER HOLLYWOOD THEATRE
Hollywood

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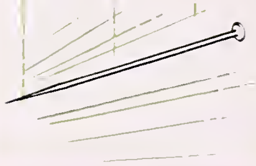

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JUNE 6, 1953

MOTION PICTURE HERALD

20 Years of Showmanship Honored at Reunion of Quigley Award Winners

REVIEWS *(In Product Digest)*: JULIUS CAESAR, FOREVER FEMALE, SOUTH SEA WOMAN, THE AFFAIRS OF DOBIE GILLIS, SEA DEVILS, TONIGHT AT 8:30, IRON MOUNTAIN TRAIL, LANDFALL, SAVAGE FRONTIER, PHANTOM FROM SPACE, CINDERELLA

Better Theatres
for JUNE

Stereophonic Sound Methods
Drive-In Showtime Operation
Management Series: Booking

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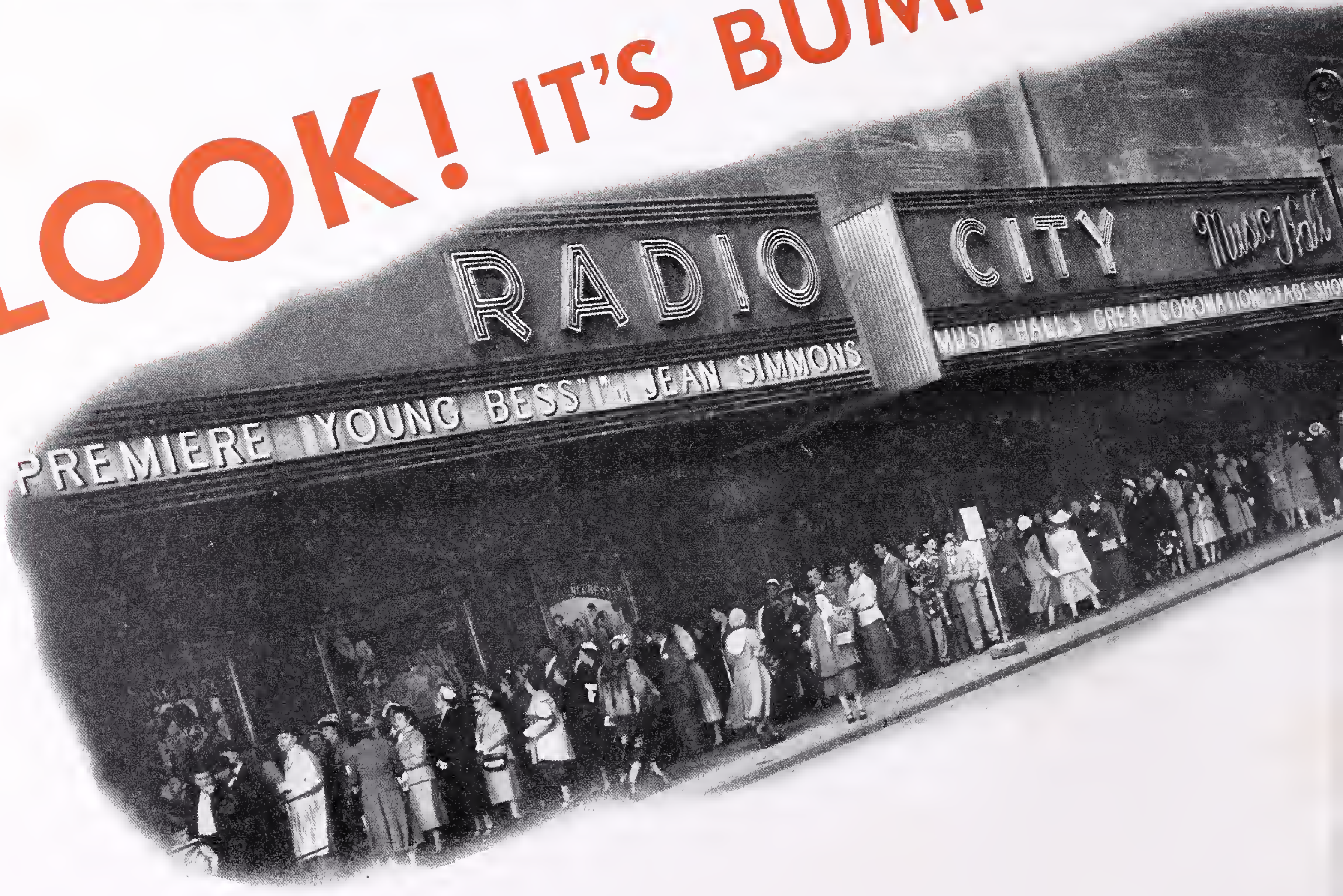
In Two Sections, Section One

LOOK! IT'S BUMPER-TO-BUMPER

along the highways with sunny weather, baseball and all kinds of outdoor competition!

LOOK! IT'S BUMPER-TO-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Music Hall
PREMIERE YOUNG BESS with JEAN SIMMONS
MUSIC HALL'S GREAT CORONATION STAGE SHO

BUMPER AT THE MUSIC HALL

and across the nation with M-G-M's BIG TECHNICOLOR HIT

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THE LOVE STORY OF A PRINCESS!

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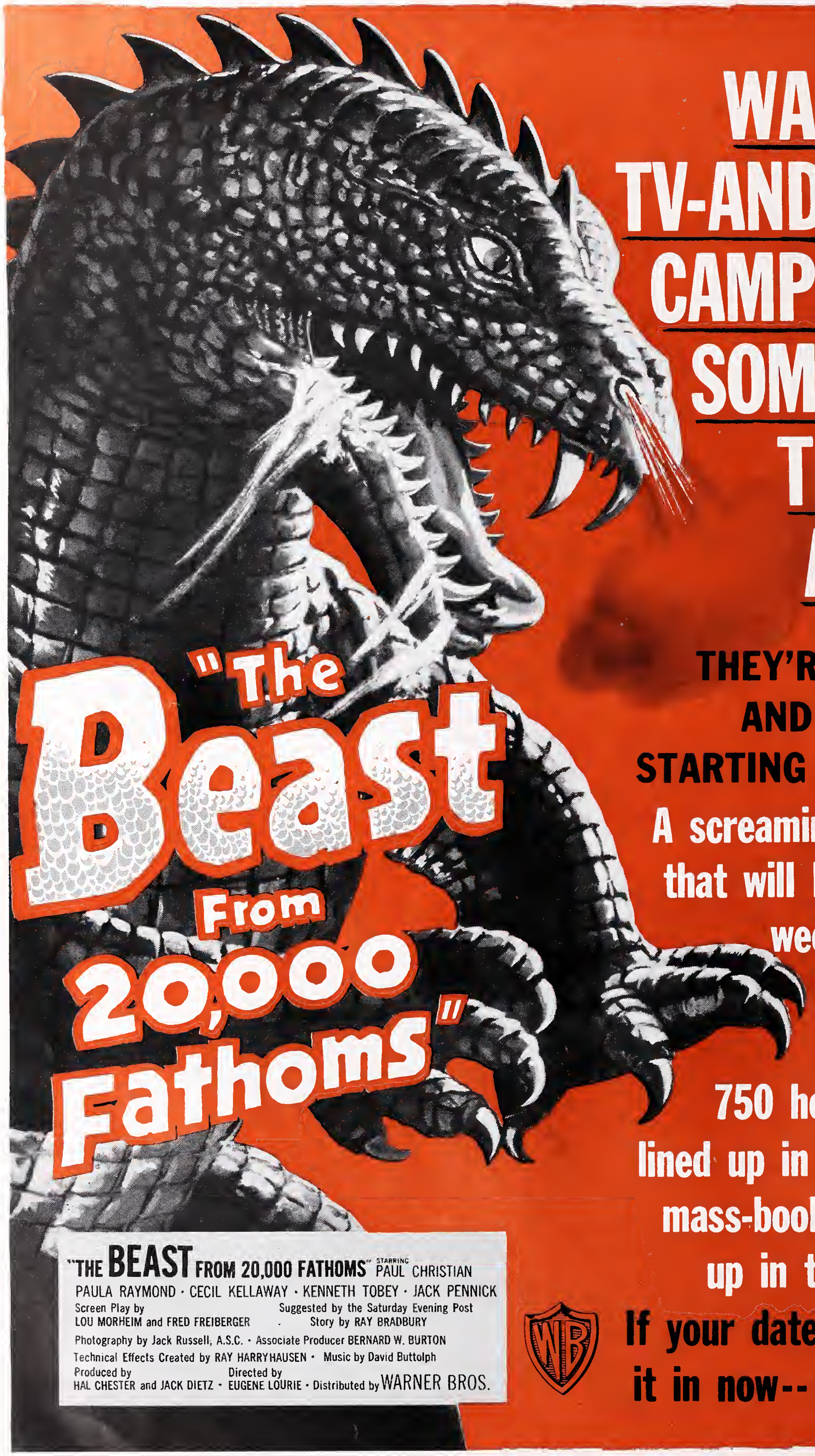

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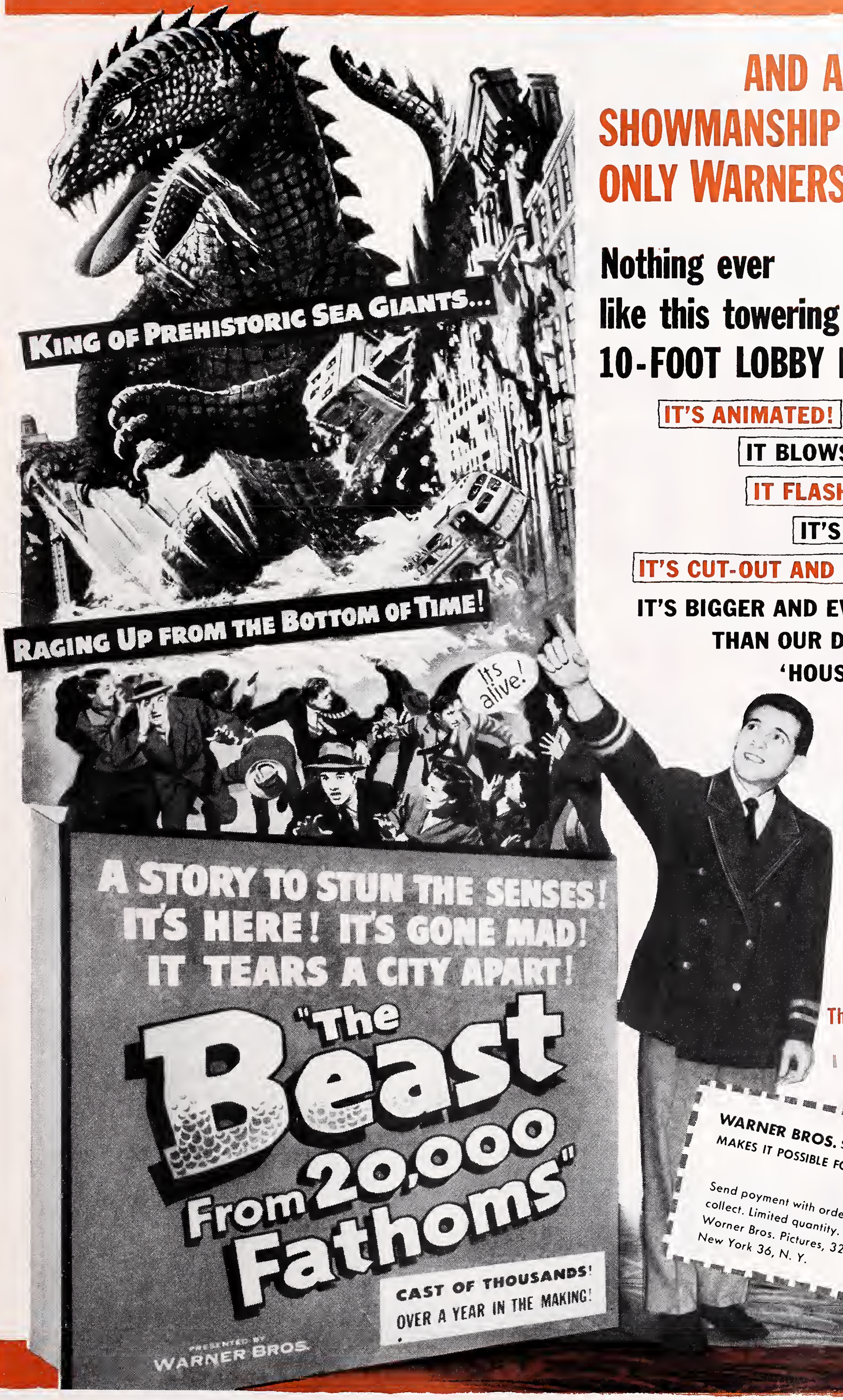
Photography by Jack Russell, A.S.C. · Associate Producer BERNARD W. BURTON
Technical Effects Created by RAY HARRYHAUSEN · Music by David Buttolph
Produced by HAL CHESTER and JACK DIETZ · Directed by EUGENE LOURIE · Distributed by WARNER BROS.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MORE ABOUT CINEMASCOPE ON PAGES...18-19

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 191, No. 10

June 6, 1953

Showmanship Reunion

IN this time of the year for school reunions there has taken place another kind of reunion. The winners of the Quigley Grand Awards for showmanship during the past twenty years have assembled in New York to pay homage to this year's winners and to commemorate the twentieth anniversary of this continuing stimulus to better merchandising of pictures at the point of sale sponsored by the Managers' Round Table of MOTION PICTURE HERALD.

The winners over the years have gone on to practice more and better showmanship. Each has been entrusted with more responsibility. All realize that showmanship —good showmanship—is ageless and never more important than today. That only a comparatively few, at any period, are leaders in that art and science is attested by the fact that both the winners this year, Mr. Ivan Ackery of Vancouver and Mr. J. P. Harrison of Denton, Texas, have reached the coveted goal in former years.

It was particularly appropriate that during the reunion in New York the Round Table winners from other parts of the country as well as those now working in the metropolitan area were guests of honor at a Showmanship lunch given by the Associated Motion Picture Advertisers. The new AMPA president, Mr. Lige Brien, is himself a former winner of the Grand Award for Showmanship. The guest speaker was the man on whose shoulders falls ultimate responsibility for showmanship in the largest chain of theatres in the country, Mr. Leonard Goldenson, president of American Broadcasting-Paramount Theatres. Mr. Harrison manages for Paramount's Interstate circuit two theatres in Denton, Texas. Mr. Ackery manages the Orpheum, Vancouver, for Famous Players Canadian, a subsidiary of Paramount Pictures.

That showmanship knows no age or place is demonstrated by the fact that the top awards have been won by managers in their twenties and in their seventies; in great metropolitan centers and in tiny hamlets.

Renewed congratulations are extended to all the winners and to the many who have striven and are striving in the contest to increase the quality of their theatre operation.

■ ■ ■

Summer Product

THERE has been some unfounded anxiety in the industry that the transition to 3-D and wide screen processes would be accompanied by an acute product shortage this Summer. Recent announcements by the major distributors have tended to quiet such fears. The product line-up for release during the next several months should compare favorably with pictures playing in the hot weather periods of the past several years.

This year something additional will be present in the performance of the several 3-D pictures and standard attractions presented on wide screens with stereophonic sound. Yet, of necessity, the number of such attractions will be limited. As yet not too many 3-D films have been completed. Also the number of theatres equipped with wide screens and stereophonic sound, while increasing from week to week, is still small in relation to the exhibition plant of the United States and Canada.

The basic business in regular theatres and drive-ins will be done by pictures produced before the great studio interest in the new techniques. Fortunately, many of these attractions are in color. They have been made for many audience moods. With the Summer emphasis on light entertainment there are plenty of comedies and musicals on the way. Several distributors have stepped up their release schedules. Whether this is in recognition of the need for more product by their customers or a desire to release completed regular pictures as promptly as possible so as not to be caught with a heavy inventory (or a combination of both) at this time may only be surmised.

The favorable outlook for the Summer, of course, does not mitigate the one fact that ever since the beginning of World War II, a period of over a decade, there has been a shortage of product from the exhibitor's point of view. First there were cuts in releases imposed or made desirable by restrictions in raw stock and other war-time problems. Since then there has been a sharpening in the public's film taste so that hit attractions have done exceedingly well while average films have failed to do the busines anticipated. This condition has been no incentive to an increase in the number of productions. The contrary is true. Restrictions in budgets also have tended to curtail total feature output of Hollywood. While individual picture budgets have been trimmed, there is a point beyond which—in the prevailing Hollywood climate—cutting may not be done without prejudicing quality. This condition has also tended to curtail production activity.

However, no matter how obscure the long range outlook may be for an adequate number of features for houses that change bills several times a week, there should be available a goodly number of popular attractions this Summer when the business can and should enjoy a sharp upturn in box office.

■ ■ ■

¶ In this Coronation Week the HERALD extends to its readers in the United Kingdom, the Dominions, Territories and other countries associated with the British Crown felicitations on the occasion of the assumption of the full dignities of the high office by Queen Elizabeth II.

Martin Quigley, Jr.

Letters to the Herald

"House of Wax"

To the Editor:

We caught "House of Wax" in Kansas City last week. It is definitely an improvement over "Bwana Devil" but of course requires the use of glasses. Through ignorance I thought I would get a chance to judge stereophonic sound but it was only the regular sound and only fair.

As has been stated many times, the use of polarized glasses reduces the apparent size of the screen a great deal. The amount of light through the glasses is so much reduced in dark shots as to give the manager of a film theatre the willies. It was more like television has been during the tornado season, when the image has a rather dirty appearance.

Being a small town guy, the most impressive thing to me was the can-can girls and the barker out front of the museum with the three bats and ping pong balls. He is good in any picture and the 3-D illusion was very good.

Warner Bros. did a particularly fine job on the wax figures and being a sucker for wax museums anyway I enjoyed the various characters in it. I would have liked this picture in two dimension as it was well acted and directed. Also no one stood in front of the camera, which was an improvement.

I will probably keep going to see the 3-D pictures as they come out but I could not help being somewhat impressed by a 12- or 14-year-old boy sitting (lying down in the seat) next to me. I asked him if he liked the picture as well as the regular movies. He replied, "Naw, it's corny." He said he was lying down in the seat to keep the glasses on his nose. It's worth remembering.—*SHIRLEY BOOTH, Booth Theatre, Rich Hill, Mo.*

The Tax Fight

To the Editor:

I know what a splendid job Pat McGee has been doing, and what a wonderful effort he has made for our entire industry with regard to the elimination of the theatre tax. I am sure that the time so unselfishly devoted to this crusade could not have been purchased at any price, and the whole industry ought to extend its appreciation, just as in my small way, I am trying to do in this letter.

I have been very encouraged by Mr. McGee's efforts, and by those of his partner, Col. H. A. Cole. Even the discouraging news that the Administration is against excise cuts until the budget is balanced, has not dampened my enthusiasm for the fight or the rewards to be gained.

However, I wish to make a suggestion. If all the grand efforts are rejected by our lawmakers in Congress, I believe our industry ought to show its protest in a very pronounced manner.

We are beset on all sides by problems, and the people with whom we deal do not hesitate to take their part when anyone steps on their toes. If labor feels it is justified it goes on strike, and if all the other elements with which we have to deal do not like our way of doing business they simply withdraw.

I feel that if everything that has been worked for is for naught and as this excise tax is such an unjust burden on our industry, and in fact on many small exhibitors a greater burden than a 99 per cent income tax would be, because that 99 per cent tax would still leave them at least one per cent for themselves, that throughout the entire United States, wherever it is possible, the theatres should be closed, and we should demonstrate with dark marquees to the business men and politicians of the United States what a dreadful calamity has been visited upon us. Even if this closing were only for a few days, and I believe that in many places where there is nothing to lose, the theatre should be kept closed until relief is given us, this would demonstrate, I believe, in such a dramatic way that it would help us greatly to achieve results for which we have all been working.—*RALPH D. GOLDBERG, Goldberg Enterprises, Omaha, Neb.*

"Fame" Thrill

To the Editor:

It was a real thrill to receive the beautiful copy of *Fame!* I want to assure you that I am making good use of its valuable information and splendid photographs at my district meetings in the state.—*MRS. WILLIAM J. KUEBLER, Missouri State Chairman, Missouri Federation of Women's Clubs, Kansas City, Mo.*

Likes Buyers Rating

To the Editor:

We have always derived considerable benefit from the Film Buyers Rating Table in Motion Picture Herald. The writer has been sending in his reports quite regularly.—*RAY E. SMITH, Jamestown Amusement Company, Inc.*

MOTION PICTURE HERALD

June 6, 1953

QUIGLEY Award winners hold reunion on anniversary Page 12

EXHIBITORS are assured a full flow of strong product Page 13

20TH-FOX plans dynamic promotion on eight summer films Page 13

TERRY RAMSAYE Says—A column of comment on matter cinematic Page 16

SOUTHERN exhibitors hear Levy and Starr at Atlanta meet Page 16

FILM industry does its part in recording British Coronation Page 17

WARNERS plan total of 21 features to be made in 3-D Page 20

LEIGH, sign designer, emerges with new wide-screen process Page 20

BOX OFFICE Champions for the month of May Page 21

VISTARAMA is added to list of wide-screen processes Page 21

SMALL Business Committee still has unfinished business Page 24

SKOURAS circuit in New York files $101,569,803 trust actions Page 24

BALABAN, in report to stockholders, sees general upturn Page 28

BRITISH agreement talks expected to be undertaken soon Page 28

BRITISH Film Council refuses to discuss Anglo-U.S. terms Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 30

NETTER, Altec executive, sees "golden era" for industry Page 34

OHIO Senate passes measure to end censorship of newsreels Page 36

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ON THE HORIZON

HOLLYWOOD is fast becoming a "ghost town," one of its labor chiefs complained Tuesday. The reason: production abroad. Fifty per cent of Hollywood's craft workers are unemployed, Roy M. Brewer, IATSE representative, told the AFL Hollywood Film Council, which he heads. He added that 95 features by next January will be planned for production abroad. However, at the same meeting, representatives of the Screen Actors Guild and the producers didn't agree. They both said so far as they knew, eight majors planned only 11 features abroad this year; and John Dales, Jr., Guild executive secretary, said only 11 of 8,000 members are using the tax law clauses which enables avoidance if abroad 17 of 18 months.

▶ General admission tax collections in April, reflecting March business, were up sharply from March collections and were the highest so far this year, the Bureau of Internal Revenue reports. The collections were, however, slightly below that for the corresponding month last year. Collections in April amounted to $25,160,355, compared with $21,031,714 in March and $25,787,461 in April, 1952.

▶ Horrible weather—fine grosses: the story of the Memorial Day weekend in New York City. Leading the Broadway box office parade were 20th-Fox's "Titanic," which set a Saturday record at the Roxy; Columbia's 3-D "Fort Ti" at the Criterion; MGM's "Young Bess" at Radio City Music Hall, and Universal's "Thunder Bay" at Loew's State. "Young Bess" also broke Memorial Day records in its Music Hall stand.

▶ Because of the increasing popularity of its TV lounge, the San Francisco Telenews theatre has announced that it is installing a new set with a 10-foot screen to replace its present 24-inch model. The theatre also discloses that, indeed, the lounge is so popular that some patrons never go into the theatre auditorium at all—a trend that bears watching, it would seem, to see it doesn't get out of hand.

▶ Prospects looked bright at midweek for the successful conclusion of negotiations between Cinerama, Inc., and Stanley Warner Theatres, whereby the latter will obtain exclusive rights for exhibition and distribution of Cinerama equipment and production of pictures for Cinerama, in return for financing. Provisions reportedly call for installation of Cinerama equipment in from 15 to 20 Stanley Warner houses, as well as production of a feature under Stanley Warner auspices. Justice Department approval will necessarily be sought on aspects dealing with production by exhibition interests, it was indicated by a source close to the talks.

▶ Special midnight benefit shows in theatres throughout Texas—sponsored by the Texas COMPO—are expected to bring approximately $30,000 worth of relief to the tornado victims of Waco and San Angelo. To date, more than $22,000 has been raised by the theatres of Dallas alone.

▶ John Parsons, division manager of Telenews Theatres in San Francisco, is experimenting in the creation of his own "stereophonic sound," called Telesound. It involves placing a speaker and amplifier units in various locations in the auditorium and then re-recording the standard release sound track onto a magnetic tape which can be regulated to give the stereophonic impression. The innovation reportedly was used with success in the showing of Nevada atom bomb films.

▶ The Federal Communications Commission is expected to approve some time late this month the motion picture industry's compromise theatre television proposal. The FCC staff, it was learned, has recommended that the Commission grant the industry's request for authority to have special theatre television common carriers use the frequencies now assigned to other common carriers. The matter is scheduled to go before the full Commission during the week of June 22, with a decision likely late that week or early the next.

▶ It seems to be getting too late in the session for Congress to take any action this year on bills to give Federal courts discretion to award less than treble damages in anti-trust suits and to set up a uniform federal statute of limitations on these suits.

▶ Don't look for any report in the next few weeks from the Senate Small Business sub-committee which has been studying industry trade practices. The sub-committee will be some time getting a promised report from the Justice Department, even more time in analyzing its record and deciding what to recommend.

In BETTER THEATRES

Just how wide-screen will affect recommended practices for auditorium seating plans is yet to be determined by study of sightlines when wide-screen usage has become definite; in any case, both wide-screen and 3-D make even the higher standards of "second-row vision" less tolerable than they are with conventional pictures. This is pointed out in presenting current models of auditorium seating in "New Chairs for the 'New Picture'."

While methods of applying stereophonic sound are also undetermined, fundamental devices can be judged sufficiently to afford some idea of equipment requirements, and these are outlined by Gio Gagliardi in "What Stereophonic Sound Means in New Equipment."

In his series, "Getting Into the Drive-In Business," Wilfred P. Smith follows through an evening's operation to deal with important procedures of drive-in management.

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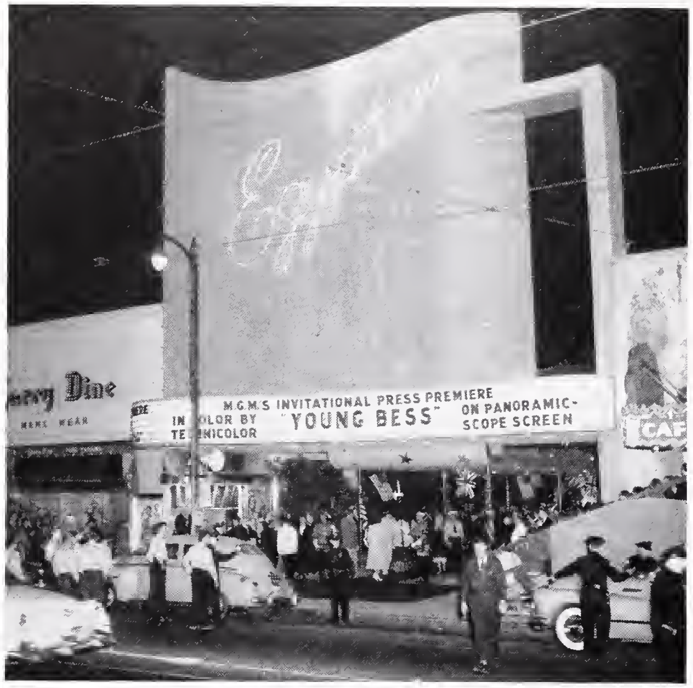
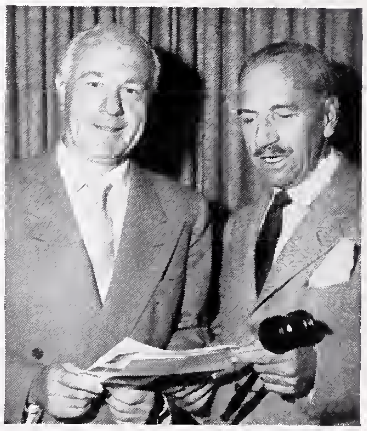
This week in pictures


Dine
MENS WEAR
M.G.M.'S INVITATIONAL PRESS PREMIERE
IN OLOR BY
TE NICOLOR
"YOUNG BESS"
ON PANORAMIC-SCOPE SCREEN

FANFARE, for MGM's Coronation exploitation special, "Young Bess." The scene at the left is at the Egyptian, Hollywood. Above, adding their good wishes to many sent to Queen Elizabeth II—director George Sidney; his wife, MGM dramatic coach Lillian Burns; and fashion designer Helen Rose.

PLANNERS of the TOA 1953 convention and trade show in Chicago November 1-5: president Alfred Starr; honorary chairman John Balaban; co-chairman George Kerasotes; and chairman Dave Wallerstein.

CHANGE, right. Sol C. Siegel, retiring president of the Screen Producers Guild, left, hands his gavel and authority to newly elected Carey Wilson, at the annual elections last week in Hollywood. Mr. Wilson, an MGM producer, was SPG executive secretary, and editor of the Guild Journal.



DOUGLAS LEIGH, right, explains to newsmen, in New York, his two new wide screen developments: a wide angle lens—"Superama" and a wider angle distortion-correction system—"Glamorama". See page 20.

by the Herald

FATHERS. Jack L. Warner, executive producer for Warner Brothers, greets ex-Vice-President Alben W. Barkley and UN delegate Henry Cabot Lodge, Jr., seated, at the National Fathers' Day Committee dinner in New York, where Mr. Warner received awards for "Give Me Liberty" as the "Film Short of the Year", and for star Danny Thomas as the "Father of the Year".

Father's Day

THE SCENE, left, at Djarkarta, Indonesia, as Manny Reiner, Samuel Goldwyn's foreign sales manager, talked with President Soekarno, who sponsored "Hans Christian Andersen", proceeds going to the city's poor children.

ON THE SET of RKO Radio's "Second Chance". Below, director Rudy Mate, producer Edmund Grainger, Mrs. Gus Lampe, star Linda Darnell; Gus Lampe, Schine circuit general manager, and producer Samuel Wiesenthal.

HELPING REBUILD a burnt orphanage, St. Joseph's, Englewood, N. J. At the fund raising show in the Skouras Teaneck Theatre: Murray Spector, manager; Grace Kelly, star; Plato Skouras, theatre executive; and two of the orphans.

MAGIC, by Tony Curtis, and Janet Leigh, right, stars of Paramount's "Houdini". The competent performance was at a press cocktail party in New York.

MEMBERSHIP, left, in Paramount's 100% Club to exploiteer Mike Weiss, from A. W. Schwalberg, Paramount Film Distributing Corp., president, right. Watching are vice-presidents E. K. O'Shea and Jerry Pickman.

by the Herald

Industry Honors Quigley Awards at Twentieth Anniversary Luncheon

HERALD
AMPA

GRAND AWARDS, as they were given Wednesday in New York at the Associated Motion Picture Advertisers. Above, Lige Brien, President of the organization, presents the plaque for J. P. Harrison, of the Interstate circuit, to Leonard Goldenson, president of American Broadcasting-Paramount Theatres. Watching are Martin Quigley, left; Harry K. McWilliams, former AMPA President; Max E. Youngstein, United Artists vice-president, who introduced Mr. Goldenson, luncheon guest speaker, and Ivan Ackery, of Vancouver, the Famous Players Canadian manager who won the other Grand Award. At the right, Mr. Ackery receives his plaque from Mr. Brien.

MOTION PICTURE
HERALD
IVAN ACKERY

"THE most sought after awards in the industry" — the Quigley Grand Awards for Showmanship—were presented to the 1952 winners at an Associated Motion Picture Advertisers luncheon Wednesday in New York at which 11 former winners were the guests of honor. The luncheon, attended by top advertising and publicity executives from the New York home offices, marked the 20th anniversary of the Awards, presented each year to the winners of the Managers' Round Table showmanship competition.

Paying tribute to Martin Quigley for instituting and continuing the Awards, Leonard Goldenson, president of American Broadcasting-Paramount Theatres, pointed out to the AMPA members and the Award-winning guests that "with the motion picture industry at the edge of the greatest period in its history, you men from the advertising field must guide our efforts so that the industry can derive the greatest possible benefits."

Preceding the introduction of Mr. Goldenson as the principal speaker, Lige Brien, assuming office as the new president of AMPA, presented the 1952 Grand Award plaque to Ivan Ackery, manager of the Orpheum theatre, Famous Players Canadian unit in Vancouver, B. C. J. P. Harrison, of the Interstate Campus theatre in Denton, Texas, co-winner last year, was unable to attend and his plaque was accepted for him by Mr. Goldenson.

Mr. Brien then spoke of the 20-year history of the Quigley Awards and their prestige as the "most sought after awards of the industry," stressing the fact that they afford a recognition of showmanship achievement and an encouragement to the men in the field to put forth their best efforts.

"Everyone talks showmanship but these are the men who go out and do something about it," he said, introducing the former winners who were guests of honor on the dais. In addition to Mr. Ackery and Mr. Brien himself who won the Grand Award twice, in 1939 and again in 1944, both times as a Warner theatre manager in Pennsylvania, these were:

LOUIS GROSSMAN, 1951, now manager of the Madison theatre, Brooklyn.

CHARLES E. DOCTOR, 1950, Famous Players Canadian Capitol theatre, Vancouver, B. C.

ALICE GORHAM, 1948, director of advertising and publicity for United Detroit Theatres.

CHARLES R. HACKER, 1947, now manager of operations for Radio City Music Hall, N. Y., but a manager for Standard Theatres, Milwaukee when he won.

PIERCE E. McCOY, 1945, manager of the Miller theatre, Augusta, Ga.

EVERETT C. CALLOW, 1940, director of publicity for Stanley Warner Management Corp. in Philadelphia, but manager of the Warner theatre, Philadelphia, when he won.

RAY BELL, 1939, now Washington contact for Columbia Pictures, former Loew's Theatres Publicity, Washington.

HARRY GOLDBERG, 1935, advertising and publicity director for Stanley Warner Management Corp., New York.

MORRIS ROSENTHAL, 1934, now of Loew's Poli Theatre, New Haven, formerly of the Majestic theatre, Bridgeport, Conn.

Mr. Ackery, this year's winner, also was a winner in 1946.

Mr. Harrison, wiring regrets that he could not attend to receive his award in person, said, "Please express my appreciation for the help and inspiration that has been given the industry as a whole by the Quigley Awards."

Mr. Goldenson, speaking of the enormous interest stirred up by the new technological developments in exhibition and production, said, "The atmosphere so prevalent in the last few years has definitely changed. The motion picture industry once again is really news."

The next two or three years will bring great prosperity, he predicted, but the industry will need planned showmanship to hold the audiences that will be attracted initially by the novelty of the new devices. This task, he pointed out, will fall to those experts in showmanship who have proved their ability in the past.

EXHIBITOR TO GET FULL FLOW OF GOOD PRODUCT

Production Facts Belie the Belief Theatres Will Not Have Adequate Supply

by MANDEL HERBSTMAN

Anxieties to the contrary, the production facts show that the companies have rounded out product schedules for the summer season, and the months to follow, that assure the exhibitor his requirements will be abundantly met. In many instances special releases are set for June, July and August not only to guarantee the showman a continuing flow of product but also that there will be no letdown in quality during the summer months.

Program Covers Range Of Types and Processes

The forthcoming program is highly diversified, technically as well as in story type. The range of pictures covers musicals, comedies and dramas, with a heavy accent on color. They will be in 3-D, wide-screen, standard screen, with stereophonic sound and standard sound.

To assure maximum boxoffice returns, full scale advertising, publicity and exploitation campaigns are promised for the pictures.

This week MGM announced it would have a total of 15 pictures for release in the three-month period ending in August. Of that number, eight will be in color.

Among some of the pictures will be "A Slight Case of Larceny," with Mickey Rooney; "Scandal at Scourie," Greer Garson, Walter Pidgeon; "The Story of Three Loves," Kirk Douglas, Leslie Caron, Farley Granger, James Mason; "Arena," in 3-D and color with Gig Young; "Dangerous When Wet," in color by Technicolor, with Esther Williams, Fernando Lamas; "The Band Wagon," Fred Astaire, Cyd Charisse, Nanette Fabray.

Paramount to Have 8 Releases in 3 Months

This week also Paramount announced eight pictures for the three summer months with five to be in color by Technicolor. Leading off in June is "Sangaree," in color and 3-D, with Fernando Lamas and Arlene Dahl. Following will be "Jamaica Run," color, Ray Milland, Arlene Dahl; "The Vanquished," color, John Payne, Coleen Gray; Hal Wallis' "Scared Stiff," stereophonic sound, Dean Martin and Jerry Lewis. July will bring George Pal's "Houdini," color, Tony Curtis, Janet Leigh; and Billy Wilder's "Stalag 17," William Holden. August releases are "Forever Female," Ginger Rogers, William Holden; and Nat Holt's "Arrowhead," in color, Charlton Heston.

Next Monday and Tuesday Universal will hold a two-day sales meeting in New York to map plans for its summer product. Plans to be set include those on "Francis Covers the Big Town," Donald O'Connor; "All I Desire," Barbara Stanwyck; "The Great Sioux Uprising," Jeff Chandler; "Thunder Bay," James Stewart; "The Man from the Alamo," Glenn Ford; "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde," and "The Cruel Sea."

Other Companies Have Outlined Programs

Last week Allied Artists announced a program of 35 pictures for the 1953-54 season. The program will be highlighted this month with the launching of "The Maze" nationally on the 23rd. The film is the company's first in 3-D.

Several other companies in the past month have made production announcements. Last week Columbia detailed a four-point program embracing 34 features and two 3-D short subjects for release in the coming nine month period. The program embodies Columbia's plans for future use of 3-D, wide-screen and stereophonic sound.

During a sales meeting in New York three weeks ago RKO Pictures president James R. Grainger said the company would have 10 pictures released between May and September with intensive merchandising campaigns planned. Among them will be such as "The Sea Around Us"; the Technicolor production of Walt Disney's "The Sword and the Rose"; "French Line," a musical in color by Technicolor; and "She Had to Say Yes," with Robert Mitchum.

Early last month an all-media production of 44 pictures covering 18 months was announced by Warner Brothers. The program will take advantage of all "revolutionary developments," it was stated.

It is to be noted that there has been a gradual cutback in the Hollywood picture output in the last few years. Current indications are that the total number of pictures that will be made during 1953 will be between 390 and 410, against 450 in 1952.

Although United Artists has not fully announced its release schedule for the coming year, it is known that the company will have the largest number of pictures in the history of the present management. Among them will be "Return to Paradise," Gary Cooper; "Melba," Patrice Munsel; John Huston's "Beat the Devil," Humphrey Bogart; Anatole Litvak's "Girl on the Via Flaminia," "The Joe Louis Story," "The Moon Is Blue," "I, the Jury."

FOX TO SPLASH PROMOTION ON EIGHT SUMMER FILMS

A dynamic exploitation campaign, described as one of 20th Century-Fox's most ambitious, has been announced by Charles Einfeld, vice-president, for the company's eight top productions to be released between now and August. A highlight of the point-of-sale merchandising drive will be unprecedented use of TV, backed by newspaper advertising. In every case, emphasis will be on local-level penetration with individual theatres garnering exceptional aid through saturation advertising.

The huge over-all campaign is a reflection of the company's optimism in a powerful lineup being presented in the summer months to insure maximum attendance at theatres during the hot weather doldrums.

The June openings are "Man On a Tightrope," filmed in Europe under the direction of Elia Kazan, and "Pickup on South Street." The former received a gala New York sendoff Thursday evening at the Mayfair in New York. The latter bows in at the New York Roxy following the run of "Titanic." Both are being pre-sold through strong newspaper and TV promotional campaigns.

A hard-hitting advertising and exploitation campaign is blanketing the midwest area, where "Powder River" is slated to open in more than 600 situations. Three July releases, "White Witch Doctor," "The Glory Brigade" and "The Kid from Left Field," are set for strong merchandising drives.

In August, exhaustive campaigns will be put into gear for "Dangerous Crossing" and "Mister Scoutmaster."

U-I Has Four Pictures Going Into Production

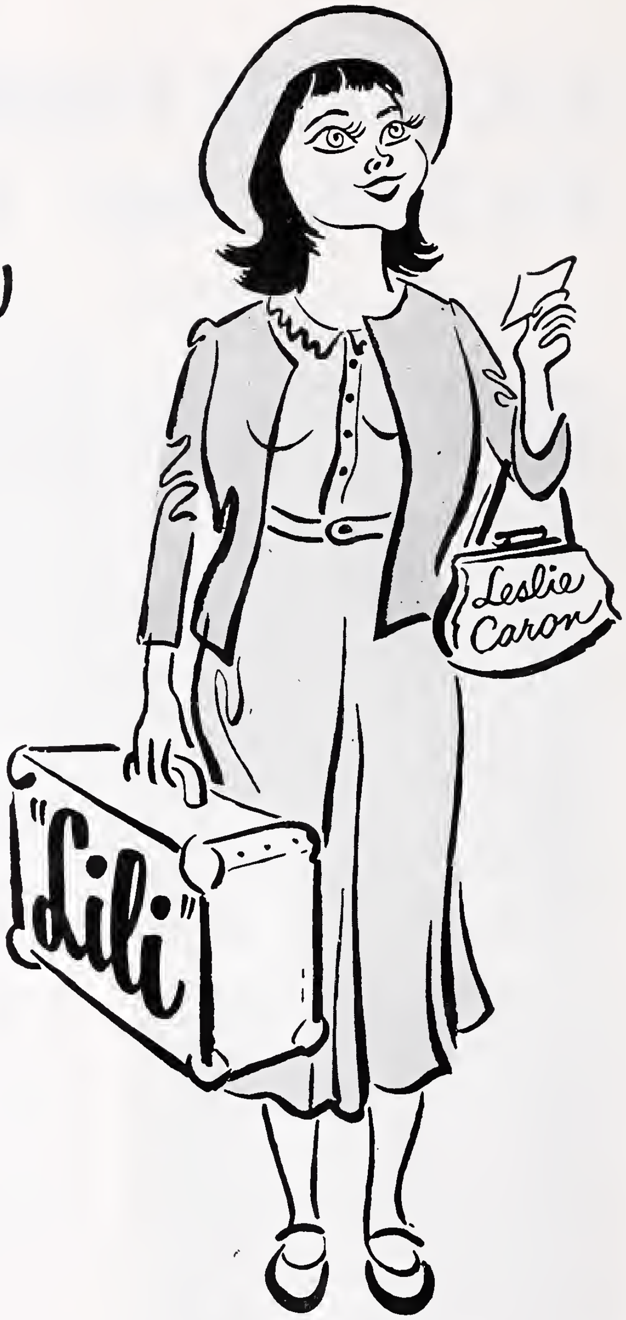
Four major films will begin work at Universal-International. Three are in color by Technicolor, and one in 3-D. They are "Border River," starring Joel McCrea, Yvonne De Carlo and Pedro Armendariz; "The Glenn Miller Story," starring James Stewart and June Allyson; "The Son of Cochise," the cast of which will be announced shortly, and "The Glass Web," in 3-D, starring Edward G. Robinson.

Very Important M·G·M Trade Show

"LILI"

in Color by
TECHNICOLOR!

JUNE 11th
(except N.Y. June 8th)



THIS LITTLE GIRL IS THE NEW CHAMP!

4th month on Broadway, "Lili" is the longest run hit in New York—and no end in sight! A hit in Philly, Boston, Frisco, Portland, Ore., Kansas City, Los Angeles, and soon to repeat its success in new openings. See for yourself the Technicolor enchantment that makes it sure-fire everywhere.

ALBANY	20th-Fox Screen Room	1052 Broadway	6/11	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	6/11	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	6/11	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	6/11	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	6/11	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	6/11	1:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	6/11	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	6/11	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	6/11	10:30 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	6/11	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	6/11	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	6/11	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	6/11	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	6/11	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	6/11	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	6/11	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	6/11	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	6/11	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	6/11	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	6/11	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	6/11	1:30 P.M.
*NEW YORK	M-G-M Screen Room	630 Ninth Avenue	6/8	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	6/11	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	6/11	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	6/11	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	6/11	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	6/11	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	6/11	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	6/11	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	6/11	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	6/11	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	6/11	2 P.M.

***Except New York which is June 8th**

★

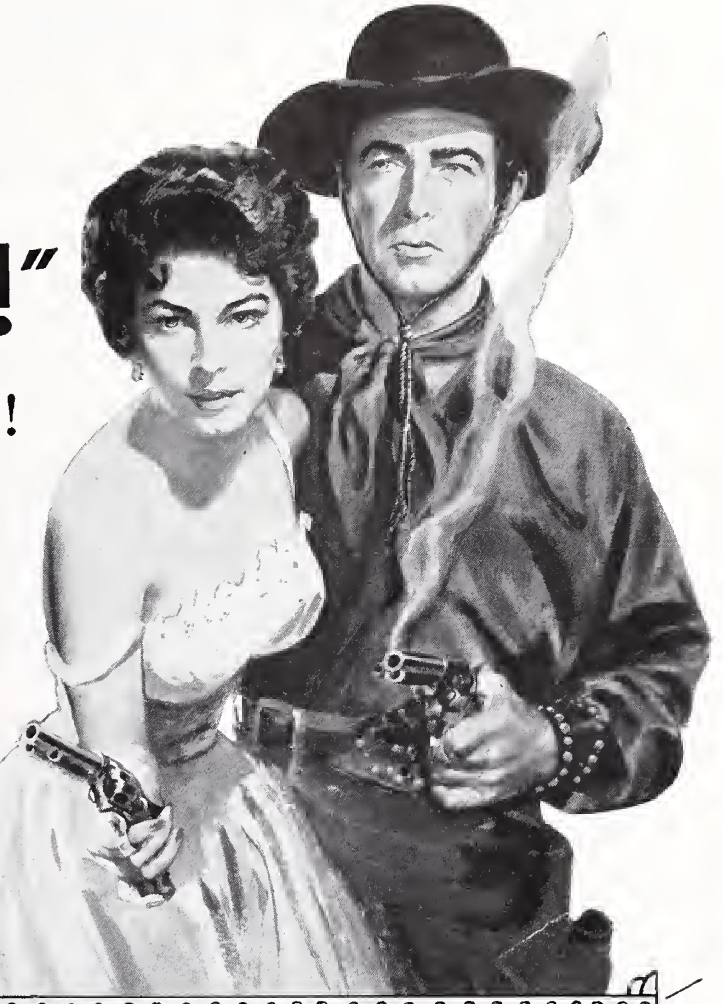
M-G-M presents In Color By Technicolor • "LILI" starring Leslie Caron • Mel Ferrer • Jean Pierre Aumont • with Zsa Zsa Gabor • Kurt Kasznar • Screen Play by Helen Deutsch • Based on a Story by Paul Gallico • Directed by Charles Walters • Produced by Edwin H. Knopf

Very Important M·G·M Trade Show

"RIDE, VAQUERO!"

Print by TECHNICOLOR! *Photographed in* ANSCO COLOR!

JUNE 18th



The Beauty
and the Outlaw
in a flaming
drama of
dangerous
love!

ROBERT TAYLOR · AVA GARDNER
HOWARD KEEL in "RIDE, VAQUERO!"

This is marquee magic that delivers a terrific action-drama with gorgeous Ava (*made for Technicolor*) as the wife who loves a desperado. Spectacular scenes including The Looting of Brownsville, Texas, make it a MUST for showmen who know what's BIG!

ALBANY	20th-Fox Screen Room	1052 Broadway	6/18	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	6/18	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	6/18	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	6/18	2 P.M.
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WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	6/18	2 P.M.

★

M-G-M presents Robert Taylor · Ava Gardner · Howard Keel in "RIDE, VAQUERO!"
Print by Technicolor · Photographed in Ansco Color · with Anthony Quinn · Kurt Kasznar
Screen Play by Frank Fenton · Directed by John Farrow · Produced by Stephen Ames

Terry Ramsaye Says

● ● ● ● ● ●

MOVING TOWARD AN ELUCIDATION

THE inevitable and unending pressures for standardization among the systems of the so-called dimensional revolution have brought to flower two interesting manifestations: 1) Warner Brothers on May 18 announced, according to *Motion Picture Daily*, "a new all media camera, which promises to revolutionize motion picture photography"; 2) RKO Theatres on May 27 announced an experimental policy and equipment, at the Eighty-sixth Street theatre in New York, for "demonstration of all the latest developments in projection and sound."

It would be an assignment for Ben Turpin to keep an eye on them both.

Meanwhile, and more seriously, these procedures with studio camera and theatre projectors may well contribute some constructive comparisons and perhaps even make obvious some of the absurdities and contradictions which so litter the contemporary technological-trade scene.

The Warner announcement is emphatic, coming from Jack L. Warner in person. "Our new camera wraps up in one compact package the most important technical advantages in production. Everything we have learned through the years about producing two and three dimension films, plus many years of wide-screen research have gone into the design. . . ." The camera claims capacity for color as well as black-and-white.

And now by announcement from William W. Howard of RKO the Eighty-sixth Street theatre has been "equipped with an all-purpose Miracle Mirror screen, 22 by 50 feet, upon which all methods of projection can be used. A directional stereophonic sound system has also been installed. . . ."

Exhibition generally will be watching for what gives, if any, from this important address at the problems of the confusion. If it leads to comparative performances perchance a lot of baloney and the dust of propaganda can be shaken out. The publicity to emanate from the experiences will undoubtedly bear some watching. There can be large service in these days of mad confusion.

With a smile one can enjoy the possibly undesigned humor of the copy from Johnny Cassidy of the RKO Theatres organization which says that "patrons of this popular neighborhood house will from now on enjoy their movies at the peak of present day perfection—and *in some instances*, as they will be shown *in the future*." The italics are ours. I know just how he feels. So do you.

Forecasting nothing.

* * *

OPTIMISM IN ASIA—From Nate Golden, film division, Department of Commerce, we learn that in that far capital in politically beleaguered China a new picture theatre costing two million Hong Kong Dollars, about $335,000 in our money, is being erected. Its name is "The Hoover," which sets one wondering. According to the consular report the exhibitors over there are getting concerned about 3-D. What with the state of war and diplomacy affecting those parts, one is to be impressed by nonchalant and daring enterprise.

* * *

ITALY SEEMS to be taking the flowering position of Rome on the cinema scene with an official seriousness. Advices from that side now indicate that the Italian Government is sponsoring a volume calculated to be "the official 'Who Is Who' " of the motion picture industry. It is in the hands of the Centro Sperimentale di Cinematographia.

There is the indication of a certain attitude of presumption in inquiry received here asking large cooperations: "Owing to the fact that your country has contributed a great deal to the advancement of cinematographic techniques . . ."

Indeed so. The Italians may be advised about now that it was indeed the United States which contributed not only the advancement but also the invention and founding of the whole motion picture institution. And that is flat, emphatic, documented. Also it is the U. S. which has given Italy its contemporary stimulus.

* * *

OBSERVATION—R. B. Wilby, so long and so successfully in operations serving the amusement seeking public, is currently viewing with an impartial interest the dimensional adventures of Hollywood, and the while is playing some of the new product. He has hopes some contributions to the art may yet develop. Meanwhile says he: "Every so-called legitimate play is in 3-D and the legitimate's position is not exactly an enviable one as of now."

Convention Of Southern Groups Held

ATLANTA: The joint annual convention of the Motion Picture Theatre Owners and operators of Georgia and the Alabama Theatres Association opened Monday with a screening at Loew's Grand of 20th Century-Fox's CinemaScope process.

The opening address at the convention was given by Marvin Griffin, Lieutenant Governor of Georgia, who spoke on the excellent service that theatre owners give to the state.

Speakers for the afternoon session were Alfred Starr, president of Theatre Owners of America, whose talk was on theatre taxes, and Herman Levy, TOA general counsel.

Mr. Levy declared that "an erroneous impression has arisen in the industry concerning the recent refusal of the U. S. Supreme Court to grant the right of appeal in the Jackson Park and Milwaukee Towne cases. This refusal does not mean that the Supreme Court gave its judicial blessing to the use of auction bidding. It is important that the contrary impression be dissipated before it misleads and confuses exhibitors further, and before it is adopted by distribution as an additional attempted justification for the present widespread and unnecessary use of competitive bidding where it is unwanted, had not been requested, and is being used by distribution solely for the purpose of obtaining increased film rental."

Mr. Levy stressed that "the denial of review by the Supreme Court does not mean that it approves and affirms the decision of the lower court."

Mr. Starr warned that it is dangerous for production and distribution to advance the philosophy that 3-D can be the salvation of the industry.

At the election of officers J. H. Thompson was named president, E. D. Martin treasurer, John Thompson secretary, O. C. Lam executive vice-president, and Nat Williams and Ray Edmonson, vice-presidents.

Other speakers included Mike Simons, of MGM; Dick Kennedy, Alabama theatre owner; T. Hiram Stanley, vice-president of the Nehi Corp., and Jack Braunagel, general manager of Commonwealth Theatres, Kansas City.

Tuesday's sessions, closed to the public, covered 3-D and wide-screen exhibition.

Skouras Circuit to Aid Fresh Air Fund Drive

Skouras Theatres, New York, will launch a drive to assist in raising funds for the Fresh Air Fund, it has been announced by Spyros S. Skouras, president. From June 10-16, the Skouras theatres will show the film short "I'm Nine Feet Tall," produced by 20th Century-Fox, which explains the work of the program.

INDUSTRY DOES PART IN RECORDING CORONATION

Theatre TV, Newsreel and Features Make a Full Record of Ceremonies

by PETER BURNUP

LONDON: The motion picture industry fitly—though, as some thought, in odd fashion—took its part in the closing Coronation Day activities Tuesday.

The nation's theatres generally had remained dark until 4:30 in the afternoon. Then, at 9 P.M., each of the approximately 4,000 houses suspended its programme to enable the Queen's radio speech to be relayed to the audience. The BBC's TV service ironically had allowed a chosen few theatres to remain open through the day.

Packed Theatres Watched Ceremonies on TV

Paramount's Plaza had a packed house of paying customers watching the ceremonies on its Kinescope screen. Seven houses of Jack Davis's group of newsreel theatres had installed TV screens seven by five feet and brought in audiences at an all-in rate and even provided meal service.

In accordance with previously announced plans, J. Arthur Rank's Leicester Square Odeon, Doncaster Gaumont, Leeds Odeon and Manchester Gaumont and ABC's Commodore in the London suburb of Hammersmith had invited audiences to large-screen TV shows throughout the day.

Many theatres Tuesday night screened the telefilm of the Coronation which the BBC put out on its own programme. Newsreel men also showed their abilities and capabilities. By six o'clock Tuesday night theatres as far north as Glasgow and Edinburgh were screening 200-foot "flashes" of the morning's proceedings, up to and including the actual crowning. A complete reel, running to 2,000 feet, showing all the proceedings, was to be ready Wednesday.

Color Process Facilities Of Nation in Action

Meanwhile Tuesday night, in the midst of the populace's jubilation, the whole color processing resources of the country mobilized to serve the two feature-length Coronation films: ABC's WarnerColor "Elizabeth Is Queen" and the Rank organization's "A Queen Is Crowned" in color by Technicolor.

Rank's people had 18 Technicolor cameras in operation; the total complement available in Europe. Two hundred people worked on the production and for weeks following the event, Technicolor's laboratories will be turning out nearly 800 prints, claimed to be the largest number of prints of any film at a given time.

The picture is being dubbed into French, Italian, German, Dutch, Portuguese, Spanish and Japanese. Other versions will be subtitled. Technicolor estimated the capacity of its plant and was able to give approximations of the number of prints to be produced hourly from the time the first master was ready.

RANK CORONATION FILM SPED TO U. S. BY JET

An air-lift operation helped speed hundreds of Technicolor prints of J. Arthur Rank's full-length feature, "A Queen Is Crowned"—the story of the Coronation of Queen Elizabeth II—from London to the United States, Tuesday, within hours after the ceremonies. The 86-minute feature, scheduled to open in the U. S. in Boston, New York and Baltimore this weekend, is distributed by Universal-International. The film is narrated by Sir Laurence Olivier and the musical score is played by the London Symphony Orchestra. Motorcycles and jet aircraft were used in this speedy distribution process.

The Rank organization worked out a detailed schedule for sending the prints by plane from the London airport near the laboratories just as soon as the prints were ready. The print order for the United States was 150.

Both Features to Have Showings on Friday

Both the Rank and the ABC features were set to have their first public screenings Friday; the former at the Leicester Square Odeon and the latter at MGM's Empire, both running as top features in their immediate general release.

Nothing like the BBC's worldwide broadcast coverage of the Coronation had ever been attempted before, or, perhaps, with such success. Forty-three languages were used and many commentaries were recorded for historical purposes and for retransmission later.

Places were provided for 104 broadcasters inside Westminster Abbey and at vantage points along the processional route; television cameras were similarly placed and for the first time (apart from recent experimental tests) pictures from London were seen simultaneously across Europe—even Berlin, 100 miles east of the Iron Curtain.

Apart from the domestic sound network in this country which is a comparatively small commitment, the BBC radiated Coronation programs from its transmitters in the European Service and from Overseas Service stations to non-European countries. In addition there was a special program network which was used by European broadcasting organizations for their own exclusive commentaries; and a similar exclusive network was provided for non-European broadcasting authorities, including the four major American networks and the Canadian Association of Broadcasters.

A worldwide gathering of film-men was brought together by the Rank Organization Coronation morning when many distinguished visitors like Al Daff, Milton R. Rackmil, the Canadian Odeon's Leonard W. Brockington and David Griesdorf were among the Group's guests. With Rank executives, technicians, artists and another fortunate few they assembled early at the four Rank theatres on the processional route, the Marble Arch Pavilion, Marble Arch Odeon, New Gallery and the Haymarket Gaumont.

John Davis was host at the Pavilion to the visitors who were not only able to watch the procession from stand-seats but to see the Abbey ceremony and other Coronation events from a large TV screen.

Wilcox's "Beggar's Opera" Shown to Visiting Royalty

Producer Herbert Wilcox scored a *coup* of sorts when the premiere of his new film, "The Beggar's Opera," Sunday night at the Rialto before an audience of visiting royalty became the climax of the pre-Coronation fervor. The premiere arrangements were handled by no less than the Lord High Chamberlain and it would be hard to find anyone in London that evening who was not aware of the special screening. The film, which stars Sir Laurence Olivier, went into the regular Rialto programme on Friday and is scheduled to have its New York premiere in the near future.

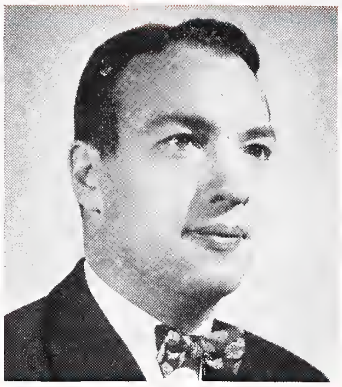
Use Paramount Color TV In Televising Coronation

The first color television broadcast in Great Britain Tuesday brought the Coronation ceremony to hospitalized children viewing the show on receivers using the Paramount Pictures-developed Lawrence Color Tubes. Richard Hodgson, president of Chromatic Television Laboratories (an affiliate of Paramount), announced that the telecast was also viewed in other London hospitals and institutions as well as by newspaper reporters to aid them in describing the event. The kinescope process, which enables film to be developed 20 seconds after being photographed, was used by the National Broadcasting Company in bringing back films for U. S. telecasting. Mr. Hodgson also reported that the Paramount large screen theatre TV was being used to bring the events of the day to a capacity audience at the Plaza theatre, London.

CIRCUIT HEADS AND INDEPEND

CINEM

Read the opinions of six of th



LEONARD GOLDENSON

President,
American Broadcasting-
Paramount Theatres, Inc.

"I can say honestly that it far exceeds our best expectations. It holds the promise of higher grosses and profits. Our theatres are now proceeding with installations."

SAMUEL PINANSKI

President-General Manager,
American Theatres Corp.

"There is no doubt that CinemaScope opens a new technique for motion picture production. I have the greatest faith and confidence it will lead the way to a revitalization of boxoffice receipts."

J. MYER SCHINE

President,
Schine Circuit, Inc.

"We've ordered CinemaScope installations and are looking forward to great things with it. I've seen many changes in the industry, but 20th-Fox's CinemaScope is the most significant since the coming of sound!"

THE ENTIRE NATION IS TALKING ABOUT
EXHIBITORS ARE PREPARING TO LAUNCH
PRODUCERS ARE MOVING AHEAD WITH

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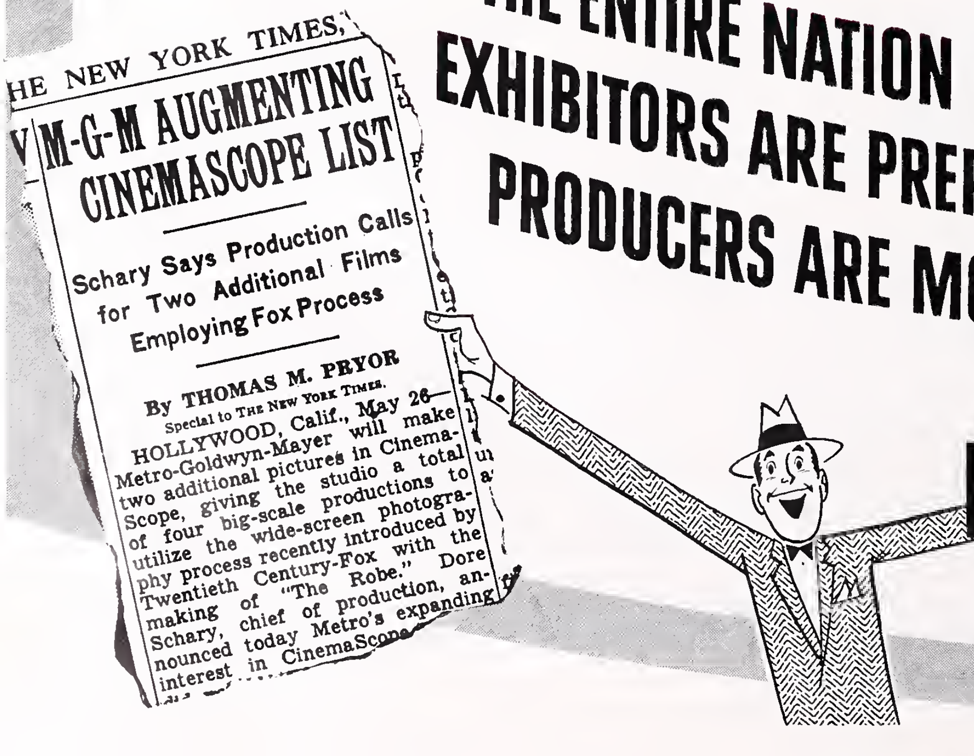


HE NEW YORK TIMES,

M-G-M AUGMENTING CINEMASCOPE LIST

Schary Says Production Calls for Two Additional Films Employing Fox Process

By THOMAS M. PRYOR
Special to THE NEW YORK TIMES.

HOLLYWOOD, Calif., May 26—Metro-Goldwyn-Mayer will make two additional pictures in CinemaScope, giving the studio a total of four big-scale productions to utilize the wide-screen photography process recently introduced by Twentieth Century-Fox with the making of "The Robe." Dore Schary, chief of production, announced today Metro's expanding interest in CinemaScop

ADAPTABLE FOR THEA

ENT THEATRE OWNERS ACCLAIM

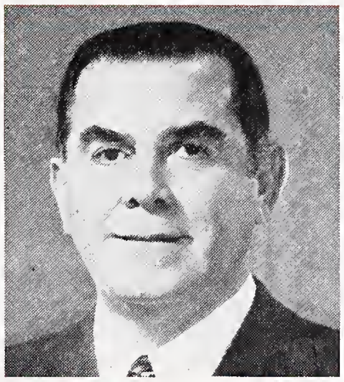
ASCOPE

e nation's leading showmen:

SOL A. SCHWARTZ

President,
RKO Theatres Corp.

"20th Century-Fox's CinemaScope is a sensational new technique and I am confident that it will bring a tremendous upsurge at the boxoffice. CinemaScope equipment has been ordered for RKO houses."



CHARLES SKOURAS

President,
National Theatres, Inc.

"Our company has ordered CinemaScope equipment for over 200 houses of National Theatres. This is evidence of how much CinemaScope will mean to a revival of public interest in motion picture theatres."

JOSEPH R. VOGEL

Vice-President,
Loew's, Inc.

"CinemaScope is an inspiring step forward and will prove a tremendous stimulus to our industry. Loew's will be among the first to equip its theatres for this great system."

INEMASCOPE

TRES OF EVERY SIZE AND EVERY SHAPE!

WARNER PLANS 21 FILMS IN 3-D

All to Be in WarnerColor, WarnerPhonic Sound; Based on 'Wax' Gross

Warner Brothers, the biggest champion of true stereo photography among the major producers, will follow up its current record-breaking Natural Vision feature, "House of Wax" and the forthcoming "The Charge at Feather River," with a program of 21 major films in three-dimension, the biggest 3-D program yet announced by any one company.

The announcement was made late last week in New York by Jack L. Warner, executive producer, just before he returned to the company's Burbank studios. Each film, he said, will be shot in WarnerColor and will be recorded in WarnerPhonic sound.

Cites Public Acceptance

"'House of Wax,'" said Mr. Warner, "has green-lighted our future producing plans. Whatever skepticism existed about the 3-D process has been dispelled by overwhelming exhibitor and public acceptance of the film wherever played in its worldwide engagements.

"In this sense 'House of Wax' bears comparison with our early ventures into sound such as 'The Jazz Singer' and 'The Singing Fool.' Revolutionary as these pioneer pictures were, I hardly need point out the tremendous improvements in sound process over the past quarter-century."

The Warner executive promised that comparable improvements could be expected in the company's second 3-D venture, "The Charge at Feather River" and in the 21 additional pictures to follow, all of which will be filmed with the recently announced Warner all-media camera.

"Supply and demand operate as truly in the production of 3-D motion pictures as in any other industrial output," said Mr. Warner, adding that the "House of Wax" success demanded a pattern of increased 3-D production which Warners will supply.

Sees More Orders

"It is most encouraging," he continued, "to note that exhibitors throughout the world are keeping step with our thinking and planning. As this production schedule is being set, orders for more and more 3-D installations are being received by manufacturers of three-dimensional projection equipment and WarnerPhonic sound reproducers."

"The Charge at Feather River," a western which Mr. Warner said will demonstrate "greater range and depth than all previous conceptions of stereo photography," is now set for release in July. Productions immediately scheduled to follow include:

Lucky Me, a musical starring Doris Day, directed by Jack Donohue, with music and lyrics by Sammy Fain and Paul Francis Webster.

Dial M for Murder, the international stage success to star Ray Milland and be directed by Alfred Hitchcock.

The Phantom Ape, by Jack Webb and Harold Medford, based on Edgar Allen Poe's "Murders in the Rue Morgue."

Hondo, starring John Wayne and Geraldine Page, a Wayne-Fellows Production to be directed by John Farrow.

The Moonlighter, starring Fred MacMurray and Barbara Stanwyck, produced by Joseph Bernhard, and directed by Roy Roland.

Them, a science-fiction drama.

The following are additional productions which are being readied for early shooting in 3-D, WarnerColor and WarnerPhonic sound:

A Star Is Born, starring Judy Garland, with Sid Luft producing, screenplay by Moss Hart, musical score by Ira Gershwin and Harold Arlen, directed by George Cukor.

Helen of Troy, based on the Homeric legend.

Mr. Roberts, from the Joshua Logan-Leland Hayward New York stage hit.

The High and the Mighty, current Book-of-the-Month Club selection by Ernest Gann, to be produced for Warner Bros. by Wayne-Fellows, with William Wellman directing.

Mississippi Woman, from Tennessee Williams' original screen play, to be directed by Elia Kazan.

The Last Train West, to star Alan Ladd.

Man o' War, the story of the great American thoroughbred, to be produced by Sid Luft.

East of Eden, John Steinbeck's current best-seller.

Under the Big Top, to star Burt Lancaster, produced by Harold Hecht.

The Knights of the Crusades, story of Richard the Lion-Hearted.

Rear Guard, from J. Warner Bellah's Saturday Evening Post story.

Quietly My Captain Waits, from the historical best-seller by Evelyn Eaton.

Bluebeard and His Seven Wives, based on the Parisian underworld figure of the turn of the century.

Gown of Glory, famous best-seller by Elizabeth Sligh Turnbull.

Mademoiselle Modiste, by Victor Herbert, starring Kathryn Grayson and Gordon MacRae.

RKO ANNOUNCES TWO 3-D PRODUCTIONS

RKO Radio's first two 3-D productions, "Second Chance" and "Arizona Outpost," will be shown to exhibitors throughout the country July 1 and July 13, respectively, Charles Boasberg, general sales manager, announced this week. Both films are in color and both are available with stereophonic sound. "Second Chance" was produced by Sam Wiesenthal under executive producer Edmund Grainger, directed by Rudy Mate and stars Robert Mitchum, Linda Darnell and Jack Palance. "Arizona Outpost" was produced by Mr. Grainger, directed by Alfred Werker, and stars Virginia Mayo, Dale Robertson, Stephen McNally and Arthur Hunnicutt.

Leigh Enters Wide-Screen Sweepstakes

Another horse has been entered in the wide-screen film sweepstakes. In a press conference last Wednesday in New York, Douglas Leigh, designer of Times Square's electric spectacular advertising displays, announced the development of two new wide-angle optical systems. Mr. Leigh said he plans to license his systems for production and exhibition as soon as he has completed arrangements with film producers and manufacturers.

The first of his two systems, called "Glamorama," is said to be similar in nature to the projection delivered by Cinerama. According to Mr. Leigh, this system picks up 105 degrees of the distorted photographic field through a wide-angle device and projects it back to a reflector, through a single projector, without distortion and on to the screen. The resultant picture is in an aspect ratio of 2.25 to 1.

This system, which the inventor sees as being installed in line with a roadshow policy, is now undergoing additional tests. The entire apparatus for this device would be located in the orchestra pit instead of the booth in the rear of the theatre. The exhibitor would need to remove only eight seats and install a deep curved screen in order to use the device.

Mr. Leigh developed the other system with Ralph Hoge, a camera technician. Called "Superama," it is compared by its inventors to CinemaScope. This is a distortion-free device which takes a picture of 74-84 degrees of the photographic field and projects it in an aspect ratio ranging from 1.66 to 1 to 2.66 to 1 on either a curved or regular screen. This involves the use of a special wide-angle lens and a standard projector using a standard wide-angle lens to throw the picture on the screen.

Both RKO and Paramount have seen demonstrations of "Superama" with the latter having filmed scenes from its forthcoming musical "Red Garters" in the process. Mr. Hoge has been supervising these tests on the coast. Demonstrations of "Superama" will be held shortly in New York.

Skouras Goes Abroad to Set CinemaScope Demonstrations

Spyros Skouras, president of 20th Century-Fox, left New York by plane last week for London and the continent where he will complete plans for CinemaScope demonstrations there this month. While in London he was to confer with Murray Silverstone, president of 20th Century-Fox International Corporation, and Earl I. Sponable, company research director, as well as attend the Coronation. Before returning June 18, he plans to visit Paris, Frankfort, Zurich and Rome.

Anamorphic Lens Base of New System

HOLLYWOOD: Vistarama, a photographic process which employs the anamorphic lens on camera and projector and which yields a picture in an aspect ratio of 2.66 to 1, was demonstrated here this week by Carl Dudley, president of Vistarama Corporation.

The process, shown on a 65-foot wide screen borrowed from Columbia for the purpose, was said by Mr. Dudley to be completely compatible with 20th Century-Fox's CinemaScope and all other wide-screen systems using a single film strip. (The CinemaScope aspect ratio, formerly 2.66 to 1, is now set at 2.55 to 1 to accommodate extra sound tracks). The Vistarama system is also described as being equally applicable to the 16mm field, in which Mr. Dudley has large-scale interests.

According to the Vistarama executive, the system's particular advantage is that "release prints in any aspect ratio can be made from a single negative; therefore the producer can supply all theatres, with or without wide-screen and anamorphic lenses, without the expense of shooting two negatives."

The price or the precise terms under which the system would be provided have not been set, although Mr. Dudley made it clear he was not going into the equipment field himself. The lenses are being made by the Simpson Optical Manufacturing Company.

Present plans call for production of three feature pictures and six short subjects for theatrical use, with shooting to begin as soon as the new Eastman tungsten color negative is available. The system was to be demonstrated to the 16mm convention in Chicago Thursday and next Wednesday at the RKO 86th Street theatre in New York.

Box Office Champions For May, 1953

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

HOUSE OF WAX

(Warner Bros.) (3-D)

Produced by Bryan Foy. Directed by Andre de Toth. Written by Crane Wilbur. WarnerColor. Cast: Vincent Price, Frank Lovejoy, Phyllis Kirk, Carolyn Jones, Paul Picerni.

MAN IN THE DARK

(Columbia) (3-D)

Produced by Wallace MacDonald. Directed by Lew Landers. Written by George Bricker and Jack Leonard. Cast: Edmond O'Brien, Audrey Totter, Ted de Corsia, Horace McMahon.

MOULIN ROUGE

(U.A.-Romulus)

Produced by Romulus Films, Ltd. Directed by John Huston. Written by Anthony Veiller and John Huston. Technicolor. Cast: Jose Ferrer, Colette Marchand, Suzanne Flon, Zsa Zsa Gabor. ***(Champion for second month.)***

SALOME

(Columbia)

Produced by Buddy Adler. Directed by William Dieterle. Written by Harry Kleiner. Technicolor. Cast: Rita Hayworth, Stewart Granger, Charles Laughton, Judith Anderson, Sir Cedric Hardwicke. ***(Champion for second month.)***

TITANIC

(20th-Fox)

Produced by Charles Brackett. Directed by Jean Negulesco. Written by Charles Brackett, Walter Reisch and Richard Breen. Cast: Clifton Webb, Barbara Stanwyck, Robert Wagner, Audrey Dalton, Thelma Ritter, Brian Aherne, Richard Basehart.

Shea Circuit President Salutes New Product

At a recent regional meeting of the Shea circuit, held in Nashua, N. H., Gerald J. Shea, president, stated that new product currently in release was "the finest the motion picture companies have produced in many years." He also announced plans for a June Jubilee campaign in which managers will compete for promotions. The managers also discussed theatre operations, concessions, maintenance and general advertising at the meetings.

"Wax" Gets Wide Area Booking in Los Angeles

Warner Brothers' 3-D feature in Natural Vision and WarnerColor, "House of Wax," opened Wednesday in 20 theatres in the Los Angeles area following a six-week run at the Downtown and Hollywood Paramount theatres. Including four drive-ins, the theatres are the Rialto (Downtown), Manchester, Warner's Huntington Park, Warner's Wiltern and Majestic, at Santa Monica; Nubel, Bellflower; California, Burbank; United Artists, Inglewood; United Artists, East Los Angeles; Capitol, Glendale; Reseda, Reseda; Encino, Encino; Picwood, Westwood; Meralta, Downey; Vermont drive-in, Gardena; Crown, Pasadena; Wardman, Whittier; Centinela drive-in, Inglewood; Floral drive-in, Los Angeles, and the South Gate drive-in.

Experiment at RKO 86th St.

RKO Theatres has designated the RKO 86th Street theatre in New York as the circuit's experimental theatre for demonstration of all latest developments in projection and sound. For this purpose it has been equipped with a 50 by 22 foot Miracle Mirror screen and a stereophonic sound system.

MGM Has Supply of 3-D Viewers

MGM announced this week that its branch offices are ready to supply Polaroid viewers needed for exhibition of 3-D films at a cost of 10 cents each in all quantities. Theatres booking MGM's first 3-D film, "Arena," are said to be ordering the viewers for immediate delivery.

German Prize Film Opening

"Keepers of the Night," an award winer at the Venice Film Festival, and an importation from Germany by the Casino Film Exchange, will open at the 55th Street Playhouse, New York Monday.

New York Exchanges May Strike, Companies Told

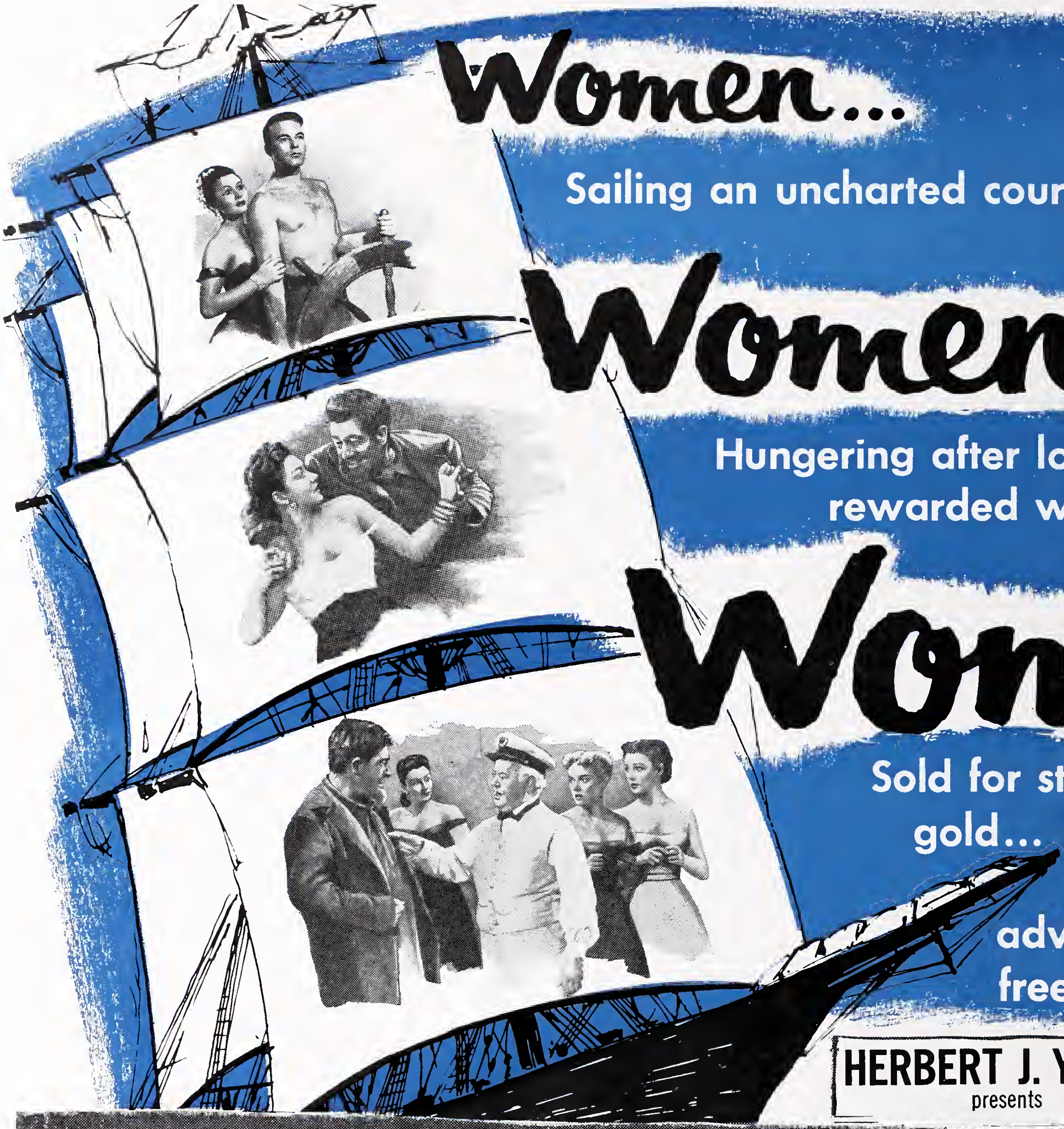
Strike permission has been asked of the International Alliance of Theatrical Stage Employees, by Local H-63, Home Employees Union, New York, covering exchanges there. Negotiations with a distributors' committee have had no result. The union is asking a 37½-hour week and more money. Management has responded that the industry at this time cannot grant such demands. Its distributors' committee has been in the field negotiating other exchange pacts and was to return to New York next week to resume talks.

RKO Pictures Reelects All Present Directors

Stockholders of RKO Pictures Corporation, meeting Wednesday in Dover, Del., reelected all present directors of the company. They are Noah Dietrich, James R. Grainger, Howard Hughes, A. Dee Simpson and J. Miller Walker. Approximately 75 per cent of the shares entitled to vote were represented.

New York's Cinerama Moves

"This Is Cinerama," the initial program in the Cinerama wide-screen process, had its 627th and final showing at the Broadway theatre in New York Thursday and the following evening began its new engagement at the Warner theatre, several blocks away on Broadway. During its eight-month run at the Broadway, the program was seen by 823,504 people who paid $1,749,000 in admissions.



Women...

Sailing an uncharted course towar

Women...

Hungering after love...
rewarded with terror

Wome

Sold for stolen
gold... bartered
for an
adventurer's
freedom!

HERBERT J. YATES
presents

A PERILOUS

Starring **VERA RALSTON · DAVID**

With **CHARLES WINNINGER · HOPE EMERSON · EILEEN CHRISTY · LEIF ERICKSON**

SCREENPLAY BY RICHARD WORMSER · Based on Vingie Roe's Best Selling Novel "The Golden Tide"

d men they have never seen!
!
n..

JOURNEY

BRIAN · SCOTT BRADY

And **VEDA ANN BORG · IAN MAC DONALD · VIRGINIA GREY · DOROTHY FORD · BEN COOPER**

· DIRECTED BY R. G. SPRINGSTEEN · **A REPUBLIC PICTURE** · Republic Pictures Corporation

SENATE UNIT'S WORK NOT DONE

Justice Department Plans to Take Action on Small Business Group Study

by J. A. OTTEN

WASHINGTON: A Senate Small Business sub-committee has closed its hearings on industry trade problems, but the spotlight is still focused on the sub-committee's future work.

The Justice Department has promised to study the record of the hearings and supplemental statements filed with the sub-committee, and to "take whatever action is necessary." It promised to file a statement with the sub-committee when it has finished its study.

To Draft Senate Report

Sub-committee chairman Schoeppel (R., Kans.) said that once he gets this report, he would like the members and the staff to meet privately with representatives of the Justice Department and the Federal Trade Commission. Following that, the sub-committee will draft its report to the Senate.

Hearings closed unexpectedly last week when Justice Department officials—long awaited for key testimony—asked to be let off any personal appearance.

Earlier, Federal Trade Commission chairman Edward F. Howrey had testified that the commission tries to avoid duplicating work done by other Federal agencies, and that it felt the motion picture industry was pretty well the province of the Justice Department's Anti-Trust Division.

Austin C. Keough, Paramount vice-president and general counsel, the final witness, argued that no company could adhere on its own to the industry arbitration draft, since competing companies would not be doing so. He also maintained that it would be impractical to try and put into effect now the points on which agreement had been reached and to negotiate later on points which are still in dispute.

Myers Asks Pressure

There were these other late developments: In a supplemental statement filed with the sub-committee, Allied States Association's general counsel, Abram F. Myers, said that arbitration "does not and cannot reach the major problems" of the independent exhibitor—pre-releases, price fixing and excessive use of competitive bidding by distributors. He urged the sub-committee to bring pressure on the Justice Department to act against distributors on all three fronts, and declared it would be a "calamity" if the sub-committee did not act on these problems and instead "relegated the exhibitors to another Panmunjom conference on arbitration."

Charles M. Noone resigned as counsel of the investigating group, and was replaced by Philip Jehle.

Sub-committee staff members were busy analyzing all the testimony received so far to spot gaps and conflicts on which further evidence might be needed.

In his testimony, Mr. Keough said he did not think the withdrawal of a picture between the end of its prerelease run and its first regular showing to be in violation of the consent decrees. "We don't think that is clearance," he declared, "and we don't think it is a violation."

Open Bids a Problem

Asked why, short of a complete arbitration plan, distributors couldn't agree to make bids public, Mr. Keough replied: "I wish all the companies would open these bids up, but they would have to do it in spite of the wishes of some of their exhibitor customers."

He said that Paramount continues to sell pictures to some AB-Paramount theatres, "because they are the best outlets in their communities."

In his supplemental statement, Mr. Myers argued that Justice Department action was required to halt pre-releasing because under the Paramount consent decrees, exhibitors cannot go to the statutory court for relief and because losses arising from any pre-release would probably not be enough to equal the minimum amount necessary to bring a private anti-trust suit in the Federal court.

Terming price-fixing "the most flagrant of the violations involved in the pre-releasing practice," Mr. Myers said it made no difference whether the prices fixed were reasonable or unreasonable. He said the Department should use its powers under the decree to examine the books of the distributors' and should take prompt action in the courts to "stamp out" this practice.

Asks Restrictions

Competitive bidding, Mr. Myers said, can be justified only where an independent exhibitor seeks to obtain pictures on a run that has been monopolized by a circuit theatre, and urged that the Attorney General be requested to apply to the District Court for an order restricting bidding to these cases. He also urged the sub-committee to recommend that the distributors voluntarily put into effect the bidding reforms, set forth in their draft of the arbitration system. He said that while these reforms would apply only to a limited number of cases, they still would be "of much benefit."

Noting that Senators had raised the question of why should the distributors act in such a way as to destroy their own markets, Mr. Myers said this was admittedly hard to understand, but that possibly it was because divorcement in the industry has been "merely technical, not real."

Name Majors In Suits for $101,569,803

The Skouras Theatre Corporation this week filed two anti-trust suits asking for triple damages totaling $101,569,803. The defendants in both cases are the major companies, with the exception of 20th Century-Fox, and several theatre circuits.

The plaintiffs in the first suit are 44 theatres of the Skouras circuit and four of its subsidiary companies. The defendants besides the majors include the RKO and Warner circuits and AB-Paramount Theatres. It charges unreasonable clearances and runs and a conspiracy designed to favor the circuits named. It concerns especially the RKO and Warner theatres in Westchester County, New York City and New Jersey. Loew's theatres not named as defendants in this suit are involved as defendants in the second suit.

A permanent mandatory injunction against specific theatres and against the major distributors in the matter of clearance and runs is asked in addition to damages, which when tripled total $87,187,803.

The first suit involves as plaintiffs only the Riverside, Riviera and Nemo theatres belonging to subsidiaries of Skouras Theatre Corporation. It asks $14,000,000 in triple damages and that the defendants be enjoined from an alleged conspiracy to deprive the plaintiffs of the right to negotiate for first run product. It charges that the distributors conspired to allocate product to RKO and Loew houses in first run splits to the detriment of the plaintiffs.

Majors Win Texas Suit

Theatre Enterprises, Inc., of Dallas, and major distributors won a victory in Federal Court, Dallas, last week, featured not only by collapse of a $315,000 anti-trust suit but also reprimand to the plaintiff.

The latter, R. E. Rushing, of the Ward theatre, Monahans, Texas, was told by Federal Judge William Atwell: "Not only have you failed to present a word of proof that the conspiracy existed, you have failed to present even a syllable of proof."

Mr. Rushing charged Theatre Enterprises, Inc., operating the Texan theatre in his town, had conspired with the other defendants to prevent him from playing first run pictures.

Plan CinemaScope "Prodigal"

MGM's third picture in the wide-screen CinemaScope process will be "The Prodigal," based on the Biblical story, Dore Schary, vice-president in charge of production, announced in New York this week.

COLUMBIA'S
TECHNICOLOR

FORT TI

3-D WIDE SCREEN
SMASHED ALL
OPENING DAY RECORDS
FOR ANY PICTURE
EVER TO PLAY
NEW YORK'S FIRST-RUN
CRITERION THEATRE

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

WHEN United Artists phoned London to get S. P. Eagle's okay for booking his "Melba" onto the New York Capitol's newly horizontalized screen (1.85-to-1) he said no. He had produced his picture, a melodic and romantic account of the great operatic star's early career, in studied Technicolor and in the standard 1.33-to-1 aspect ratio, and he was sure it couldn't be widened-out and re-shaped without sacrifice, too great to contemplate, of the rare values that he, director Lewis Milestone and star Patrice Munsel, had worked so hard to put into it.

Happens to Be Patterned to Perfection for 1.85-to-1

So he kept on saying no until he got an opportunity to run it off on the big screen in the new proportion, and then he said the biggest, roundest yes in his experience. So the film opens there—the first big Technicolor musical in the new shape to reach New York—on June 24.

To Producer Eagle's quite undisguised surprise, the picture he had photographed in 1.33-to-1 happens by the merest of luck (and he fractures the sternest of Hollywood's unwritten rules for creative artists by foregoing claim to foresight) to fit the 1.85-to-1 formula as if patterned to it.

He interrupts himself in the engrossing chore of directing a stereophonic recording of the picture to exclaim, "I really didn't know what I had, until I saw it on the big screen. I hadn't actually seen it! For instance, in Melba's dressing-room sequences there are some shots that show the toilet articles on her dressing table.

"Some of these are the genuine originals, and all are rare, some even priceless, items. In the 1.33-to-1 dimension they appear as a little of small articles. On the big screen every one of them stands out, distinct in color and outline, to the enrichment of the scene from the woman-patron's point of view.

Large Screen Underscores Genuineness of Articles

"It's the same way with the gowns, and the sets, furnishings, carpets—all of the finer features of the interiors are genuine, and nobody can mistake that fact when seeing them in the enlarged re-creation."

It is his insistence upon genuineness, in big things as in small, that impels producer Eagle to journey as far as need may dictate—to Africa for "African Queen," to Italy, France and England for "Melba"—to produce his pictures in their story-settings. He says:

"Yes, you can simulate foreign locales on any major studio's back-lot in Hollywood, so far as buildings, streets and signboards are concerned, but you can't simulate their people's facial expressions, their manner, their walks—the living features that make up their character, their individualism. If you're a well fed actor living in comfortable California you're not going to look like a starving refugee from some terrorized country just because you're dressed and made-up to look like one. You never can match genuine with counterfeit, in pictures or anything else, so I don't try. I go where my story sends me."

By present plan, the next Eagle production site will be Spain, where he'll be filming "Don Quixote," and after that it will be France, where he'll be making "The Witness," which once was localed in Italy but belongs, he believes, in France. They will be stereophonically recorded, as "Melba" is before them, for he believes aural genuineness is as indispensable as visual genuineness.

◆

FOUR pictures were started and five others were finished to bring the week-end shooting-level to 19 features.

Three of the new undertakings are in color by Technicolor. Two are 3-D. One is in CinemaScope. One is in black-and-white. And if that sounds like seven, don't believe it. Everything gets to sounding like something it isn't, in these technological times.

"Demetrius" Is Sequel To CinemaScope "Robe"

The CinemaScope undertaking, 20th Century-Fox of course, is "The Story of Demetrius," in color by Technicolor, and it is in the general nature of a derivative from the studio's first big CinemaScope project, "The Robe." Frank Ross, who produced "The Robe," is producing this one also, and Delmar Daves is directing. The players include Victor Mature, Susan Hayward, Michael Rennie, Anne Bancroft, Jay Robinson, William Marshall, Barry Jones and the cast will be very large and nameful, according to the studio announcement.

Edmund Grainger Productions, producing for RKO release, started filming "The French Line" in 3-D and in Technicolor, with the skilled and seasoned Lloyd Bacon directing Jane Russell, Craig Stevens, the incomparable Arthur Hunnicutt, Steve Flagg and Laura Elliott.

Technicolor and 3-D are being used in technological enhancement of "Gun Fury," Columbia, which has Lewis Rachmil as producer and Raoul Walsh as director. The cast is made up of Rock Hudson, Donna Reed, Jed Carey, John Dierkes, Roberta Haynes, Pat Hogan and Lee Marvin.

Columbia's "A Name for Herself" stars Judy Holliday and is being produced by Fred Kohlman; directed by George Cukor. Other players include Peter Lawford, Jack Lemmon and Connie Gilchrist.

THIS WEEK IN PRODUCTION:

STARTED (4)

COLUMBIA
Gun Fury (3-D, Technicolor)
A Name for Herself

RKO RADIO
The French Line (Edmund Grainger Prod., 3-D, Technicolor)

20TH CENTURY-FOX
Story of Demetrius (CinemaScope, Technicolor)

COMPLETED (5)

COLUMBIA
El Alamein
Hell Below Zero (Warwick Prod., Columbia release, Technicolor)

INDEPENDENT
Sins of Jezebel (Robert L. Lippert, Jr., Ansco Color, Lippert release)
The Moonlighter (JB Prod., 3-D)
Beat the Devil (Santana Prod-Romulus Films, Italy)

SHOOTING (15)

ALLIED ARTISTS
Northern Patrol (Lindsley Parsons Prod.)
Clipped Wings

COLUMBIA
Miss Sadie Thompson (Beckworth Corp., 3-D, Technicolor)

INDEPENDENT
Fury in the Jungle (Ben Bogeaus Prod.)
Sabre Jet (Carl Krueger Prod., Cinecolor, United Artists release)

METRO-GOLDWYN-MAYER
Kiss Me Kate (3-D, Ansco Color)
Crest of the Wave (London)
Torch Song
Fort Bravo (Technicolor—formerly Rope's End)

PARAMOUNT
Flight to Tangier (Technicolor, 3-D)
Lost Treasure of the Amazon (Pine-Thomas Prod., 3-D, Technicolor)
Red Garters (Wide-Screen, Technicolor)

REPUBLIC
Flight Nurse

RKO RADIO
Son of Sinbad (3-D, Color)

20TH CENTURY-FOX
Twelve Mile Reef (CinemaScope, Technicolor)

RKO to Release "Night"

RKO will distribute J. Arthur Rank's "Night Without Stars" in the United States, it has been announced. The film stars David Farrar and Nadia Gray.

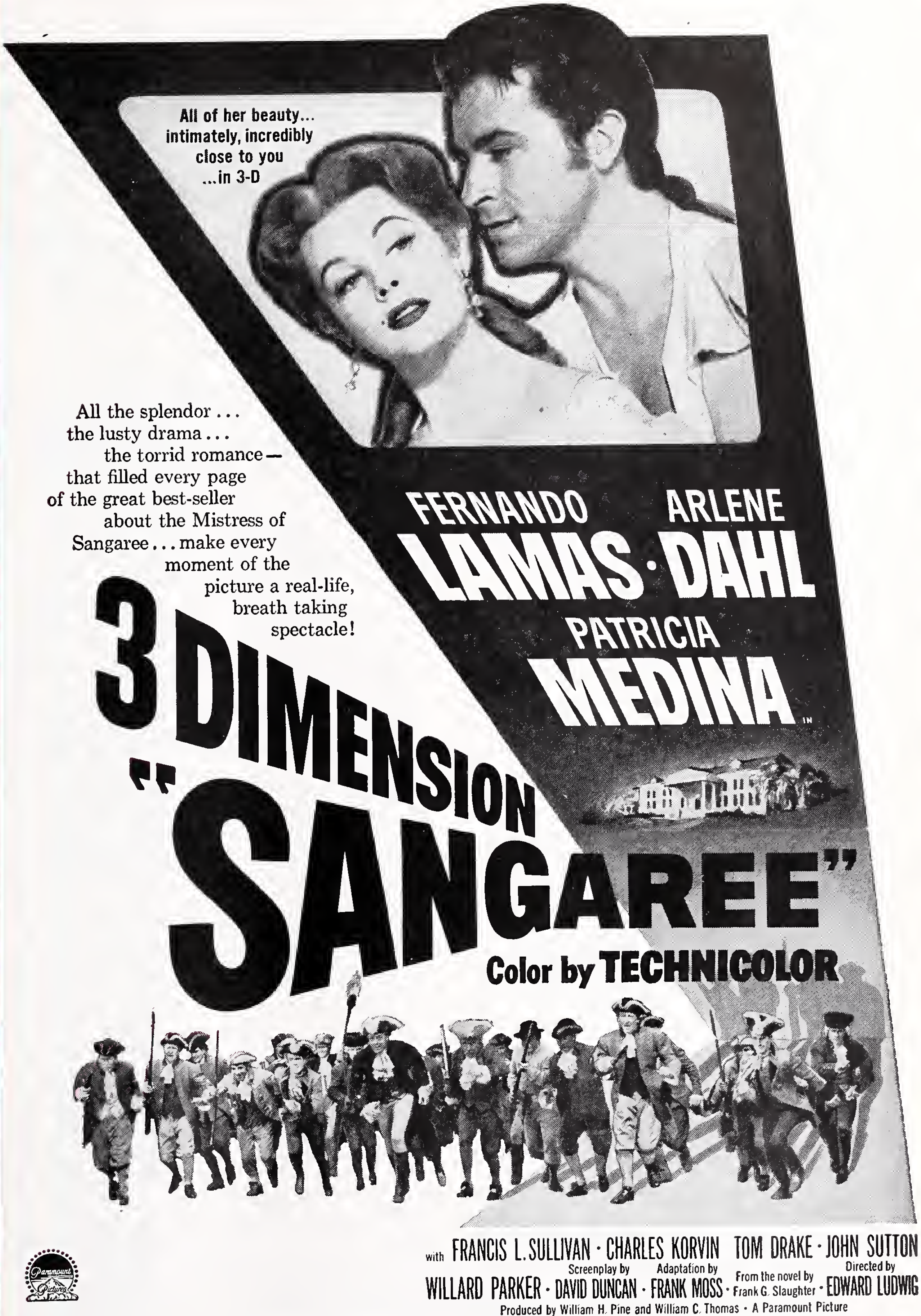
Long in U.S. with Film

Dwight Long, producer-director, has arrived in New York with a print of his latest picture, "Tanga Tika," which was photographed in Eastman color in Tahiti.

Deluge of
Dollars in first
Dates!

ALL RESULTS ARE SENSATIONAL IN

Savannah
Atlanta
San Francisco
Birmingham
Des Moines
Kansas City
Fort Wayne
Louisville
Indianapolis
Philadelphia
St. Paul
Minneapolis
and in
New York City
at the
Victoria Theatre
on Broadway!



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All the splendor . . .
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that filled every page
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about the Mistress of
Sangaree . . . make every
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3 DIMENSION "SANGAREE"

Color by TECHNICOLOR

with FRANCIS L. SULLIVAN · CHARLES KORVIN TOM DRAKE · JOHN SUTTON
WILLARD PARKER · Screenplay by DAVID DUNCAN · Adaptation by FRANK MOSS · From the novel by Frank G. Slaughter · Directed by EDWARD LUDWIG
Produced by William H. Pine and William C. Thomas · A Paramount Picture

This is one of the attention-arresting ads in our ticket-selling campaign . . .

It Always Takes A Little Longer To Produce The Best — That's Why This Is The 3-D Attraction That Was Worth Waiting For — From **PARAMOUNT**

Gains for 6 Months Seen By Balaban

Barney Balaban, Paramount Pictures president, disclosed at a stockholders meeting in New York Tuesday that company business for the second six months of 1953 should exceed last year.

He reported Paramount's earnings in April and May were ahead of those of the corresponding months last year, and business volume during June should be greater than normal June business.

Mr. Balaban's optimism stemmed from the view that "the use of the wide-screen and 3-D has stimulated a far-reaching evolution in our business." He announced the company now is producing all its pictures either for wide-screen or 3-D. He said, however, that "our wide-screen pictures can be shown on the conventional screens. . . ."

He reported encouraging news from the studio relating to success in testing and perfecting wide-angle photographic lenses as part of the company's large-screen program. Mr. Balaban explained: "In addition to photographing at a wider angle than any other lenses now in use in Hollywood, these lenses can work interchangeably with other standard lenses on any standard camera. These lenses require no more light than standard lenses."

Mr. Balaban said a maximum effort is being made to preserve existing values in the industry during this period of technological development. He added, "We are equally concerned about the thousands of smaller theatres in villages throughout the world which may be excluded from these proposed developments by some proposed technical process that is not practical for those theatres. Paramount believes it is not necessary to write off these thousands of theatres and will make every conceivable effort to preserve them as a continuing and important asset."

He discussed Paramount's extensive TV interests, and said many of the major companies in the television manufacturing industry have recognized as the practical solution to the color tube problem the invention of Dr. Ernest O. Lawrence and developed by Paramount's affiliate, Chromatic Television Laboratories, Inc.

All directors were reelected to the board. They are Mr. Balaban, Y. Frank Freeman, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, Austin C. Keough, Earl I. McClintock, Fred Mohrhardt, Maurice Newton, Paul Raibourn, Edwin Weisl, George Weltner and Adolph Zukor.

Start "Go, Man, Go!"

"Go, Man, Go!" first production of Alfred Palca Enterprises, is currently being shot in New York. The story, based on Abe Saperstein and his Harlem Globetrotters, stars Dane Clark and Pat Breslin. The picture is being directed by James Wong Howe.

Statute of Limitations Wins Trust Suit for Paramount

Paramount Pictures and the Paramount Film Distributing Corp., were dismissed as defendants last week in Los Angeles Federal court, in the anti-trust suit filed by Lorraine Valuskis, formerly operator of the Bell theatre, Bell, Cal. The suit, filed February 6, asked $702,000 treble damages against seven major distributors. Federal Judge Ben Harrison granted the dismissal under the statute of limitations. The discrimination allegedly practiced against the complainant was between June 18, 1938, and May 31, 1940.

British Talks To Open Soon

The Coronation over, American distribution and British Treasury representatives will meet shortly to extend or renegotiate the remittance agreement. Indications at midweek were that the British will journey to Washington, as last year. There they would meet with men of the Motion Picture Association of America and the Society of Independent Motion Picture Producers.

The current agreement is a revision of the basic one, is for one year, and expires September 30. There is no indication yet of the pattern of the talks. However, Britain's dollar position is better, and the Americans may ask for removal of the restriction agreed to last year, upon their share of the "Eady" tax fund of $5,900,000. It is expected unrestricted remittance of $17,000,000 annually will continue to be allowed, as will use of blocked funds in the sterling area.

Saland Signs Franchise Deal with 18 Exchanges

A franchise deal with 18 exchanges has been signed by Nathan Saland, head of Independent Releasing Corporation. The new franchise arrangements are with Mangham Enterprises, Atlanta; Equity Film Exchange, Washington, D. C.; Federal Film Company, Boston; Phoenix Films, Albany; Phoenix Films, Buffalo; Screen Guild Productions of the Carolinas, Charlotte; Alliance Films, Canada; Imperial Pictures, Cleveland; Tower Pictures, Dallas; Hal C. Fuller, Denver & Salt Lake; Dixie Enterprises, Kansas City; Independent Film Distributors, Minneapolis and Milwaukee; Premier Pictures, New York; Lippert Pictures of Louisiana, New Orleans; Crown Film Company, Pittsburgh; Hal C. Fuller, Portland and Seattle; Jack Jaslow, Philadelphia, and Tower Pictures of California, San Francisco.

Kenlo Sets Production

ALEXANDRIA, LA.: John Kenlo has announced that he will produce shortly a picture based on the life of Hank Williams, late hillbilly singer and actor. The film will be made in 3-D and will be produced in Hollywood as well as on location in the south, Mr. Kenlo has said.

British Say No to Anglo, U. S. Group

LONDON: The Cinematograph Films Council has rejected a proposal for setting up an Anglo-American group to deal with film difficulties between the two countries, it was indicated last week in the annual report of the council.

The proposal was made by Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees. He urged the Council to consider a policy designed to increase the use of remittable earnings of American films for production in Britain. To this end he asked that a board be set up on which would sit British and American producers, the Ministry of Labor, the trade unions and representatives of the Films Council to settle various difficulties.

Said the annual report "The council were of the opinion that there already existed sufficient incentives to Americans to make films in Britain and expressed the hope that the use of unremittable sterling for this purpose would continue to be facilitated by the Government."

▽

Paramount plans that its Plaza theatre will be the first in Britain to present a combination of 3-D and wide-screen technique. A Stableford screen is being installed and will probably be first used for the "Sangaree" opening. Sidney Bernstein's Granada, in suburban Tooting, is now using a new wide screen manufactured by the firm of Andrew, Smith, Harkness. It has a light surrounding effect and a forward apron at the foot. The Cameo in Charing Cross is claiming to be the first newsreel house to be equipped with a wide screen and stereophonic sound.

▽

A complete J. Arthur Rank Cintel large-screen TV installation has been bought by the German company Ufa-Film—the first to be sold outside Britain—and is to be installed in the Apollo, Dusseldorf, seating nearly 3,000 people. First event screened was to be the Coronation. The sale is a direct result of the successful large screen demonstration held recently in Dusseldorf. Negotiations occupied some weeks.

Reelect Eric Johnston President of MPEA

Eric Johnston was reelected president of the Motion Picture Export Association at the organization's annual meeting in New York Wednesday. In addition, the following also were reelected: Ralph D. Hetzel, Jr., vice-president; Fred W. DuVall, treasurer; Sidney Schrieber, secretary; Herbert J. Erlanger, assistant secretary-treasurer, and Frank J. Alford, assistant treasurer. The meeting also ratified a new one-year agreement with Yugoslavia.

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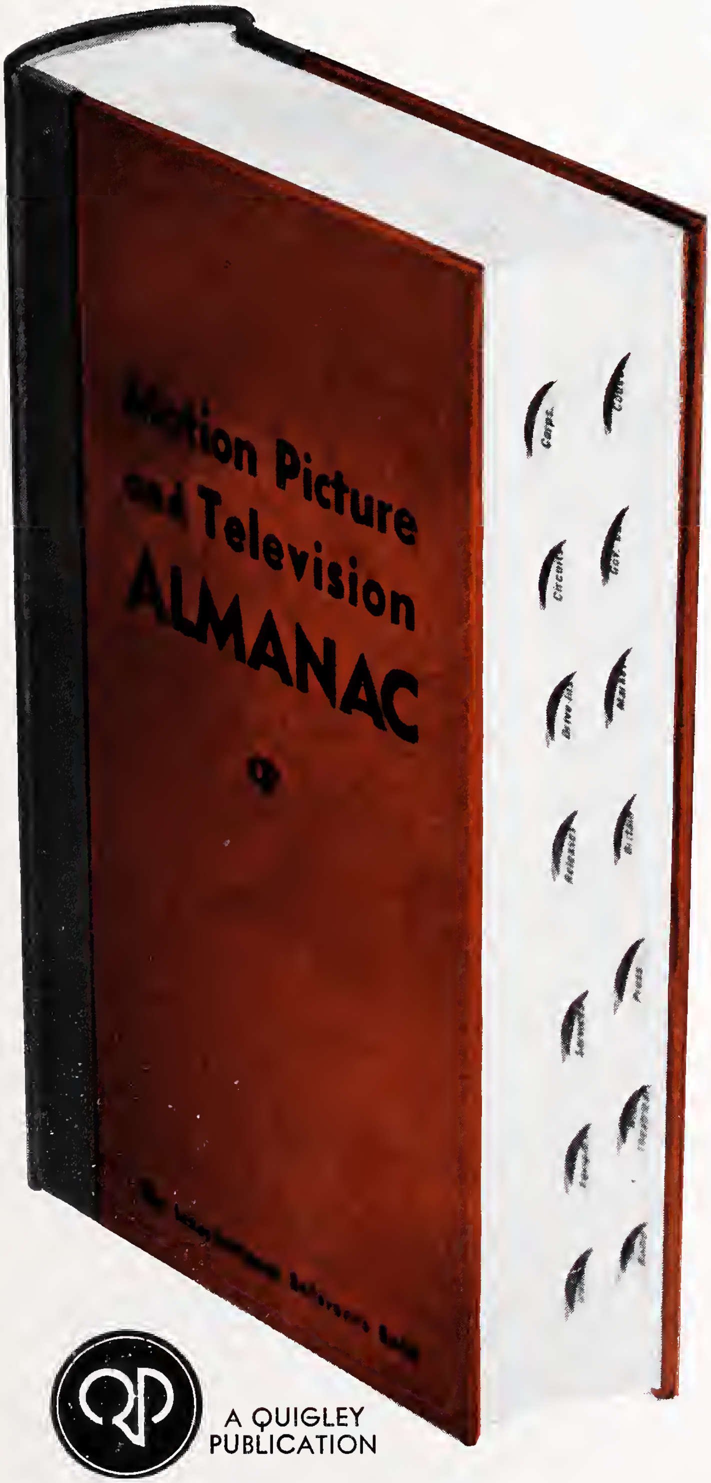

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The 1953-54 Motion Picture and Television ALMANAC

The National Spotlight

ALBANY

Fabian's Palace gave Albany its first double-feature show headlined by a 3-D film, "Man in the Dark." Top was $1, which Warners' Strand charged, simultaneously, for "Moulin Rouge." . . . Opening by James Lewis of the Hollywood drive-in, near West Sand Lake, gives the immediate Albany area 12 automobile theatres and the exchange district approximately 60. . . . Visitors included: Bill Shirley, United Artists exploiteer and one-time Schenectady exhibitor; John Curtin, Republic district manager; exhibitors F. Chase Hathaway, Sylvan Leff, Reg Dunkley, Sam Davis and Walter Wertime, Sr. . . . J. M. Schine, president of Schine Circuit and Schine Hotels, was at the Ten Eyck. . . . Bob Cutler is new manager of the Rock Hill drive-in, and Andrew Brown, of the Middletown drive-in, for Harry Lamont. They are Middletown residents. . . . Lou Hart, Schine group manager in Watertown, staged a "Hands-Across-the-Border" premiere of "Young Bess" at the Avon, Watertown, dovetailing it into the Canadian celebration of the Coronation and the American observance of Memorial Day.

ATLANTA

The Sundown drive-in theatre, Columbia, Tenn., has opened for the season. . . . The Carter drive-in theatre, Elizabethton, Tenn., owned by Earl Bolling, has opened. . . . The Archie theatre, Abbeville, Ala., has installed 3-D equipment. . . . Al Saunders has opened his Al's drive-in at Bonifay, Fla. . . . Howard Wallace, president Wallace Films, checked in at his office after a trip to Florida. . . . Also back from Florida is Ed Stevens, Stevens Pictures. . . George E. and B. C. Paul are the new owners of the Casino theatre, Jacksonville, Fla. The house has been renamed the Follies and will be under the managership of B. C. Paul. . . . The Princess theatre, Huntsville, Ala., has installed 3-D. . . . Mrs. Rosalie C. Condon, manager of the Valerie theatre, Inverness, Fla., for the past five years has resigned. Bill LeHeup is the new manager. . . . J. J. Polinkas has been appointed manager of the Beach drive-in theatre, Jacksonville, Fla. . . . Mr. and Mrs. Frank Callaway, owners of the York Clover drive in, York, S. C., have a little baby girl.

BOSTON

The Keith Memorial theatre has ordered the 48-ft. Miracle Mirror Screen for its first 3-D showing starting June 10. Film is Universal's "It Came From Outer Space." Memorial also has stereophonic sound. . . . Three new drive-ins are being equipped with an all-RCA projection booth, installed by Capitol Theatre Supply. They are: one for Richard Cody in Montpelier, Vt., which will have 3-D equipment also, purporting to be the first drive-in in New England so equipped; one for Charles Handy in White field, N. H., and one for Graphic Theatres in Belfast, Maine, on the Augusta road. . . . The industry sent condolences to Joseph E. Levine, president of Embassy Pictures, on the death of his brother, Nathan Levine. . . . Graphic Theatres has sold the Mayfair, Bridgton, Maine, to a local man, Everett Douglas, who is operating. . . . Michael Redstone, owner of the Neponset drive-in, only drive- in in Boston proper, has given the theatre over to the 101st Airborne Division for a meeting June 7.

BUFFALO

The Buildings Division has issued a permit for erection of a five-story steel pigeonhole type parking facility on the site of the old Shea's Court Street theatre. . . . Eight hundred workers at the Cheektowaga plant of the American Optical Company are threatening to strike unless current negotiations produce an agreement. . . . "Scared Stiff," the current Martin & Lewis comedy hit, jammed 'em in at the Paramount, where is opened Decoration Day. . . . J. Baxter Smith, 58, for six years managing director of the Memorial Auditorium and Civic Stadium, died here. He suffered a stroke in his office at the Touraine hotel, the management of which he had only recently taken over. . . . George H. Mackenna, general manager, Basil's Lafayette, was re-elected a director of the Main Street Association, at the annual luncheon the other day in Hotel Statler. Attending the event were Murray Whiteman, past chief barker, Variety club, and Elmer F. Lux, Elmart Theatres head.

CHICAGO

The Town Hall, Hanover, Ill., closed indefinitely June 1; it was operated by Stanley Leay, who also runs the Stanley, Galena, Ill. . . . Jay Rubin, formerly with Lippert here, has joined the local sales staff of Allied Artists. . . . Sam Gorelick, RKO Chicago branch manager, is vacationing in Florida. . . . Norman Lougee, Fox salesman here, became the father of a baby boy last week. . . . Allied Artists' Chicago branch placed first in the company's recent sales drive. . . . B. & K. installed 3-D in four more outlying theatres—the Northtown, Belpark, Central Park, and Terminal—to show "House of Wax" in its second neighborhood release. . . . U-I's "It Came From Outer Space" will follow another 3-D film, "Fort Ti," into the B. & K. United Artists, Chicago. . . . Ed Trinz was in town from California last week, visiting with friends on Film Row.

WHEN AND WHERE

June 9-10: Annual convention, New Mexico Theatre Association, Hilton Hotel, Albuquerque.

June 10-11: Annual spring convention, Allied Theatre Owners of Indiana, French Lick Springs Hotel, French Lick, Indiana.

July 8-10: 34th Anniversary convention, Allied Theatre Owners of New Jersey, Traymore Hotel, Atlantic City.

September 28 - 30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

CINCINNATI

The headquarters of Northio Theatres, Paramount subsidiary, which have been maintained here for several years, have been discontinued, and the activities, except the booking, have been consolidated with the Detroit office. Selig J. Seligman, vice-president and general manager of Northio, has gone to the west coast, while Murray Baker, who has been booking, will continue in that capacity, with headquarters in nearby Hamilton. . . . Colonel Joseph F. Goetz, an RKO theatre executive here for a number of years until joining the Air Force, and now chief of the Professional Entertainment Bureau, in Washington, has been hospitalized there after a heart attack. . . . Arthur Stackum has been elected president of the local MGM club. Vincent Jacons is the new vice-president, Betty Sontag, secretary, and Loretta Collins, treasurer. . . . The Newbold Circuit, of Bramwell, W. Va., acquired the Middlebury and Logan theatres, Logan, W. Va., from Thalheimer Brothers, the transfer becoming effective June 1. . . . A new drive-in theatre will be opened near Plymouth, Ohio, by Edward Ramsey, who operates the Plymouth, the only indoor theatre in the town.

CLEVELAND

Arthur Young, Paramount booker, was the only member of the company in this district to be elected, this year, to the exclusive 100 per cent Paramount Club. . . . Jim Edwards, now sole owner of Argus, Inc., is discontinuing servicing 35mm projectors to concentrate on 16mm service. . . . Aaron Wayne, Paramount salesman for 25 years, has joined the United Artist sales force. . . . Leonard Mishkind, of Selected Pictures circuit, and Mrs. Mishkind are vacationing in Florida. . . . Jack Sogg, MGM branch manager, and Mrs. Sogg are attending the June 8 graduation of their son, Alan, at Miami University. In the fall he enters the University of Cincinnati School of Medicine. . . . August Ilg, leading exhibitor for 40

(Continued on opposite page)

(*Continued from opposite page*)

years, is retiring July 1 when the sale of his Ohio theatre, Lorain, to Nate and Sam Schultz of Cleveland goes into effect. . . . Irwin Solomon, longtime manager of Warners' Ohio theatre, Canton, succeeds Nat Rosen as manager of the State theatre, Cuyahoga Falls. . . . Norwalk drive-in reopened over the week-end following repairs to the screen tower damaged by an electrical storm. Jesse James drive-in, just outside Toledo, opened June 2. The 1,000-car theatre was built by Ernie Forbes, Jack Armstrong and associates.

COLUMBUS

The Ohio Supreme Court has decided to review a Second District Court of Appeals decision which held the Columbus anti-bingo ordinance was in conflict with the Ohio General Code and therefore invalid. The Appellate Court's decision reversed a Columbus Municipal Court decision which found Mrs. Clarissa Barr guilty of operating a keno game here. . . . Bill to legalize dog racing in Ohio was killed in the Ohio House Taxation committee by a vote of 15-0. Theatremen opposed the bill. . . . The Ohio State University Arena theatre will open its fourth season June 30. . . . Ed Lurie, United Artists representative, was in town in advance of "Melba." . . . Gene Fullen, WBNS disc jockey, was master of ceremonies on Loew's Ohio stage for the finals in the "Young Bess" Coronation Teen Queen contest.

DENVER

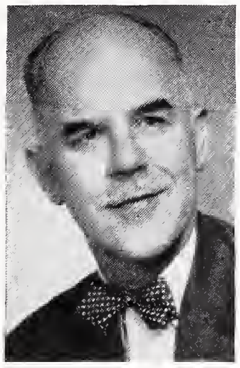
Joe Stone, National Theatre Supply branch manager, is father to new daughter, Kimberley. . . . Tom Paulous, owner of the Liberty, Paonia, Colo., will be host to the Western Colorado Theatre Owners and Managers at a barbecue at Paonia July 15, and all theatre personnel in the neighborhood about that time are invited. . . . Fox Inter-Mountain Theatres will hold their summer convention in Denver July 7-9. . . . Harold McCormick, city manager at Las Cruces, N. M., has resigned and will assist his brother George in the operation of the M & M Theatres, with houses in Canon City, Colo., and Truth or Consequences, N. M. Succeeding at Las Cruces is Mike Zalesny, city manager at Las Vegas, N. M. Seby Martinez, assistant city manager at Trinidad, Colo., will operate the Las Vegas houses until a permanent manager is decided on. . . . Neil Ross, Fox Inter-Mountain Theatres manager at Delta, Colo., has been awarded a life membership in the U. S. Junior Chamber of Commerce in recognition of his work for the JCC.

DES MOINES

Irvin Jeanotte has disposed of his holdings in the Exira theatre at Exira to C. A. Tuey. Mrs. Jeanotte is retaining her interests, however, and will continue to manage the house. . . . B. G. Buffington has closed the Wapello theatre at Wapello indefinitely due to illness. Buffington has been manager of the Wapello for the last 28 years. . . . Pocahontas new Chief drive-in theatre opened last week under the management of Adrian Mueting of Fonda. . . . A Des Moines man, Earl (Buck) Manbeck, has an interest in a new wide-screen process which he believes is the answer to the 3-D problem. Manbeck, in conjunction with A. C. Schuyler, formerly of NSS here, is applying for a patent on the process and expects to demonstrate it in Des Moines in the near future. . . . Mrs. Myron Blank is convalescing following surgery. . . . Marjorie Winter is the new cashier and secretary at Allied Artists. . . . Phil H. Sproul has taken over the northeastern Iowa territory for United Film Service. . . . Gary Sandler, son of Nate Sandler, was home on furlough and told his family he expects to be discharged in a month. . . . The Earl theatre at Earlham has reopened after having been dark for several months.

HALL BAETZ, NEW STERLING CHIEFTAIN

DENVER: **Hall Baetz, Denver city manager for Fox Inter-Mountain Theatres, has resigned and will go to Seattle to be general manager for the 40 Sterling Theatres houses in Washington and Oregon. While in Denver, Mr. Baetz developed the block party, by means of which hundreds were gotten back into the theatre habit. The plan calls for contacting entire blocks by the theatre staff, inviting the entire families to attend the theatre for a night as guests of the management, which plan has obvious values.**



Hall Baetz

Mr. Baetz started his theatre career in 1918 when he went to work for Charles Skouras in St. Louis. He went to California in 1924, still with Skouras, as publicity man, manager and later as district manager before going to Salt Lake City in 1940 as district manager for Fox Inter-Mountain Theatres in Utah, Idaho and Montana. In 1948 he was promoted to city district manager in Denver.

HARTFORD

A 750-car drive-in theatre being erected at Bolton, Conn., by Manchester Drive-In Theatre Corp., Hartford, will have a late June opening, according to executive Bernie Menschell. . . . Mrs. David Jacobson, mother of Morris Jacobson, general manager, Strand Amusement Co., Bridgeport, Conn., circuit, is dead. . . . Majority of Connecticut and Western Massachusetts summer theatres will open for the season late this month. . . . Sam Cornish, partner-manager, Niantic Theatre Corp., Niantic, Conn., and Mrs. Cornish are marking their 34th wedding anniversary. . . . Larry Pelletier has beea named assistant manager at the E. M. Loew's theatre, Hartford. . . . Sam Harris, partner, State Theatre, Hartford, and Mrs. Harris will return Aug. 1 from Europe. . . . Jack Repass, son of the late Charles L. Repass and Mrs. Repass, was married here to Miss Susan LaFavour, Winsted, Conn.

INDIANAPOLIS

Attendance at the 500-mile race here Memorial Day was estimated as more than 190,000. That, and a heat wave, took the starch out of first run film business over the holiday weekend. . . . R. H. Heacock, of RCA's engineering products department, will speak on 3-D and wide-screen at the only business session of the Allied Theatre Owners of Indiana French Lick convention Wednesday night. . . . Wm. A. Carroll, ATOI secretary, expects an enrollment of 150 for the convention, an increase over last year. . . . Harry D. Bolton, 75, for many years stage manager at the Circle and Old English theatres, died at Decatur, Ill., May 24. . . . Earl Cunningham has installed 3-D equipment at the Fountain Square. . . . The Cantor circuit's new $250,000 Lafayette Road drive-in, with a 1,000-car capacity, is slated for a grand opening late this month.

KANSAS CITY

Even after a week without television in Greater Kansas City (The Star's radio and television stations, WDAF and WDAF-TV, have been "silent" since May 22 because of a strike), exhibitors are unable to say whether the condition has promoted attendance at theatres. . . . Grosses continue, as estimated, somewhat below average. . . . Fox Midwest invited editors of newspapers in the towns where the circuit has theatres to view the demonstrations of CinemaScope at the Orpheum June 2. . . . Word-of-mouth advertising of the 3-D fight film at the Roxy, downtown Durwood first run, caused steady increase in attendance as the week of showing advanced. . . . "Sangaree" opened at the Paramount, with actor John Sutton attending. . . . The Uptown, Columbia, of which Robert Spencer is manager, is the first Commonwealth circuit house to be equipped for 3-D and stereophonic sound. Warner Brothers' "House of Wax" is its first 3-D bill.

LOS ANGELES

Al Boodman, Columbia salesman, is confined to the Temple Hospital with a back ailment. . . . Alex Cooperman, IFE Releasing Corp., flew to New York for a home-office meeting. . . . Norma Cain, who resigned her post at Warner's to go into another field, has rejoined the Warner office as a biller. . . . Bob Benton, film buyer and booker for Sero Enterprises, is in the hospital after suffering a heart attack. . . . O. K. Leonard, who operates the Apache, Globe, Ariz., combined business and pleasure by coming to town for the L.A.M.P.S. show and also a buying and booking stint. . . . Roy, Dick, and Mrs. Lemmucchi in town from Bakersfield to shop around for new theatre equipment. . . . Bill Watmough, Warner Bros. salesman, returned to his desk after undergoing treatment at the Cedars of Lebanon Hospital. . . . A number of film salesmen from the various exchanges journeyed to Blythe to celebrate the opening of the new Rancho Verdi, Blythe.

MEMPHIS

William Garner, Malco manager at Russellville, Ark., has been promoted to city manager at Camden, Ark. . . . "Wild Bill" Tucker, Cheyenne, Wyo., was in town to

(*Continued on following page*)

(*Continued from preceding page*)

make personal appearances at Sunset drive-in, West Memphis. . . . M. S. McCord, United Theatres Corporation, was in Memphis from Little Rock on business. . . . Ben Y. Cammack, RKO district manager, Dallas, was a visitor to the Memphis exchange. . . . Grover Wray, partner in Exhibitors Services, is recovering at Baptist Hospital from major surgery. . . . M. J. Pruniski, North Little Rock Theatres, was in Memphis on business. . . . Ethel Schaible, secretary at RKO, is recovering at her home after a major operation. . . . Jim Vernon, booker, Warner Bros., is vacationing in North Carolina.

MIAMI

Coincident with the Miami premiere of "Raiders of the Seven Seas," Town manager, Marty Wucher, and Lincoln's head man, Gordon Spradley, co-hosted a press luncheon at the Roney-Plaza to fete John Payne, in town to do personal appearances at both theatres. . . . Variety crew member Bill Peck was re-elected Commander of the local Veterans of Foreign Wars post. . . . George West, manager of the Dade, promoted a successful tie-in with a shoe store during the run of "Peter Pan." . . . Mitchell Wolfson, president of WTVJ, announces construction will begin on the new 100,000 watt transmitter building which has been approved by FCC. The transmitter will have the maximum power allowed, and should be ready by December.

MILWAUKEE

The Lyric theatre here, operated by Helene Hanke, closed this week. Another closing was the Oakland, last week, operated by Earl Severson. . . . Al Honthaner has his Comet theatre here up for sale. . . . The new manager at the Fox-Palace is Harry Boesel, formerly with the Fox-Orpheum in Kenosha. About seven or eight years ago, when Harry Boesel was manager of the Palace here before, he was a Quigley Award winner. . . . Miss Brunner, head of the advertising department for Fox-Wisconsin Amusement Corp., had an appointment along with the manager of the Wisconsin theatre, Mr. Lorbeck, at the mayor's office last week to have him sign a giant post card that is being sent to Queen Elizabeth congratulating her. The card was on display in the lobby of the Fox-Wisconsin where "Young Bess" played.

MINNEAPOLIS

John Bolig has opened his new Garrison drive-in at Garrison, Minn. A. J. Johnson plans to open his new drive-in at Rapid City, S. D., this week. . . . Ralph Pielow, Sr., branch manager of MGM in Pittsburgh, stopped here to visit his son, Ralph, Jr., of Quad-States Theatre Service, on his way to Seattle. . . . Bill Soper, one-time head booker at Paramount, who has been on the west coast the past few years, has returned to Minneapolis, and is associated with Northwest Theatre Service. . . . Dick Kolling, 20th-Fox booker, has resigned to become a radio newscaster for station KYSM, Mankato, Minn. . . . The annual golf tournament of the Northwest Variety club will be Aug. 7 at Brookview Country Club. Gilbert Nathanson is in charge. . . . Ben Fish (Samuel Goldwyn's brother) was in representing Goldwyn productions. . . . The Dale, a St. Paul neighborhood house, won't admit children unless they're accompanied by adults. It's good for business, the operators report. . . . At the MGM-Paramount picnic at Excelsior Amusement Park, MGM beat Paramount in baseball, 8-5.

NEW ORLEANS

J. A. Parker's Gem, Westwego, La., closed on May 31. Also shuttered are the Rex, Hammond, La., a Dixie Theatres showcase, and Mrs. Lawrence Andersen's Lincoln in Palmers Crossing, Miss. . . . Geo. Stout is remodeling, re-equipping and enlarging the Bee, Krotz Springs, La. It will be equipped with the Ballantyne 3-D package. . . . John Schaffer, Sr., Schaffer Film Delivery Service, rounded out his 63rd birthday on June 1. . . . The new drive-in under construction near DeQuincy, La., will be RCA-equipped. Joe Wingate is the owner. . . . The Pete Eichhorns, Memphis, Tenn., are cradling their second, a baby girl born May 27. . . . 20th-Fox division manager, Paul Wilson, was here from Atlanta for several days' visit with branch manager Wm. Briant and personnel. . . . George Giroux, Technicolor representative from Hollywood, was in town. . . . The Strand, one of New Orleans' first double billers of westerns and action movies, has changed its policy to single and bigger and better pictures.

OKLAHOMA CITY

In Wichita, C. C. Murray, city manager for Fox Midwest Theatres, has announced the sale of the Palace theatre to the O. F. Sullivan Independent Theatre chain for an undisclosed sum. Until the sale of the Palace, Fox owned four first run houses compared to two owned by Sullivan. Zeb Pruner, veteran Wichita theatre manager, will continue under the new set-up. . . . Benefit stage and screen shows in 35 Dallas theatres May 23 collected about $30,000 to assist victims of the tornadoes at Waco and San Angelo. . . . Skyview drive-in theatre had a Giant Memorial Day Fireworks Display Saturday. . . . The Campus theatre, Stillwater, Okla., closed for the summer months May 26. Will open again in the fall. . . . Dalworth Theatre, Inc., Grand Prairie, Texas, has been granted a charter. Incorporators are Jack L. Weir, Hazel M. Weir and Alvertis Hubbard. . . . Gala opening of the Chief drive-in theatre, Topeka, Kas., was held May 20.

OMAHA

The theatre at Seward, Neb., donated receipts from a show to help pay expenses of the city's basketball team to Seward, Alaska, where the athletes will compete against athletes of that town. . . . Bill Miskell, Tristates district manager, was the winning pitcher for the fathers' team against their daughters in a Duchesne College game. . . . The Hawarden, Ia., drive-in being built by Harry Lankhorst will open June 7. . . . Paramount has hired May Vohs, Wayne Teachers College spring grad, to replace Arlene Mich as stenographer. . . . Tony Goodman, new Warner office manager, missed the Nebraska City golf tourney title by a three-foot putt. Winner was an old Omaha links rival, Dick Irwin. . . . The new Twilight drive-in at Centerville, S. D., has been opened by Walt Weverstad.

PHILADELPHIA

Bids for the demolition of Warners' Earle Theatre Building were received by the new owners, W. T. Grant Co., which will build a two-story Grant store on the site. . . . Both the William Goldman and Stanley Warner Theatres circuits offered trophies for the first time at the 23rd annual Delaware County Kennel Club show this week. . . . Neil Conway, home office employee of Paramount before going into the Navy, is out of the service and managing the Riviera, Scranton, Pa. . . . John Johnson, staff photographer for the Comerford Circuit in Scranton, Pa., is back at his chores following an illness. . . . New drive-in along Route 309 near Quakertown, Pa., accommodating 800 cars, was opened by H. and M. Enterprises of Pittsburgh, Pa. . . . Over the protests of the Kutztown Fair officials and of Larry Fenstermaker, owner of the Strand, Kutztown, Pa., the School Board adopted a resolution imposing a 10 per cent tax on tickets for all amusements events. . . . Paul Castello, Warner circuit district manager, celebrated his 20th wedding anniversary. His son, Johnny, was home on leave from the Navy to add to the festivities. . . . Jane Hall, assistant manager of Ben Shindler's Ace, returned to her post after being hospitalized from pneumonia.

PITTSBURGH

The Stanley theatre, which set all kinds of records with "The House of Wax," has struck another bonanza in "Shane," which forced the management to put up the ropes. . . . Film Row reports that the popular Enright theatre will be razed and the site used for the erection of a theatre-restaurant type house. With the possibility of a night club being added later. . . . Sneak previews still are pulling some of the theatres here out of the red. The Fulton screened "Francis Covers the Town" and did its best business of the week. . . . Many drive-ins are staging midnight spook shows with a couple of horror pictures on the screen, and are doing very well. . . . The Floyd Klingensmiths (he's the Columbia salesman) have celebrated their 16th wedding anniversary, and the John McGreeveys (he runs the booking for the Harris chain) were guests at a party on their 22nd wedding anniversary. . . . Sally Enkoff is the new secretary at the Associated Theatres on Film Row. She succeeds Roseanne Fineberg.

PORTLAND

Business should start to perk here at all first run houses since nearly all have good product for a change. . . . WB field man Max Bercutt was in town for a few days, collecting bets he made on the fantastic business he predicted "House of Wax" would do at the Broadway. . . . Marvin Fox, city manager for Hamrick Theatres, has installed the first big screen in town at the Liberty for "Young Bess." . . . J. J. Parker's publicity director, Keith Petzold, has a big promotion going for "It Came From Outer Space. . . . Guild theatre is giving a big play for "Lili."

PROVIDENCE

"House of Wax," 3-D with Warner-Phonic Sound, held for a third week at

(*Continued on opposite page*)

(Continued from opposite page)

the Majestic. . . . The Metropolitan scored a "scoop" over all leading downtown first-run houses by securing Martin and Lewis' latest, "Scared Stiff." On the same bill the Met offered the first local showing of Wayne Morris in "The Marksman." . . . The nearby Somerset Family drive-in may be the first open-airer in this area to offer 3-D attractions. Plans are underway for the introduction of this entertainment within the next week or two. . . . In conjunction with the forthcoming Coronation of England's new Queen, Maurice Druker, Loew's State manager, is conducting a contest among local high school students, who are invited to vote for their favorite "Teen Queen." . . . The New Haven railroad inaugurated the first of a series of special "show-trains" between this city and Boston, in conjunction with the offering of "South Pacific" at the Boston Opera House. Choice seats were made available at the local depot.

SAN FRANCISCO

Stereophonic sound and CinemaScope screen installations are underway at the Fox, in preparation for "The Robe," opening there Labor Day. . . . FWC will reopen El Capitan early next month. Lou Singer will return as manager with Alan Finley, assistant. Singer is now relieving Frank Burhans (on sick leave) from Paramount, Oakland, and Finley is assistant at Parkside. . . . Universal personnel are enthusiastic about the Barney Rose Month (July) and have adopted a medical theme for the drive. . . . George Carmone, head booker, and King Trimble, salesman, Paramount, were elected to the company's 100% Club for their outstanding work during the year. . . . Among the local men on the 23rd annual trout fishing weekend (May 29-June 1) were Robert L. Clark (Robert L. Clark Agency), Rotus Harvey and Gerald Hardy (Westland Theatres), Rodda Harvey (Harvey Theatre Construction), and Homer Tegtmeier (B. F. Shearer Co.). . . . Deloras Harrison, National Screen Service shipper (now on leave) is the mother of a baby boy.

ST. LOUIS

Edward L. Butler, chairman of the Amusement Employees Welfare Fund, and business representative of the Treasurers & Ticket Sellers Union, died recently. . . . The St. Louis Board of Aldermen has introduced a bill to bar alleged discrimination by theatres, hotels, rooming houses, etc., by reason of race, color or creed. . . . W. K. Gleason, salesman for Warner Bros., and family on Florida vacation. . . . Andy Dietz, head of Andy Dietz Enterprises and Cooperative Theatres, is coming along nicely at St. John's Hospital after a major operation. . . . George Jessel, Marion Marlowe, Frank Parker and Julius LaRosa, were top names in big show staged here prior to opening of Municipal Opera season. . . . Out of town exhibitors in town during recent days: Joe Goldfarb, Alton, Ill.; Russell Armentrout, Louisiana, Mo.; Eddie Clark, Metropolis, Ill., and Kenneth Hirth, Pacific, Mo.

TORONTO

Marvin Freedman, booker, Cardinal Films, is the father of a boy. . . . All the downtown houses scheduled a midnight show the day before Coronation, a holiday. Meantime interest ran high in the TV showings as dealers reported a shortage of sets. . . . Doug Robertson, chief film editor with Cinema Canada, Ltd., has left to join National Film Board, Ottawa. . . . Delagates from Canada to the Mexico City Variety Clubs Convention have returned tanned. These include Hye Bossin, Bert Wilkes, Clare Appel and William Summerville, Jr. . . . "Night Beauties," French-made film by Rene Clair, is the longest run foreign-language feature in Toronto as it goes into its third week at the Savoy, while "Moulin Rouge" holds the holdover honors with four weeks at the Odeon. . . . Famous Players Bowling League had a wind-up dinner at War Amps Club in Toronto. . . . Associated Screen News is releasing a special featurette made for the Canadian Pacific Railway covering every vacation resort and city of interest from coast to coast.

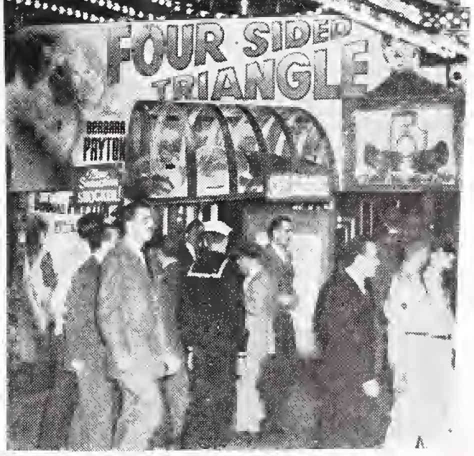
VANCOUVER

The Calgary branch of RKO is leading in the Canadian section of the company's 25th anniversary sales drive. . . . Delores Aney is the new concession girl at the Dominion, replacing Shirley Strauch, who left to get married. . . . Irene Schnepf, Dominion cashier, and her sister, Betty Kurliak, head concession girl at the Paradise, returned from a 3-month vacation in their native Australia. . . . Canadian Picture Pioneers forwarded $300 to the Benevolent fund—proceeds from a Sunday midnight show at the Orpheum. . . . Charles Chaplin, Canadian head of U.A., reports that "Moulin Rouge" is outgrossing any picture in the history of U.A. with holdovers in all Canadian key towns. . . . Capitol theatre secretary, Anne Gordon, on a California vacation. . . . Dave George is a new addition to the Orpheum floor staff. . . . Odeon circuit has transferred its booking office for B. C. theatres from Toronto to Vancouver, with John Bernard in charge. . . . Mrs. Charlie Doctor, wife of the Capitol manager, was "high rod" at Little River Fishing Lodge when she landed a six- and one-half pound rainbow trout. Charlie was an also ran. . . . Norman Harris, 22, of the Calgary Drive-In Company, died suddenly. . . . George Brewerton, REX owner, is in Salt Lake City on a business trip.

WASHINGTON

John Broumas, general manager of Roth Theatres, has resigned to head a buying and booking service, with offices at 1015 New Jersey Ave. N.W. . . . New relief manager for K-B Theatres is Howard Chisholm. . . . The Variety Club of Washington Welfare Fund, and the National Epilepsy League, Inc., will benefit from the opening night performance of "Showboat" at the Carter Barron Amphitheatre on June 15. . . . Joseph Bernheimer, director of L. Bernheimer Theatres, has a new drive-in theatre on the Indianhead Highway. . . . Loew's Capitol theatre will crown a "Coronation Teen Queen" in connection with its showing of "Young Bess." Variety Club chief barker Victor J. Orsinger held a meeting at his office to make arrangements for a possible Golf Tournament.

RIALTO
FIRST N Y SHOWING
SUPER SCIENCE SHOCKER
FOUR SIDED TRIANGLE
WITH
LUSCIOUS BARBARA PAYTON
FIRST NEW YORK SHOWING
SUPER SCIENCE SHOCKER
FOUR SIDED TRIANGLE
WITH
LUSCIOUS BARBARA PAYTON



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ASTOR EXCHANGES EVERYWHERE
ASTOR PICTURES CORP., 130 West 46th St., N. Y. 36, N. Y. R. M. SAVINI, *Pres.*

People in The News

David Griffiths, president of the Kinematograph Renters Society, and actor John Gielgud were knighted in Queen Elizabeth's Coronation Honors List. David Lean and John Farrow were named Commanders of the Order of the British Empire.

George D. Burrows, Allied Artists executive vice-president and treasurer, will leave June 12 for London.

Dore Schary, MGM vice-president, has received a citation from the Americanism committee of the AMVETS praising "The Hoaxters."

Leon Brandt, director of exploitation for Samuel Goldwyn Productions, has resigned upon completion of his duties in connection with "Hans Christian Andersen." He plans to handle publicity and exploitation for film accounts.

Leonard Spinrad has been appointed press representative for Polaroid 3-D Viewers by the Polaroid Corporation of Cambridge, Mass.

John Broumas has resigned as general manager of Roth Theatres and Pitt-Roth Theatres, Washington, D. C., to set up his own buying and booking service.

Edgar F. Smith, former manager of the Palace theatre, Tampa, Fla., has been appointed manager of the Florida theatre, St. Petersburg. Donald Holcombe, former manager of the Seminole theatre, Tampa, will succeed Mr. Smith as manager of the Palace.

Arthur Freed, MGM producer, returned Tuesday aboard the *S.S. United States* from a trip to England and France.

Milton Harris, a former member of RKO's exploitation department, is now manager of the Hippodrome, Baltimore.

Philip A. Wissman, who has been in charge of RKO Radio's foreign accounting division for the past five years, has been promoted to executive assistant in the foreign department. William A. Russo, Mr. Wissman's assistant, will succeed him in the foreign accounting section.

G. L. Carrington, president of Altec Service Corporation, this week flew to the coast after conferences at Altec's New York headquarters. R. L. Pryan has been appointed credit manager of the company's newly opened Atlanta office, it has been announced by Paul F. Thomas, treasurer. E. Abrams, Jr., has moved from the Altec Chicago office to the post of credit manager of the Dallas office.

Leslie G. Arries, Sr., has been appointed director of sports programs for the ABC-TV network, it has been announced by Charles M. Underhill, national director of network program department.

Skiatron to Be Shown

The initial public demonstration of Skiatron's subscription television is scheduled to be held June 9-17 at the Hotel Belmont-Plaza, New York, but there appears to be negligible cooperation from motion picture companies in furnishing films. A spokesman for the company indicated that there were still bids being made for product from the majors but at present Skiatron could not announce any definite demonstration films.

According to the announcement released by Skiatron, the special programs to be included in the demonstrations will be "education, sports, motion pictures and others."

Prominent in the proposed program is a film which will show the future possibilities of the system in the fields of motion pictures, grand opera, Broadway stage plays, major sports events and educational courses. The film, which was specially produced by Skiatron, will be previewed by the press June 8.

Transmission of the programs will be by closed circuit during regular broadcast hours and over the facilities of WOR-TV during unscheduled hours. Skiatron and WOR had requested additional time for the transmission of the tests but were refused by the Federal Communications Commission. The company plans to apply later in the year for FCC approval to operate commercially.

Hurwitz Lauds Work of Manitoba Pioneer Unit

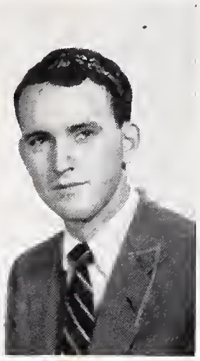
WINNIPEG: Harry Hurwitz, president of the Manitoba branch of the Canadian Motion Picture Pioneers, has lauded the work of all those who recently donated their services at the benefit stage and screen show at the Capitol theatre. The Canadian Motion Picture Pioneers Benevolent Fund received the entire proceeds of $1,850. Mr. Hurwitz announced that all branches of the industry had cooperated.

RKO to Reissue "Tower"

In order to take advantage of publicity Charles Laughton has been receiving recently, RKO will reissue "The Man on the Eiffel Tower" this summer, it is announced by Charles Boasberg, general sales manager.

Netter Sees 'Golden Era' For Screen

The motion picture industry is entering upon a "golden era" during which it may well surpass any of its most spectacular successes of the past. That, hedged by a couple of important ifs, is the prediction of L. D. Netter, Jr., general sales manager of Altec Service Corporation.


L. D. Netter, Jr.

Talking in his downtown New York office this week about the technological revolution which has reawakened public interest in the movies to an extraordinary degree, Mr. Netter specified one big if—"Providing we give them a quality show.

"You can't fool the public for long," he continued. "They will pick the best pictures and, coming to my department now, they will pick the best sound."

Stressing the fact that paralleling the revolution in production and projection methods there has been an equally radical change in sound requirements, Mr. Netter pointed out the magnitude of the problems involved.

Because stereophonic sound is an essential factor in the successful presentation of any of the wide screen methods now coming into general use, completely new sound installations are required by any theatre desiring to equip itself for the new systems.

Just incidentally, Mr. Netter pointed out wryly, stereophonic sound exactly triples the possible sources of trouble. Two other important new factors introduced are the fact that the sound is magnetically reproduced rather than optically as heretofore, and the fact that top quality amplifiers and speakers, exactly matched, are an absolute essential if roughness and unevenness noticeable to audiences are to be avoided.

On the matter of quality equipment, Mr. Netter emphasized that price should not be the controlling factor but that even on this point the best equipment is not very much more expensive initially than lower grade material.

On the basis of present prices, he said, a small theatre can be completely re-equipped for $6,500, including installation costs. The figure for larger houses could run to $11,000, he added.

Apart from the problem created by the almost overnight demand for new equipment, Mr. Netter was confident the ultimate benefits to be gained by exhibitors from the new installations would far outweigh the difficulties inherent in this transition period in the industry.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

We Can't Be Bothered With the Old Films

FOR a long time now, it's been socially proper to gather in museums and elsewhere to view ancient movies, and word has gone out that these are superior in some way to anything new and current from Hollywood. Please don't believe a word of it. We ran most of the old films, when they were new, but we don't want to see them now. It would destroy an illusion, because we *thought* they were good, a few decades ago, and to see them again would reveal how clumsy, childish and crude our early efforts were.

There wouldn't be any harm in accumulating museum pieces as archives of motion picture history, if these films didn't fall into the hands of commercially-minded groups who use them as bait to attract paying customers to their subterranean caverns. We wish they would retire from commercial theatre activities and pull the hole in after them. Insult is added to injury by the fact that reams of publicity material make much too much of the artistic quality, or the relative value, of these out-moded film productions.

We know that Mary Pickford and the Gish girls were just young girls, with no more talent than today's pretty girls, in their first pictures. David W. Griffith was a pioneer, but he wasn't a perfectionist, nor did he ever dream of the degree of perfection that we have reached in present-day films. If we never see Rudolph Valentino again, it will be too soon, and that goes for all the others of his particular era. Worshiping the past, to the exclusion of the present, is living, backwards.

Out through the country, this theme is picked up and magnified. The cry for anything that's old, anything that's foreign, is chanted by a chorus of "arty" critics and "liberal" magazines. It's very, very social to join in the simulated applause for old films, and to sit on your hands when anything new is offered. You see it in the columns, and you hear it at the bars, because it's "upper-class"—to pan the bourgeois motion pictures.

FATHER'S DAY

Many managers make much of Mother's Day—and very properly—because Mother brings the family group to the movies and it is fitting that her favorite neighborhood theatre should be first to salute her on a community basis.

But June 21st is Father's Day—and we hope there will be as many or more who will do something equally nice for Dad. After all, he's the one who digs down to buy the tickets, and who pays and pays and pays, all year around. Give him a break, and see how much he appreciates it! He deserves it.

In England, where they are ahead of us in many ideas, they pay particular attention to Pater. We recall some wonderful photographs that have come to us in the British mail, showing the broad smiles of "oldest fathers" who have been brought up to the stage, and introduced to the audience by the manager, in typical British fashion, and with high good humor.

Some carping critics complain about the commercialism of Mother's Day and Father's Day. Don't let them have any cause—but don't worry about it, either. Your local merchants will welcome the chance to cooperate with you in the sponsorships of Father's Day. Your theatre gives them showmanship advantages and a place to display their merchandise.

Recently, in the *Saturday Review,* Arthur Knight was charmed with his own witty headline—"The Movies Are Wider Than Ever"—but he had nothing good to say about anything that was new in film industry. His closing remark: "It doesn't seem to have occurred to anyone yet that inanity magnified to six times its normal proportions is scarcely any the less inane." A contemporary says "The public doesn't care a 1-D hoot for such criticism."

¶ What it costs to install and re-install, for Cinerama, is one for the book. An old Broadway manager, whom we found exploring at the Broadway the day we were similarly exploring, told us it cost $110,000 to put Cinerama in the house and that they took out 400 seats. Sol knows. Now, he says it will cost $47,000 to restore the house to its original form, (a contractural requirement with the Shuberts) so this adds up to $157,000, to get in and out of this old theatre, with a new process.

Now comes the pay-off: They are spending another $50,000—(their figures; and Sol is no longer interested, because this is a film theatre) to put Cinerama into Warner's Warner theatre, 47th Street, which makes the total $207,000 for installing, uninstalling and re-installing, to date, for this one Broadway run. And, at the Warner, they are reducing the seating capacity, from 3720 to 1535, which means that 2185 seats have been "voided" to make Cinerama as intimate as possible, in a formerly big theatre.

* * *

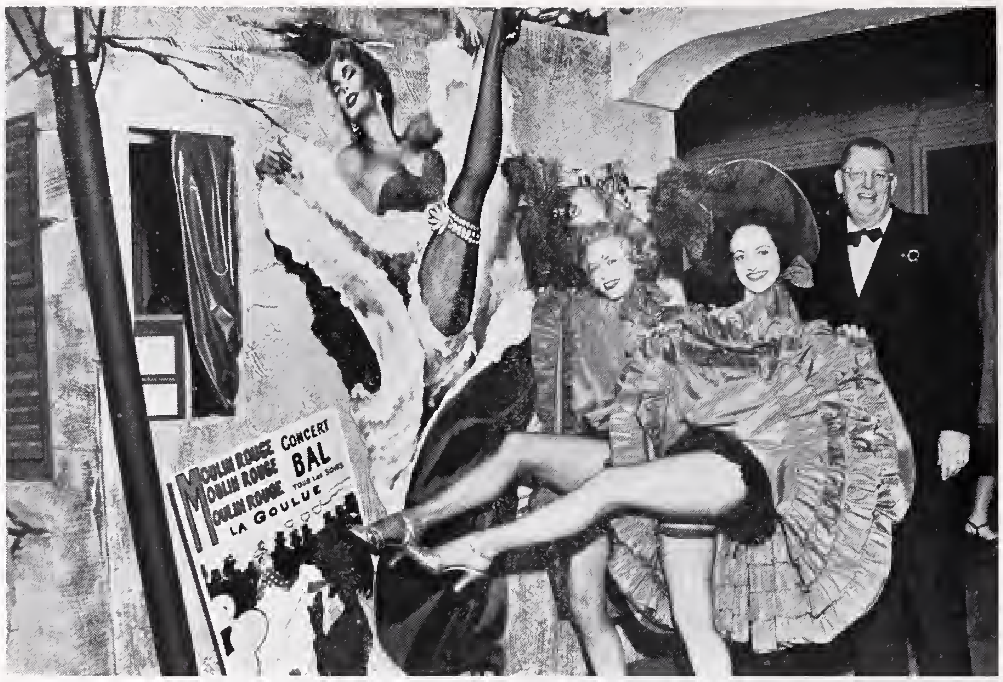
¶ The wire services have given wide coverage to a news bulletin from Hollywood that movie theatre receipts are "off" $108,000,000 in 1952, and this is printed and re-printed in hundreds of newspapers with such headlines as "No Drop in the Bucket"—"Movies Blame TV and Tax" for what is apparent calamity. The public doesn't appreciate the fact that this loss, from a 1951 gross of $1,278,000,000 to the current receipts of $1,170,000,000 is a decrease of less than 8½ per cent. It sounds like a lot to quick readers who get all their news in the headline and never apply any reasoning.

They might be interested in the comparative figures of the Internal Revenue Bureau, who admit an increase in *their* business, which amounted to twelve billion dollars in 1952, an increase of 20% over the previous year. And also admit that they will have to get a further increase of fifteen billion dollars next year!

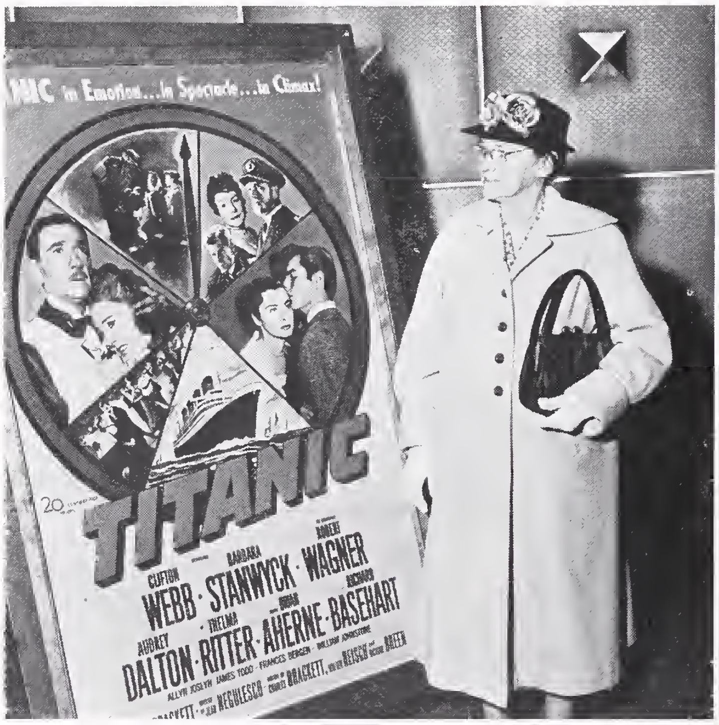
—*Walter Brooks*

Lucky Guys!

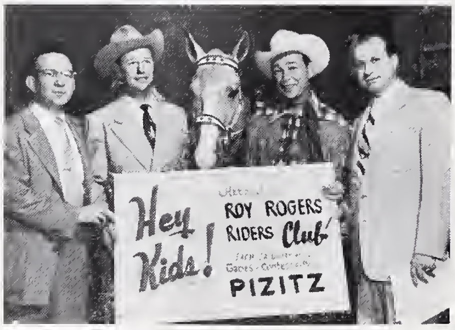
How tough it is to run a theatre! Especially when you can pose with your animated lobby display, as does manager Herbert Royster, of the Mayfair theatre, Boston!

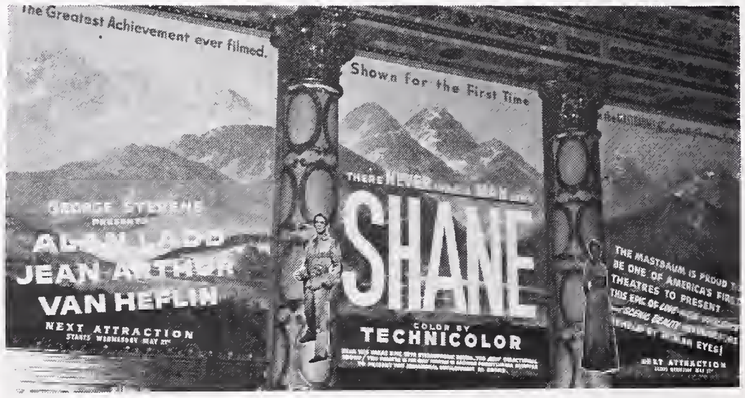

MOULIN ROUGE CONCERT
MOULIN ROUGE BAL
MOULIN ROUGE TOUS LES SOIRS
LA GOULUE

Dale Tysinger manager of Shea's theatre Ashtabula, Ohio, located Mrs. Emil Lund in his town, an authentic survivor of the Titanic disaster in 1912, and the picture below made the front page in the *Ashtabula Star-Beacon.*


in Emotion...in Spectacle...in Climax!
TITANIC
CLIFTON WEBB · BARBARA STANWYCK · ROBERT WAGNER
AUDREY DALTON · THELMA RITTER · BRIAN AHERNE · RICHARD BASEHART

Arnold Gary, manager of the College theatre, Birmingham, with Roy Rogers and Trigger, center, and two of the staff of "Pizitz"—which is a local department store with an odd name—to sponsor the Roy Rogers Riders Clubs.

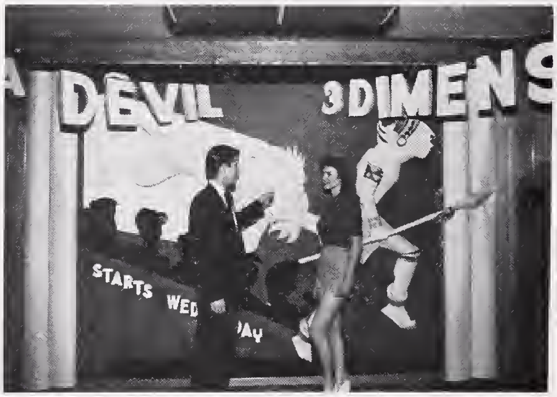

Hey Kids!
ROY ROGERS RIDERS Club
PIZITZ


The Greatest Achievement ever filmed.
GEORGE STEVENS PRESENTS
ALAN LADD
JEAN ARTHUR
VAN HEFLIN
NEXT ATTRACTION
Shown for the First Time
SHANE
COLOR BY TECHNICOLOR

Manager Larry Graver, of the Stanley-Warner Mastbaum theatre in Philadelphia had this fine opportunity to build a proper display for "Shane" in gigantic panels 42 x 14 feet high!

Celebration in Albuquerque, for the world premiere of RKO's "Split Second" at the Kimo theatre, with Alexis Smith starring in the street parade.

Keith Maupin, manager of the Richland theatre, Richland, Wash., built this "paper sculpture" display, using only paper, scissors and a stapler!


DEVIL
3 DIMENS
STARTS WED AY

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ALL ASHORE: Mickey Rooney, Dick Haymes—Very pleasing light comedy. Good color and some excellent musical and dancing numbers. Rooney's new type is winning him some friends in the audience. Played Wednesday, Thursday, May 20, 21.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

Metro-Goldwyn-Mayer

EVERYTHING I HAVE IS YOURS: Marge & Gower Champion—I didn't see this, but it drew well and was liked generally. Some people said it was boring in spots, but they didn't specify what spots. I would assume from the trailer that there was probably too much dancing. In this community people are beginning to shy away from musicals and I think it is because the dance routines are too long and drawn out, and people get enough of that on television. I think the movies should give people something they can't get on TV, not the same "stuff." Played Wednesday, May 27.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

IVANHOE: Robert Taylor, Elizabeth Taylor—Did below average gross. Did not warrant the high percentage terms asked, possibly because we were forced to wait so long before playing it. Played Sunday, Monday, May 24, 25.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

IVANHOE: Robert Taylor, Elizabeth Taylor—Excellent entertainment for almost all types of audiences. It went over in our small situation better than "Quo Vadis," mainly because there was more action, which the majority of patrons want. Story kept them interested, cast of names is an asset any day, and color and setting good. Business above average at advanced prices. Played Monday, Tuesday, Wednesday, May 25, 26, 27.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

PRISONER OF ZENDA: Stewart Granger, Deborah Kerr—Having seen this prior to playing it, at a Buffalo theatre, I thought this was ideal holiday weekend entertainment. But business was off to a point of being poor, so our patrons were not buying costume dramas, even with the color, action and cast this one boasts—one of the times I felt let down by the audience, not the picture. Played Monday, Tuesday, May 18, 19.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SKY FULL OF MOON: Carleton Carpenter, Jan Sterling—I saw an exhibitor's report in Time magazine on this, and if I remember correctly, it was "phew." So I say a double "phew!" Played Friday, Saturday, May 22, 23.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

YOU FOR ME: Peter Lawford, Jane Greer—A swell little comedy with smart performances by Peter Lawford and Jane Greer. Lawford's popularity is building here and we feel MGM has a valuable light romantic-comedy property if they continue to give him suitable scripts. Business good. Played Friday, Saturday, May 15, 16.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

RKO Radio

BIG SKY, THE: Kirk Douglas, Elizabeth Threatt—This didn't draw. I thought it would and had been depending on it to get me out of the red, but instead, I turned crimson. Can't say why it didn't draw, as it was a good picture, but not good enough, I guess. Played Sunday, Monday, May 10, 11.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Twentieth Century-Fox

DEADLINE, USA: Humphrey Bogart, Ethel Barrymore—The customers who would have appreciated this film were scared off by the Bogart name, expecting a rough, tough melodrama. The Bogart fans came and were disappointed because "Bogie" doesn't get too much of a chance to be the Bogart you have come to expect. Personally, I enjoyed the off-beat story and casting, but I think my patrons were slightly confused. General opinion seems to be they enjoyed the picture but it wasn't what they came to see. Played Friday, Saturday, May 22, 23.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

DECISION BEFORE DAWN: Richard Basehart, Gary Merrill—Although this is a trifle long and weak on star names, if you can get them in, it is exciting entertainment. We double billed with "Down Among the Sheltering Palms" (Fox) to average business. Played Wednesday, Thursday, May 20, 21.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

DOWN AMONG THE SHELTERING PALMS: William Lundigan, Jane Greer—This has a top name cast, Technicolor and all the technical facilities of a major studio, but it added up to pretty poor entertainment. What happened, Mr. Zanuck? Your players are talented, your director a name man, Technicolor was chosen—maybe the script had been lying out in the sun too long? It sure gave off a peculiar odor. Played Wednesday, Thursday, May 20, 21.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

STARS AND STRIPES FOREVER: Clifton Webb, Ruth Hussey—One of the finest pictures of the year, but got in a mix-up of dates with another company and was put at the closing of school, with the result that we had no business. Had several columns of plugs in local papers, but the cards were stacked against it. It did bring out several of the local school teachers who had never been in our show before. Our main contact with the schools is when they ask us to give them a free show. Small town and country patronage. Played Sunday, Monday, May 10, 11.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

United Artists

UNTAMED WOMEN: Lyle Talbot, Doris Herrick—An unusual picture with realistic prehistoric animals and an excellent reproduction of a volcano. Did average business in this small town. Played Wednesday, Thursday, May 6, 7.—Francis Gill, Paonia Theatre, Paonia, Colo.

Universal

GUNSMOKE: Audie Murphy, Susan Cabot—Although hit by graduation exercises, this one should have done more business. Paid a bonus to run it on Sunday and lost money. Pretty good western, as most of Audie's are. Small town and country patronage. Played Sunday, Monday, May 17, 18.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

LAWLESS BREED: Rock Hudson, Julia Adams—Played this picture on Friday and Saturday and did above average business.—Jess Jones, Ritz Theatre, Crescent, Okla.

LOST IN ALASKA: Abbott & Costello, Mitzi Green—I was very much afraid A & C were about finished here, but no, this redeemed them. Very funny, and if your fans like A & C, do play it. Played Sunday, May 24.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

RED BALL EXPRESS: Jeff Chandler, Alex Nicol—This would have drawn, but there were too many other activities taking place in town those two nights, so I didn't even get to see it myself. A lot of people told me they would like to have seen it but couldn't. Others who did go made very favorable comments on it. Played Sunday, Monday, May 17, 18.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

WEEKEND WITH FATHER: Van Heflin, Patricia Neal—A very cute, clever, sophisticated comedy. We always have a lot of children on Friday-Saturday and this was somewhat sophisticated for them. However, since it was largely about children, they really loved it, even though they possibly might not have understood it too well. In fact, I would say this will appeal to adults and children alike, and even though it is old, play it if you haven't already done so. Played Friday, Saturday, May 15, 16.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Warner Bros.

LION AND THE HORSE, THE: Steve Cochran, Black Knight—Money in the bank to all exhibitors who have not played it. Ideal for weekend program. All comments good. Rental extremely fair. Played Friday, Saturday, May 15, 16.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

MIRACLE OF FATIMA: Gilbert Roland, Angela Clark—Because of the excellent reviews given this picture, we gave it our best playing time. It certainly is an excellent movie, but as our small community is 99% non-Catholic, it fell flat on its face. Poorest business since goodness knows when. Played Monday, Tuesday, May 11, 12.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Shorts

Columbia

GERALD McBOING'S SYMPHONY: Jolly Frolics—Audience did not get any laughs. Had quite a few unfavorable comments about it.—Rock Salzer, State Theatre, St. Petersburg, Fla.

YOUNG HOLLYWOOD: Screen Snapshots—Art Linkletter is the narrator for this single reel which pictures some of the children of Hollywood's actors and actresses. The youngsters liked this and so did the parents.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Metro-Goldwyn-Mayer

LITTLE JOHNNY JET: Technicolor Cartoon—Here is my nomination for the 1953 Academy Award cartoon. It's got a novel theme instead of the monotonous cat-chase-mouse routine. The audience reaction was terrific, and many of my patrons told me how much they enjoyed it. Book it in and sit back and laugh!—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Warner Bros.

SONGS OF ALL NATIONS: Vitaphone Novelties—A swell little short which has a song for each nation. Patrons enjoyed it and commented upon it when leaving.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Pass Bill to End Censor Of Ohio Reels

Ohio state censorship of newsreels is nearing its end. The Senate Monday passed the Mosher Bill, ending such censorship, 23 to 2; and the measure goes to the state House probably next week.

State Senator Charles A. Mosher's original measure, which he recalled, would have abolished the whole censorship law, passed in 1913. The present bill bans only newsreel scrutiny.

The current action stems from recent vigorous testing of the state's censor powers. Last fall a Toledo municipal court ruled newsreels are exempt from censorship, and since then the reels have been shown without state board clearance.

The board charges $3 for each reel censored, and any funds in excess of the amount needed to operate the board go to the state superintendent of public information. Some observers have reckoned such excess has amounted to more than $250,000 per year.

Paramount Will Distribute "Ulysses" in U.S. and Canada

Paramount will release the Italian film, "Ulysses" in Canada and the United States, Barney Balaban, president of Paramount Pictures, announced last week following his return from Europe. The picture is in color by Technincolor, photographed for a wide screen in the 1:66 to 1 aspect ratio, is based on Homer's classic tale, and was photographed in the original locations in Italy, North Africa and other Mediterranean areas. It stars Kirk Douglas as Ulysses, Anthony Quinn and Silvana Mangano. It is in English and Italian versions, and a joint production of Zenith Films of France, Lux Films of Italy and also Ponti and De-Laurentis, of that country. Ben Hecht and Irwin Shaw contributed to the script; Hal Rosson directed the photography, and Mario Camerini, a specialist on spectacles, directed. The film will be finished in time for a Rome premiere in December.

MGM and Houseman Plan New "Romeo and Juliet"

MGM announced this week that John Houseman, producer of the forthcoming "Julius Caesar," has been engaged for the last several months preparing the screen production of another Shakespearean classic, "Romeo and Juliet," which will star Pier Angeli as Juliet. Starting date and other players have not yet been named. MGM first filmed the play in 1937 with Leslie Howard and Norma Shearer in the title roles. The company's "Julius Caesar" opened at the Booth theatre in New York on a two-a-day policy June 4. Showings will be on a wide-screen with the utilization of stereophonic sound.

MPAA Seen Not Joining "La Ronde" Court Plea

The Motion Picture Association of America is studying the New York Court of Appeals decision upholding the ban on "La Ronde," but indications are it will not join in appeal to the U. S. Supreme Court. "La Ronde" has been banned on grounds of 'immorality" and the industry organization prefers to identify itself with test cases such as "Pinky" and "Curly" in which there is no question of "immorality" or "obscenity" involved. Commercial Pictures Corporation, distributor of "La Ronde," have announced that they will file an appeal with the Supreme Court. Their case will be based on the vagueness of the New York State licensing law and the contention the ban is unconstitutional.

MPEA Work Still Studied

Although the current Federal Trade Commission investigation of the Motion Picture Export Association has been under way for six months, Rolf H. Keiland, head of the FTC's New York office, has announced that the end is not yet in sight. According to Mr. Keiland, the purpose of the investigation is to determine whether the MPEA is violating any Federal trade laws.

Particular attention is being paid to the effects of MPEA operations affecting the exhibition and sale of films in foreign markets, and foreign films in this country. Mr. Keiland said that there is still a question as to whether the FTC has any jurisdiction in the matters under study.

Explaining the function of the FTC, the head of the New York office said that it is delegated to maintain supervision over organizations operating under the Webb-Pomerene Act. It must determine if such operations are in restraint of trade or have the effect of depressing or increasing market prices. This act authorized American industries to act unilaterally in reestablishing themselves in foreign markets following the last war.

Universal Sets District Managers Sales Meet

Universal Pictures Company has scheduled a two-day sales meeting of its district managers to be held June 8-9 in New York, it was announced by Charles J. Feldman, general sales manager. The meetings will map distribution plans for summer product, including "Francis Covers the Big Town," "All I Desire" and "The Great Sioux Uprising" to be released during July; "Thunder Bay," "The Man from the Alamo" and "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde," for August release; and the special release of "The Cruel Sea." The men also will discuss special handling of the wide-screen and stereophonic sound engagements of "Thunder Bay" and U-I's first 3-D film, "It Came from Outer Space."

Rogers Unit Awards For Fight on TB

To serve as a stimulus in the fight against tuberculosis and other chest diseases, the Will Rogers Memorial Hospital has instituted a program of annual achievement awards. Announcement of the program was to have been made at a banquet May 30 in the Hotel New Yorker, New York, by Dr. Edgar Mayer, medical adviser to the board of the hospital.

In making the announcement before the members attending the annual convention of the American College of Chest Physicians, Dr. Mayer emphasized the importance of the battle against tuberculosis, pointing out that the bulletin of the National Tuberculosis Association reported, "the curious assumption on the part of some people that tuberculosis is no longer a major problem in the United States." This, the bulletin announced, was "not only at variance with the facts, but is downright dangerous."

The hospital awards will be sculptured bronze plaques and cash prizes to the presented in the fields of research, medicine and surgery. The initial presentation will be made at the 1954 convention of the American College of Chest Physicans and the joint conference of the American Medical Association.

Nominees for the awards will be selected by the college shortly after January 1, 1954. The committee of judges, representing the two medical organizations and the staff of the hospital, will determine the individuals eligible for the prizes for outstanding achievement in the field.

Set "Melody" Release

The national release date for "Melody," Walt Disney's first 3-D cartoon, has been set for June 12, it has been announced Tuesday by Sid Kramer, short subjects sales manager for RKO, which will release the subject.

Benjamin R. Tolmas Dies

Benjamin R. Tolmas, 72, retired motion picture salesman, died May 30 in a convalescent home at Broomall, Pa. Until his retirement a few years ago, he was associated with 20th Century-Fox as a salesman in Philadelphia.

George Barnes

George Barnes, veteran cameraman who won an Academy Award for his photography of "Rebecca," died May 30 in Hollywood. He is survived by his widow, two daughters, two stepsons and a stepdaughter.

Richard Rosson

Richard Rosson, 60, film director, died June 1 at his home in Hollywood. He had been suffering from a tropical disease contracted while on location in South Africa.

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 130 attractions, 6,518 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	–	2	14	13	2
Abbott & Costello Meet Captain Kidd (WB)	2	11	41	20	11
Above and Beyond (MGM)	13	60	30	2	1
Against All Flags (Univ.)	–	5	29	29	22
All Ashore (Col.)	1	3	21	7	3
Androcles and the Lion (RKO)	1	1	8	11	2
Angel Face (RKO)	–	2	25	12	2
Anna (I.F.E.)	6	7	3	1	1
April in Paris (WB)	4	20	30	28	11
Bad and the Beautiful, The (MGM)	2	27	35	43	4
Battle Circus (MGM)	–	7	47	15	11
Because of You (Univ.)	9	41	46	13	2
Black Castle, The (Univ.)	–	1	7	10	6
Blackbeard, the Pirate (RKO)	–	8	29	21	13
Blazing Forest (Para.)	–	2	21	41	3
Bloodhounds of Broadway (20th-Fox)	2	9	34	28	4
Blue Gardenia, The (WB)	–	–	–	6	1
Breaking the Sound Barrier (UA)	3	3	3	8	10
Bwana Devil (UA)	17	13	4	4	1
By the Light of the Silvery Moon (WB)	–	7	23	3	3
Call Me Madam (20th-Fox)	3	9	23	12	7
Cattle Town (WB)	–	3	12	19	18
City Beneath the Sea (Univ.)	2	1	13	12	8
Cleopatra (Para.)	–	–	1	5	9
Clown, The (MGM)	4	37	49	19	3
Come Back, Little Sheba (Para.)	12	28	16	2	–
Confidentially Connie (MGM)	–	1	15	13	10
Count the Hours (RKO)	–	–	–	1	6
Desert Legion (Univ.)	–	5	11	19	–
Desperate Search, The (MGM)	–	–	22	5	3
Destination Gobi (20th-Fox)	–	3	15	24	2
Down Among the Sheltering Palms (20th-Fox)	–	1	8	11	2
Eight Iron Men (Col.)	1	1	14	23	3
*Face to Face (RKO)	–	–	–	3	1
Flat Top (AA)	4	20	42	5	–
Four Poster, The (Col.)	4	2	1	5	6
†Girl Who Had Everything (MGM)	–	–	7	1	–
Girls in the Night (Univ.)	–	9	12	–	2
Girls of Pleasure Island (Para.)	1	2	9	2	1
Gunsmoke (Univ.)	1	18	21	16	1
Hangman's Knot (Col.)	2	31	41	7	3
Hans Christian Andersen (RKO)	15	9	2	1	1
Happy Time, The (Col.)	4	1	5	15	24
Hiawatha (AA)	–	3	23	9	1
Hitch-Hiker, The (RKO)	–	2	3	2	–
Hour of 13, The (MGM)	–	7	1	3	3
House of Wax (WB)	21	3	2	1	–
I Confess (WB)	–	9	7	26	5
I Don't Care Girl, The (20th-Fox)	–	6	32	30	7
I Love Melvin (MGM)	–	7	33	31	8
Invasion U.S.A. (Col.)	2	4	6	10	11
Iron Mistress, The (WB)	6	30	69	13	2
Ivanhoe (MGM)	28	42	30	16	3
Jack McCall, Desperado (Col.)	–	–	1	7	3
†Jalopy (AA)	2	2	3	–	1
Jazz Singer, The (WB)	–	–	21	20	40
Jeopardy (MGM)	9	18	14	15	4
Jungle Girl (AA)	–	1	5	4	1
Kansas City Confidential (UA)	–	4	9	5	7
Kansas Pacific (AA)	–	–	1	3	5
Lady Wants Mink (Rep.)	–	–	–	1	5
Last of the Comanches (Col.)	–	1	9	28	4
†Law and Order (Univ.)	–	–	2	4	–
Lawless Breed (Univ.)	2	16	40	9	1
Limelight (UA)	–	2	–	–	4
Lone Hand (Univ.)	–	6	15	6	–
Ma and Pa Kettle on Vacation (Univ.)	35	20	18	7	–
Man Behind the Gun (WB)	2	11	28	6	1
Man in the Dark (Col.)	2	6	5	1	–
Meet Me at the Fair (Univ.)	–	10	30	26	11
Member of the Wedding (Col.)	3	1	3	2	3
Million Dollar Mermaid (MGM)	21	72	32	1	–
Mississippi Gambler (Univ.)	20	56	26	4	1
Montana Belle (RKO)	–	1	37	17	2
Moulin Rouge (UA)	4	8	–	3	–
My Cousin Rachel (20th-Fox)	–	6	16	26	10
My Pal Gus (20th-Fox)	4	24	38	26	3
Naked Spur, The (MGM)	6	53	43	6	1
Never Let Me Go (MGM)	–	1	8	6	–
Never Wave at a Wac (RKO)	3	32	36	6	–
Niagara (20th-Fox)	5	44	38	8	2
Night Without Sleep (20th-Fox)	–	–	1	9	9
*No Holds Barred (AA)	–	4	17	3	1
Off Limits (Para.)	2	11	10	10	–
Operation Secret (WB)	–	3	24	21	15
Outpost in Malaya (UA)	–	1	11	8	9
Pathfinder, The (Col.)	–	2	13	12	2
Peter Pan (RKO)	24	3	–	–	–
Plymouth Adventure (MGM)	7	18	46	48	8
Pony Express (Para.)	–	16	15	4	–
*Pony Soldier (20th-Fox)	–	16	50	34	2
President's Lady, The (20th-Fox)	10	18	31	9	4
Prince of Pirates (Col.)	–	–	3	6	–
*Prisoner of Zenda (MGM)	–	12	43	49	4
Quiet Man, The (Rep.)	37	49	16	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	3	17	29	4
Redhead from Wyoming (Univ.)	–	5	35	14	3
Ride the Man Down (Rep.)	1	8	13	15	4
Road to Bali (Para.)	37	62	24	3	–
Rogue's March (MGM)	–	–	9	8	5
Ruby Gentry (20th-Fox)	10	35	23	22	5
Salome (Col.)	5	16	4	–	–
*Savage, The (Para.)	8	11	39	16	2
Seminole (Univ.)	–	15	17	8	1
She's Back on Broadway (WB)	1	8	28	35	6
Silver Whip (20th-Fox)	–	–	19	14	5
Sky Full of Moon (MGM)	–	3	2	24	8
Small Town Girl (MGM)	–	5	10	15	1
Snows of Kilimanjaro (20th-Fox)	24	47	12	3	–
Sombrero (MGM)	1	4	5	15	1
†Split Second (RKO)	–	–	7	5	–
Star, The (20th-Fox)	–	–	14	13	27
Stars and Stripes Forever (20th-Fox)	22	67	35	10	1
Stars Are Singing, The (Para.)	–	2	20	16	8
Stooge, The (Para.)	31	37	33	7	1
Stop, You're Killing Me (WB)	–	–	12	39	24
Strange Fascination (Col.)	–	–	1	–	5
Tall Texan, The (Lippert)	4	1	2	3	–
Taxi (20th-Fox)	–	4	8	14	5
Thief of Venice (20th-Fox)	–	2	7	6	11
Thunder in the East (Para.)	–	8	30	29	6
Thunderbirds (Rep.)	1	7	41	10	1
†Titanic (20th-Fox)	–	4	6	1	–
Tonight We Sing (20th-Fox)	–	2	2	1	4
Torpedo Alley (AA)	–	2	5	6	2
Treasure of Golden Condor (20th-Fox)	–	5	33	29	4
Tropic Zone (Para.)	–	6	18	20	6
Trouble Along the Way (WB)	1	7	12	21	4
Voodoo-Tiger (Col.)	–	1	6	2	–

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Women Cite 'Best Films'

WASHINGTON: The "best film" awards of the General Federation of Women's Clubs have gone to Walt Disney's "Peter Pan," Samuel Goldwyn's "Hans Christian Andersen," and Warner Brothers' "Story of Will Rogers." Other awards went to Shirley Booth as "best actress" and Sherry Jackson as "best child actress."

The awards were presented last week at a "motion picture luncheon" session of the clubs' annual convention here.

The luncheon was addressed by Eric A. Johnston, president of the Motion Picture Association of America, who noted the recent report by the clubs' motion picture division "that more outstanding films were offered to the public in the last year than ever before." Mr. Johnston promised that this "will not cause complacency, but will serve to encourage Hollywood to produce even better pictures."

The film industry seeks neither subsidy nor protection from the Government, Mr. Johnston told the luncheon, "and by the same token, American film producers oppose Government control or interference. They believe in and they practice self-regulation in matters concerning public taste and morals."

Legion of Decency Passes Eight Films Reviewed

The National Legion of Decency this week approved eight new films, putting three in Class A, Section I, morally unobjectionable for general patronage, and five in Class A, Section II, morally unobjectionable for adults. In Section I are "Iron Mountain Trail," "Savage Frontier" and "Tarzan and the She-Devil." In Section II are "City of Bad Men," "Fort Ti," "Sun Shines Bright," "Thunder Bay" and "Tonight at 8:30."

New York Variety Club To Honor Past Heads

Three past chief barkers of the Variety Club of New York will be honored by the organization at a luncheon June 18 at the Hotel Piccadilly, New York. Those to be honored are Max A. Cohen, Fred Schwartz and William J. German. Chairman of the luncheon committee are Edward Lachman, present chief barker; Edward L. Fabian, first assistant chief barker, and Martin Levine, second assistant chief barker.

Six-Week Field Drive For Three UA Films

A six-week advance exploitation drive that put 10 men in the field covering 34 key cities three times over has been launched by United Artists in behalf of three releases, "Return to Paradise," "Melba" and "The Moon Is Blue." The entire country will be blanketed by triple campaigns, it was announced. The 10 exploiteers will concentrate on one of the three at a time.

Mr. Goldwyn Should See This Doctor

Whatever's the matter with this industry, we think that Sam Goldwyn should consult Charles Doctor, manager of the Capitol theatre, Vancouver, and get from him what we believe is the answer to the distributor's prayer—a showman's submission on the altar of selling approach for "Hans Christian Andersen"—and if Mr. Goldwyn gets one other campaign as good as this, from any place in the wide world, we'll perform the ceremonial rites in Macy's window at high noon. It's phenomenal.

Charlie Doctor has given "Hans Christian Andersen" what we have come to know in this corner as "the Vancouver treatment"—and that means about twelve times better than anything he has seen from any of the Five Continents. We know, because we have Round Table members all over the world, as widespread as Sam himself, and he's seen nothing like this, unless he comes to see it here.

Charlie's book contains 64 newspaper-size pages and weighs 16 pounds. We can't attempt to review it all here, in this limited space, except to say that it is more of "Hans Christian Andersen" in more compact space than anything we've seen or heard of, except the reels, in film cases, which might weigh more, but contain less of the showmanship that is included here. It takes more than the picture on the screen to sell the same picture, on the box office line, to those who are potential buyers.

The campaign in Vancouver began weeks ahead of playdates with the Academy Award nominations. It continued through Easter week with six days of a coloring contest for a coming attraction, with the cooperation of the *Vancouver News-Herald*. Then came 62 show windows, arranged cooperatively by local merchants under the gentle guiding influence of Charlie Doctor. Then followed cooperative newspaper advertising in advance of playdates, and a wonderful newspaper campaign, with paid advertising plus co-op ads in such display as to embarrass description. Thirteen days on the front-page is just an indication.

Then follow prize contests and radio tieups which equal or surpass anything that we see in these United States, from any source whatever. That's why we suggest that Mr. Goldwyn better see this book. He might better be flying to Vancouver than anywhere in Europe, although we'll admit that showmanship is better, overseas, as a general rule, than it is in the U. S. A.

He Quotes the "Herald"

Wallace Bruce, manager of the Fox theatre, Lyons, Kansas, a town of 4500 population, pleased with advertising for "Small Town Girl," which his local paper gave special treatment. He quotes the HERALD in a letter of recommendation for the picture.

CONTENDERS FOR QUIGLEY AWARDS

JERRY BAKER
Keith's
Washington, D. C.

JOHN BALMER
Strand
Plainfield, N. J.

JAMES W. BERGEN
Greenpoint, Brooklyn

I. BERGER
Jefferson, New York

DAVE BORLAND
Dominion
Vancouver, Can.

HUGH BORLAND
Louis, Chicago, Ill.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

DEANE BROWN
Lyric, Indianapolis

R. N. BROWN
Astra, Kirton, Eng.

J. E. BURDICK
Stanley
Vancouver, Can.

BILL BURKE
Capitol
Brantford, Can.

CECIL CARTWRIGHT
Gaumont, Chester, Eng.

J. CAHN
Hamilton, New York

JIM CAMERON
Capitol
Ft. William, Can.

R. CASAMASSINE
Franklin, New York

A. E. CAULEY
Paramount
Peterboro, Can.

MARTIN CAVE
Dominion
Victoria, Can.

LOUIS COHEN
Poli, Hartford, Conn.

HELEN COLOCOUSIS
St. James
Asbury Park, N. J.

JOHN G. CORBETT
Paramount
Syracuse, N. Y.

PHILIP de SCHAAP
Paramount
Amsterdam, Holland

CHARLES DOCTOR
Capitol
Vancouver, Can.

GEORGE DUNN
Orpheum, Brooklyn

W. D. DWORSKI
Harris, Findlay, O.

LAWRENCE EDGE
Alhambra
Shotton, Eng.

JOHN W. ELLIS
Odeon, Chester, Eng.

HUDSON EDWARDS
Hy-Way 80 Drive-In
Savannah, Ga.

DOUGLAS EWIN
Regal, Oxford, Eng.

CARL J. FERRAZZA
Keith's, Cincinnati, O.

ED FORCE
Bushwick, Brooklyn

ARNOLD GARY
College
Birmingham, Ala.

F. O. GEBHARDT
Mesa, Los Angeles, Cal.

H. GENT
Hippodrome
Liverpool, Eng.

VOGEL GETTIER
Broadway
Kingston, N. Y.

SAM GILMAN
State, Syracuse, N. Y.

JOHN W. GODFROY
Paramount, Ashland, Ky.

IRVING GOLD
86th Street, New York

J. M. GOW
Capitol
Nanaimo, Can.

HARRY GREAVES
Wintergarden
Brisbane, Australia

J. GREENBERGER
Prospect, Brooklyn

E. D. HAINGE
Odeon
Birmingham, Eng.

MERLE F. HALLFORD
Martin Theatres
Thomson, Ga.

N. J. HARTLE
Capitol, Bolton, Eng.

BOB HARVEY
Capitol
North Bay, Can.

WILLIAM HASTINGS
Orpheum, Denver, Col.

JOHN HEARNS
Proctor's
New Rorchelle, N. Y.

HERB HEINTZ
Keith's
Flushing, N. Y.

BOB HELM
United Artists
San Jose, Cal.

W. A. HILTON
Astra, Marhan, Eng.

S. D. HOLMAN
Plaza, Plymouth, Eng.

D. HUGHES
Regal
Cheltenham, Eng.

T. A. JACKSON
Odeon, Chester, Eng.

MARGE KEINATH
Jackson
Jackson Heights, N. Y.

BARBARA E. KERN
Delancey Street
New York, N. Y.

ARNOLD KIRSCH
De Luxe, New York

SIDNEY KLEPER
College
New Haven, Conn.

SHELDON KLIMAN
Riviera, Hastings, Minn.

ARTHUR KOCH
Proctor's
Mt. Vernon, N. Y.

RUDOLPH KRAMER
Chester, New York

JOHN E. LAKE
Savoy, Luton, Eng.

R. C. LANGFITT
Orpheum, Dubuque, Ia.

RALPH LANTERMAN
Community
Morristown, N. J.

FRED C. LEAVENS
Elmdale, Ottawa, Can.

M. LEVINE
Dyker, Brooklyn, N. Y.

G. LOCKYER
Odeon, Stafford, Eng.

A. LOEWENTHAL
Ward, New York, N. Y.

J. T. LOKENBERG
Asta, Hague, Holland

J. LONGBOTTOM
Odeon
Middlesbrough, Eng.

ABE LUDACER
Valentine
Toledo, Ohio

T. MURRAY LYNCH
Paramount
Moncton, Can.

P. E. McCOY
Miller, Augusta, Ga.

C. L. McFARLING
Orpheum
Sioux City, Ia.

TONY MASELLA
Palace, Meriden, Conn.

KEITH MAUPIN
Richland
Richland, Wash.

GEORGE PETERS
Loew's Richmond, Va.

ALEX G. PLUCHOS
Keith's
White Plains, N. Y.

E. G. PIKE
Odeon, Southend, Eng.

LESTER POLLOCK
Loew's, Rochester, N. Y.

L. C. PROCTOR
Astra
Pembroke Dock, Wales

CLAYTON O. PRUITT
Coliseum, New York

C. A. PURVES
Astra, Hemswell, Eng.

JOE REAL
Midwest
Oklahoma City, Okla.

RICHARD REYNOLDS
Alhambra, New York

M. L. RHEINFELD
Tilyou
Coney Island, N. Y.

C. RICHARDSON
Astra, Kirkham, Eng.

JAMES ROBERTSON
Regal, Girvan, Scot.

SYDNEY L. SALE
Granada, Dover, Eng.

LARRY SCHAIN
Marble Hill, New York

H. G. SCHENK
Paramount Films
Frankfort, Germany

SOL A. SCHWARTZ
Fordham, New York

CHAS. SEUFERLING
23rd Street, New York

WALLACE SHAFFER
Strand, Dubuque, Ia.

HAROLD SHAMPAN
Gaumont
Islington, Eng.

OLGA SHARABURA
Orpheum
Sault Ste. Marie, Can.

FRED E. SMITH
Kenmore, Brooklyn

JOE SOMMERS
Kingston
Kingston, N. Y.

S. L. SORKIN
Keith's, Syracuse, N. Y.

FRED TYLER
Grand, Banbury, Eng.

LILY WATT
Odeon
Coatbridge, Scot.

JOHN W. WILKINSON
Haymarket
Newcastle, Eng.

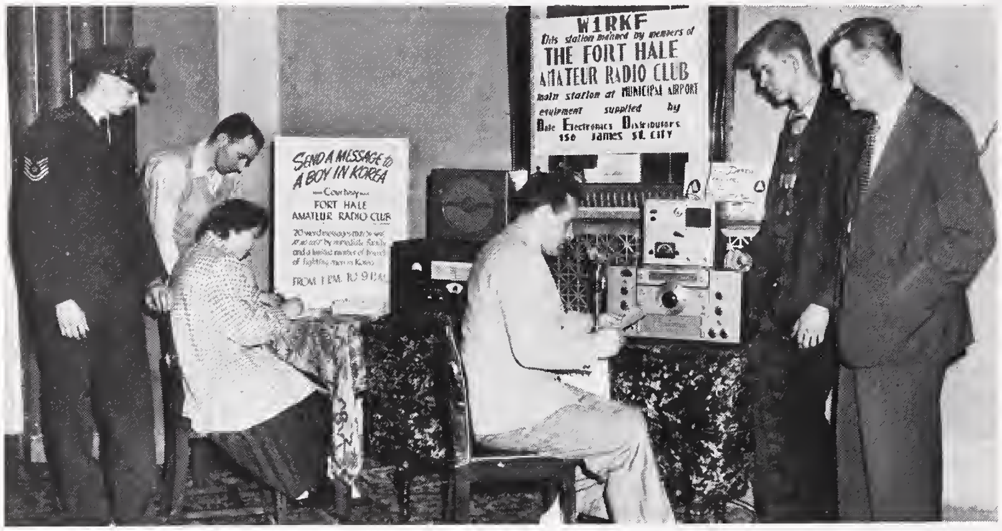
G. C. WILLIAMS
Regent, Chatham, Eng.

LOUISE WILSON
Loew's, Rochester, N. Y.

CECIL G. WINSTEAD
Carolina
Rocky Mount, N. C.

J. A. WOODWARD
Astra
Milksham, Eng.

You Can Do It In Your Town!


W1RKF
this station manned by members of
THE FORT HALE
AMATEUR RADIO CLUB
main station at MUNICIPAL AIRPORT
equipment supplied by
Dale Electronics Distributors
150 James St. City
SEND A MESSAGE to A BOY IN KOREA
—Courtesy—
FORT HALE AMATEUR RADIO CLUB
FROM 1 P.M. TO 9 P.M.

Nothing is more in the news than Korea, and nothing can be better public relations for a theatre than to provide this friendly and family message service from your lobby, direct to the boys in the Far East, with the cooperation of short-wave amateur radio clubs. Here you see Sid Kleper's use of this great idea, in the lobby of Loew's College theatre, New Haven, Conn., as promotion for MGM's "Battle Circus."

Pre-Selling "The Robe"

More than one million persons to date have seen "The Robe" paintings by Dean Cornwell which 20th Century-Fox is touring as advance publicity for the CinemaScope-Technicolor production being released this fall, according to reports from 11 leading department stores which have exhibited the noted canvasses.

The tour, which was launched in February, has seen the paintings on display for periods ranging from one week to 10 days each at Bamberger's, Newark; Davison-Paxon, Atlanta; Macy's, Kansas City; Macy's, San Francisco; LaSalle & Koch, Toledo; Younkers, Des Moines; Higbee's, Cleveland; Jordan-Marsh, Boston; Shephard, Providence; Cherry & Webb, Fall River; and currently at Cherry's, New Bedford.

Complementing showings of the paintings is a handsome 16-page brochure of color reproductions—suitable for framing—of the oil paintings, as well as production and background information dealing with the 20th Century-Fox screen adaptation of the best-seller—the first picture scheduled for exhibition in the panoramic CinemaScope process.

On sale only at the stores showcasing the Cornwell series, the booklet also contains a synopsis of the film's screen play; biographies of author Douglas; illustrator Cornwell; Darryl F. Zanuck, vice-president in charge of production for 20th Century-Fox; Frank Ross, producer of "The Robe"; and Henry Koster, director of the $4,000,000 spectacle. Stars Richard Burton, Jean Simmons, Victor Mature, Michael Rennie, Dean Jagger and Betta St. John are also singled out for mention in the booklet, published by Al Greenstone and Co., New York.

Metro Call Their Shots

MGM Pictures of Canada Ltd. announces a $250.00 cash award for the best over-all publicity, advertising and exploitation campaign on "Young Bess" submitted by one of the following Canadian showmen: Chas. Doctor, Capitol, Vancouver; Cliff Denham, Royal, Victoria; Walter Wilson, Paramount, Edmonton; Ralph Mitcheltree, Capitol, Calgary; Hilliard Gunn, Capitol, Regina; Bill Novak, Capitol, Winnipeg; Ray Tubman, Capitol, Ottawa; Pete Seelinger, Capitol, Halifax; Harrison Howe, Paramount, Saint John; Joe Lefave or Ed Lamoureaux, Capitol or Palace, Windsor; Al Smith or Sam Hebscher, Capitol or Palace, Hamilton. MGM's "Young Bess," story of the life of Elizabeth I, was released across Canada in time for the Coronation.

Nothing Sarong With It

Harry Unterfort obtained such a whale of a co-op page, filled with flying girls in their girdles, sponsored by "Sarong" you-know-whats—"the girdle that walks and doesn't give"—as advertising for "Niagara" at Schine's Paramount theatre, Syracuse—that we think he must be blushing yet.

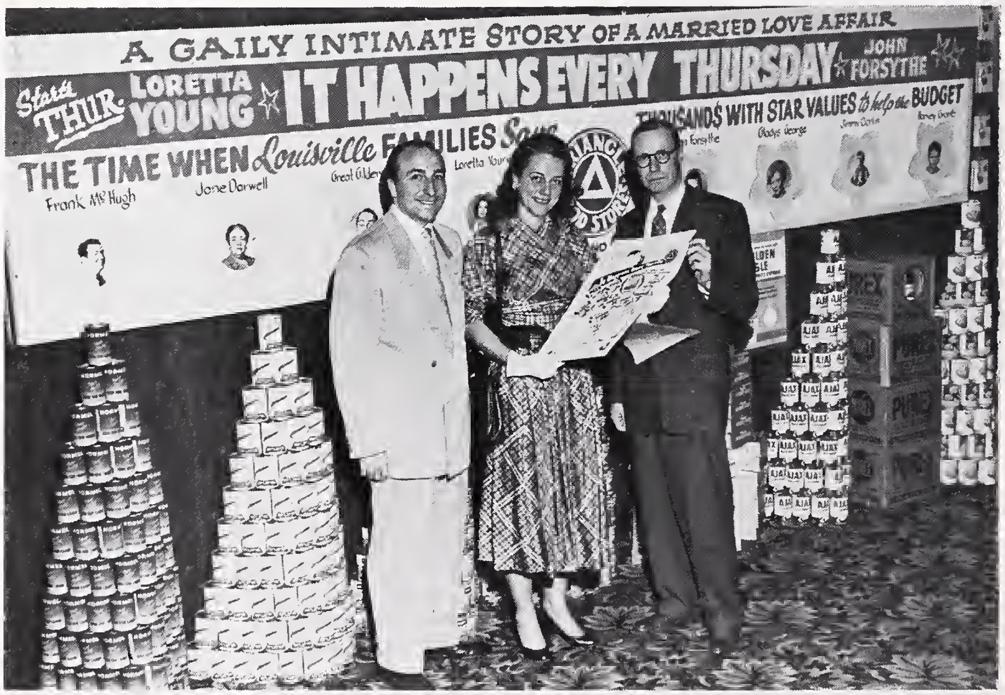
FILMACK ... Has Always Led The Field For Top Quality Special TRAILERS
SEND US YOUR NEXT ORDER AND FIND OUT WHY!
CHICAGO 5
1327 S. WABASH AVE.
NEW YORK 36
630 NINTH AVENUE

Schine Showmanship

Jack Mitchell, manager and his assistant, John Macedone, at Schine's Auburn theatre, Auburn, N. Y., had two complete campaigns for "The Clown" and "Mississippi Gambler"—both of which get applause from Gloversville and from this corner.

▼

Spike Cary, manager of Schine's Palace theatre, Oneonta, N. Y. has a bright idea with high public relations value, to invite student groups at the local State Teachers College to visit the theatre as part of visual education training. It has brought him some excellent newspaper breaks.


A GAILY INTIMATE STORY OF A MARRIED LOVE AFFAIR
Starts THUR. LORETTA YOUNG ☆ IT HAPPENS EVERY THURSDAY ☆ JOHN FORSYTHE
THE TIME WHEN Louisville FAMILIES Save
THOUSANDS WITH STAR VALUES to help the BUDGET
Frank McHugh
Jane Darwell
Gladys George

Art Stanisch, manager of Switow's Kentucky theatre, Louisville, poses with Mrs. Jane McIlvaine, editor-author of "It Happens Every Thursday" and Earle Payne, booker for the Switow circuit, with the co-op display provided for this picture by local Triangle stores. A good showman, and a showman's picture!

Great pictures built LIFE's great audience!

LIFE's great audience can build *your pictures!*

All it takes is the LIFE audience to build the takes of theatres in city after city across the nation. For example:

Market Areas	Total Theatre Seating Capacities†	LIFE's Single-Issue Audience*
Akron	**31,740**	**95,320**
Atlanta	**40,070**	**89,560**
Bridgeport	**48,478**	**151,550**
Fresno	**20,729**	**46,130**

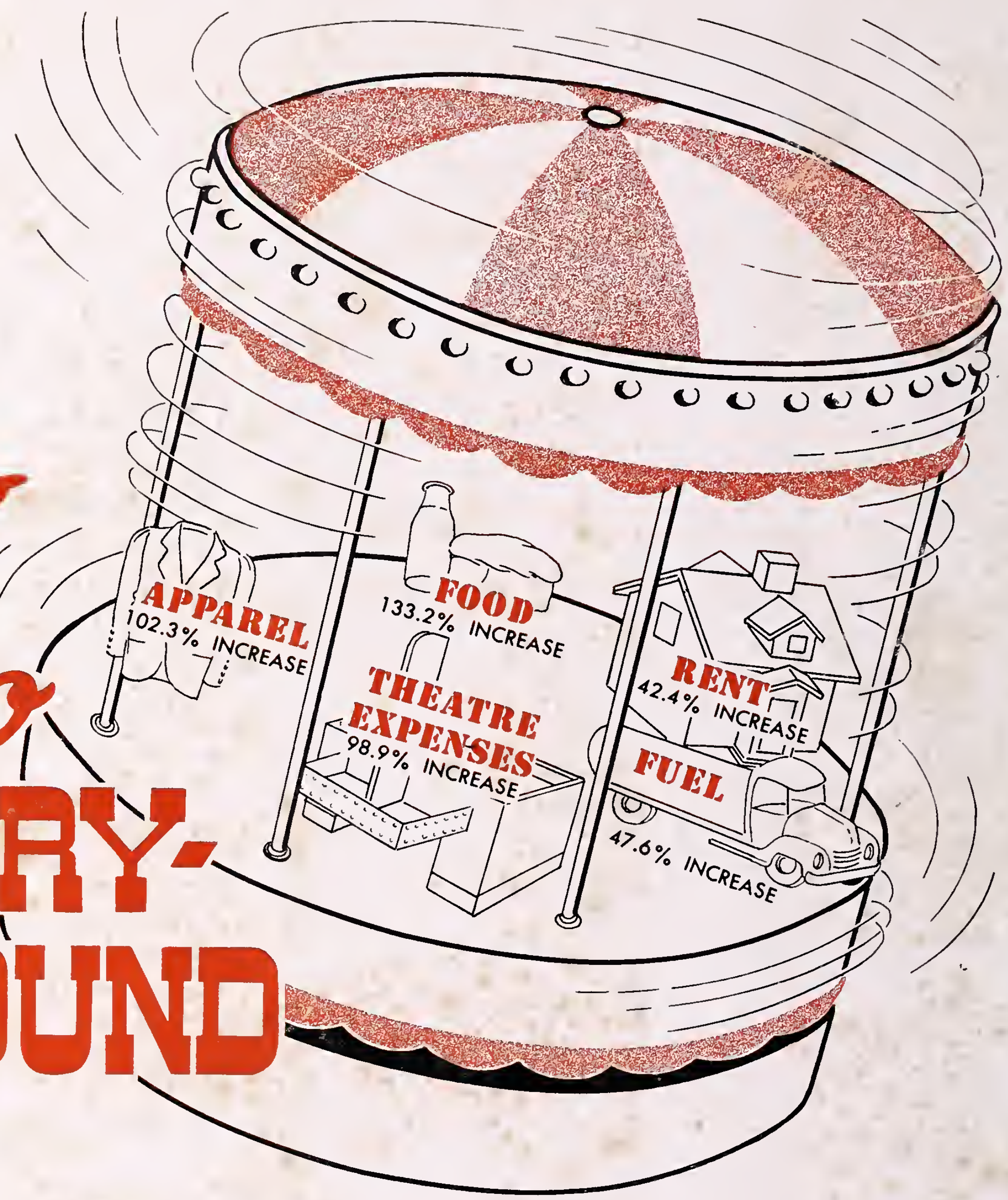
*From *A Study of the Accumulative Audience of LIFE*, by Alfred Politz Research, Inc.
†From *1952 Year Book of Motion Pictures*.

LIFE

9 Rockefeller Plaza, New York 20, N. Y.

First in circulation
First in readership
First in advertising revenue

Not so MERRY-GO-ROUND


APPAREL
102.3% INCREASE
FOOD
133.2% INCREASE
THEATRE EXPENSES
98.9% INCREASE
RENT
42.4% INCREASE
FUEL
47.6% INCREASE

If the MERRY-GO-ROUND of High Prices has you spinning, these *daze* . . . here's the reason.

The Bureau of Labor Statistics has recorded a 90.8% increase in your *cost of living* from 1939 to 1952 . . . with such items as FOOD, FUEL, RENT and APPAREL leading the way. The Exhibitors Digest reports that from 1940 to 1952 the cost of your *theatre equipment* and *supplies* zoomed upward 98.9% . . . highlighted by such typical increases as PROJECTION EQUIPMENT . . . 115%; MARQUEE LETTERS . . . 126%; SEATS . . . 143%.

BUT you'll catch the one *gold ring* on this carousel of *increased costs* when you note the *negligible* increase, IF ANY, you've received from NSS during these same years of *spiraling expenses.*

COMPARE *all* your costs with the LOW COST, Service-With-A-Smile Policy of the Prize Baby.

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

JUNE 13, 1953

MOTION PICTURE HERALD

WIDE SCREEN:

Stanley Warner in Deal to Produce and Exhibit for Cinerama Prod. Corp.

Zanuck Sets $30,000,000 for 13 in CinemaScope

REVIEWS *(In Product Digest)*: A QUEEN IS CROWNED, THE MOON IS BLUE, THE PARIS EXPRESS, BELOW THE SAHARA, THE LAST POSSE, FRANCIS COVERS THE BIG TOWN, CITY THAT NEVER SLEEPS, AFFAIR WITH A STRANGER, RAIDERS OF THE SEVEN SEAS

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GET READY FOR BOOM-TIME SUMMER BUSINESS!

M-G-M
HITS WHEN
YOU NEED
THEM MOST

Cary Grant • Deborah Kerr • Walter Pidgeon
Betta St. John • Buddy Baer • Eduard Franz

Cary Grant's Funniest Comedy!

"DREAM WIFE"

Hilarious Cary acquires an Oriental dancer skilled in love technique, but an American gal is quick in the clinches. Both gals are gorgeous.

* * *

Pier Angeli • Ethel Barrymore • Leslie Caron
Kirk Douglas • Farley Granger • James Mason
Agnes Moorehead • Moira Shearer

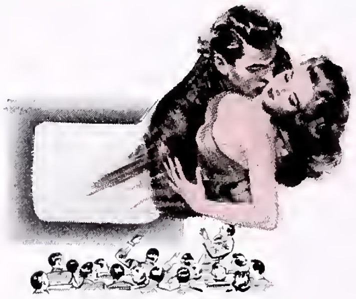
A Great Star-Studded Entertainment!

"THE STORY OF 3 LOVES"

(Technicolor)

Acclaimed at Radio City Music Hall, it packs the kind of excitement, heartbeat and romance the public loves. Solid star-power!

* * *



Gig Young • Jean Hagen • Polly Bergen • Henry Morgan • Barbara Lawrence • Robert Horton

THE FIRST 3-D WESTERN!

Exciting "ARENA" Color!

Photographed in Ansco Color! Print by Technicolor! No 3-D picture has ever projected such beautiful girls as in this drama of dangerous lives in the Wild West.

Esther Williams • Fernando Lamas • Jack Carson • Charlotte Greenwood • Denise Darcel William Demarest • Donna Corcoran

The Perfect Summer Technicolor Musical!

"DANGEROUS WHEN WET"

The New Esther Williams musical is just what they want in fun, beauty and torrid romance. The million-dollar mermaid does it again.

* * *

Leslie Caron • Mel Ferrer • Jean Pierre Aumont Zsa Zsa Gabor • Kurt Kasznar

4th Month on Broadway! The Award Picture!

"LILI"

(Technicolor)

Longest run hit in New York, it has already proved itself in key engagements nationwide. Technicolor musical enchantment that's sure-fire.

* * *

Robert Taylor • Ava Gardner • Howard Keel Anthony Quinn • Kurt Kasznar

A BIG Drama of The Beauty and The Outlaw!

"RIDE, VAQUERO!"

Photographed in Ansco color! Print by Technicolor! Ava Gardner is sensational as the wife of the rancher who falls for a desperado played by Robert Taylor. It's BIG in spectacle and outdoor ACTION.

* * *

"MAIN STREET TO BROADWAY"

Tallulah Bankhead • Ethel Barrymore Lionel Barrymore • Gertrude Berg Shirley Booth • Louis Calhern • Leo Durocher • Faye Emerson • Oscar Hammerstein II • Rex Harrison • Helen Hayes • Joshua Logan • Mary Martin Agnes Moorehead • Lilli Palmer Richard Rodgers • Herb Shriner John Van Druten • Cornel Wilde with Tom Morton • Mary Murphy

Greatest Star-Attraction of All Time!

"MAIN STREET TO BROADWAY"

A love story of show business. More big names than ever before and their real-life roles are played by the Stars themselves.

* * *

Fred Astaire • Cyd Charisse • Oscar Levant Nanette Fabray • Jack Buchanan • James Mitchell

The TOPS since famed "American In Paris"!

"THE BAND WAGON"

(Technicolor)

It is the talk of Hollywood. Every Preview adds assurance that M-G-M has another GREAT attraction in its finest musical tradition.

* * *

Lana Turner • Ricardo Montalban • John Lund Louis Calhern • Jean Hagen • Eduard Franz

Tropical Passions in a Big Musical Romance!

"LATIN LOVERS"

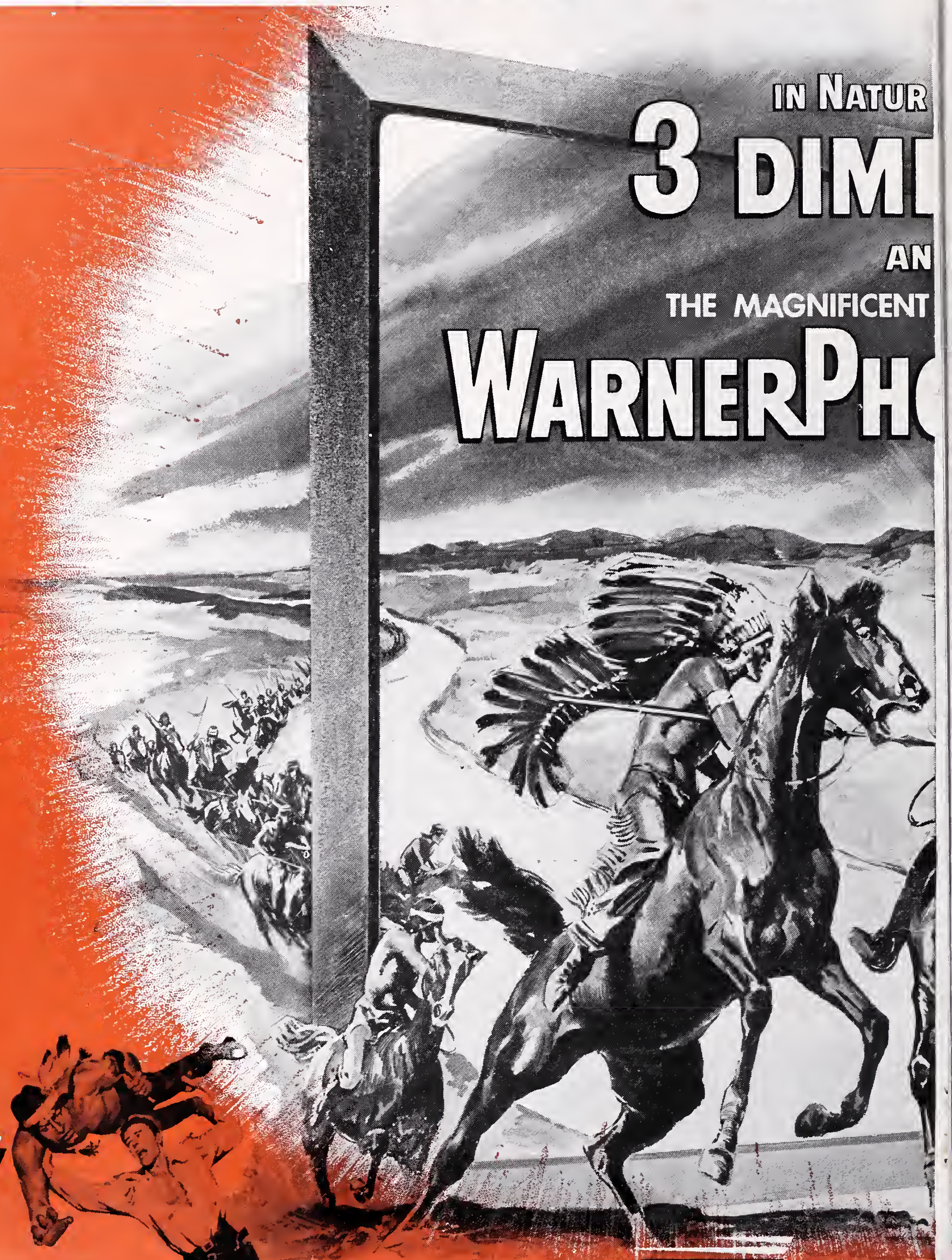
(Technicolor)

You've never seen luscious Lana in a role so sizzling as in this racy, deluxe musical of romantic Rio and the gay lives of latin lovers.

("MOGAMBO" means "The Greatest!")

3D WB

NEW HISTORY FROM WARNER



IN NATUR

3 DIM

AN

THE MAGNIFICENT

WARNERPH

You're There!..

when the Colorado gorges open up and history comes spilling out in the wake of the mighty Cheyenne Uprising!

You're There!..

when the breathtaking vistas flood in one after the other to overwhelm you!

You're There!..

when the motion picture miracle of **3 DIMENSION** puts you squarely in the thundering path of

THE CHARGE AT FEA

STARRING

GUY MADISON · FRANK LOVEJOY WITH HELEN WESTCOTT · VERA MILES · DICK WESSON · ONSLOW

PRODUCED BY DAVID WEISBART · MUSIC BY MAX STE

BROS., MAKERS OF 'HOUSE OF WAX'!!!

AL VISION

ENSION

D

ENRICHMENT OF

ONIC SOUND

"WE MAKE OUR STAND AT THE RIVER... AND WE'LL STAND TILL THE RIVER RUNS DRY!"

The flaming color, the wide-open pageantry, the dauntless courage of the West's vast Indian country as no living person has ever seen it before!

★ TEXAS SEES IT FIRST STARTING JUNE 30 IN 9 INTERSTATE CITIES

THER RIVER

COLOR BY WARNERCOLOR

STEVENS · STEVE BRODIE · WRITTEN BY JAMES R. WEBB

INER · DIRECTED BY GORDON DOUGLAS

THIS PICTURE ALSO CAN BE EXHIBITED IN 3-D ON WIDE OR GIANT SCREENS!

WB

COMING!

Gentlemen Prefer Blondes

The Smash Musical of the Year!

Jane RUSSELL

Marilyn MONROE

in

Howard Hawks' Greatest Production

co-starring

Charles COBURN

TECHNICOLOR

Produced by
SOL C. SIEGEL

Directed by
HOWARD HAWKS

Screen Play by
CHARLES LEDERER

DATE IT NOW FOR AUGUST!

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 191, No. 11

June 13, 1953

Film-Making Abroad

FROM time to time in the past few years—and with increasing emphasis—spokesmen for Hollywood labor have been crying out against the production abroad of American motion pictures. Up to now there seems to have been no real attempt to understand the reasons why a number of films are shot wholly or in part outside the United States. Criticism by the labor leaders has reached a point of impugning the motives of the companies and individuals who work abroad. This has resulted in a situation that has already harmed the industry's public relations status and threatens to do more damage. The subject is no longer a Hollywood dispute. It is of concern to everyone in the industry.

Mr. Roy M. Brewer, international representative in Hollywood of the I.A.T.S.E., recently at a meeting of the AFL Hollywood Film Council, which he heads, bitterly attacked production abroad, asserting that tax evasion was the prime motive for such projects.

First of all let the charges of tax evasion be settled. While no brief is held for individuals who choose to live and work outside the United States for a year-and-a-half in order to pay less income tax, these people break no law. The courts long ago ruled that for an individual or company to apply to his situation all legal tax exemptions is not in any way tax evasion.

The law that permits tax exemption for income earned in long residence abroad was not passed by Congress at the request of Hollywood. Its purpose was to make employment abroad sufficiently attractive financially for American technicians and their families. In many parts of the world where living conditions are far below U.S. standards American technicians are urgently needed. Their services are not only a benefit to the particular country but to the United States as well. The only way demands on the United States for economic assistance may be made unnecessary is to foster the growth of native industries. Whether Hollywood personalities increase their popularity and help their professional careers by staying overseas years at a time is another consideration and has nothing to do with the propriety and legality of their action.

THE basic reasons for production abroad involve money, and Mr. Brewer and his associates know them very well. In brief, it is cheaper to make a picture abroad than in Hollywood. Also, in many situations, the only available means of "remitting" money earned in foreign countries to the United States is through making pictures in the lands where the "blocked" funds are located.

It is true that the Hollywood workers are in no way responsible for the economic situations abroad that necessitate complicated remittance agreements and local production by American companies. However, they are among the major beneficiaries of these practices. It is well known that more than one-third of the earnings of American films come from the foreign market. If there were no such earnings, Hollywood could not survive as presently constituted. Unpleasant as this state of affairs may be, it has long been true. A large part of every pay check in Hollywood comes from the export market.

However, a major share of the blame for the high cost of production in Hollywood fairly may be attributed to the I.A.T.S.E. and the independent guilds. That film production in the U.S.A. costs more than elsewhere is understandable; that the differential is so great is not understandable on any sound economic basis. It is reported that for even the simplest set in Hollywood the presence of approximately forty technicians is required. Nothing in the art or science of film making requires such numbers. Through the years elaborate featherbedding and complex jurisdictional divisions of work have made the cost of a day's shooting in Hollywood run up to practically unsupportable costs. The wage scales in Hollywood, both for labor and for artists, in various instances, have become unrealistic.

THE motion picture business is an international one. Demands of that market, as well as the subject matter of many film stories, require that a considerable number of American films be made annually outside this country. Nothing can or should be done to change that. However, all the workers of the film colony, I.A.T.S.E. member and producer alike, can do much to correct the situation under which films are shot abroad solely for reasons of economy. Wages and salaries at all levels in Hollywood should be brought into reasonable relationship to the earning power of the industry today. Also much improvement can be achieved in efficiency. The need for a dollar's work for a dollar's pay is as great in Hollywood as anywhere else.

The basic decision on whether a film should be made in Hollywood or in another part of the world should rest primarily on the dramatic requirements of the story itself. A cooperative spirit on the part of the I.A.T.S.E., as well as every other organization and individual in Hollywood, can help to bring about that auspicious condition.

■ ■ ■

¶ Crystal Ball Department: The drive-in trend of the future, according to Mr. Mitchell Wolfson, Wometco Circuit, Florida, is to the "twin drive-in" where different pictures will play on screens mounted on opposite sides of the tower. This would make it possible for each patron —or rather for the majority in each car—to decide which film to see.

—*Martin Quigley, Jr.*

Letters to the Herald

3-D at Drive-ins

To the Editor:

The Star Lit Drive-In theatre of Glendive, Montana, owned by William L. Johnson, now has 3-D pictures. I thought you might be interested as you no doubt have a huge drive-in circulation and also because 3-D is not supposed to work in drive-in theatres for many reasons, none of which we encountered.

Everyone in the theatre industry said "it will not work." For one thing you lose 20 per cent of your light when leaving the port-hole filters, etc. We are actually using 20 amps less on 3-D than on flat pictures.

We are using the electrical interlock system, two Selswyn motors on Holmes projection machines and the hook-up was made by two local men, Dick Johnson and Max Campbell.

William Johnson is now working upon a system of screen paint and just how this will pan out we do not at yet know.

Where all this started, that 3-D is not for drive-in theatres, I don't know, but pass the word along that it is working great here in eastern Montana, as we have just completed five days of "Bwana Devil" with good results in spite of hard rains.—*HERSHEL McPHERSON, Star Lit Drive-In, Glendive, Montana.*

Help Is on the Way

To the Editor:

Among our various duties in our small town is answering ambulance calls for serious highway wrecks. Later on we have so often heard how good that ambulance siren sounded in the distance which gave hope that help was on the way.

Yesterday Twentieth Century-Fox demonstrated CinemaScope in Kansas City. We went up with a good deal of doubt, as twice before we were somewhat let down by other processes. Within a minute after the single machine began unfolding the shots of an auto race, we remarked to the wife, "By golly, Fox has got it." Surely it seemed that help was finally on the way for the movies.

The stereophonic sound seemed to follow the action and we unconsciously dodged a car that started for our seat and turned over. There was a good illusion of depth and the massive 40 x 16 curved screen gave enough of third dimension without the use of glasses. Be there a soul so dead who could not thrill at such shots as they had of New York harbor and skyline, Sun Valley winter sports, a four motored TWA roaring off the runway, comedy scenes from "How to Marry a Millionaire" and winding up with numerous sequences of "The Robe" that made one just want to sit in silence.

The brilliance of the color over third dimension put CinemaScope in its own class. The elimination of the polarized glasses was also a great improvement and the stereophonic sound seemed actually to bring audience participation as in Cinerama.

The writer is ashamed to admit that he has not seen a whole movie in six months. CinemaScope has restored my interest in seeing them and it was with regret we watched the demonstration end. Our theatre will probably be equipped for 3-D as well as CinemaScope but we are pinning our faith on CinemaScope to bring the patrons back to the movie habit. Strangely enough, our source of television has been on strike for two weeks with no apparent increase at the box office. The same seems to be true in Kansas City.—*SHIRLEY BOOTH, Booth Theatre, Rich Hill, Missouri.*

TOPS!

To the Editor:

Keep up the good work! The ***Herald*** is tops! — *Rev. LEO M. BLACH, Denver, Colorado.*

Skeptic

To the Editor:

A man walks to the window and looks out. The scene is brilliantly lighted by the sun. That which he sees is in color. It is in third dimension. It is big—as big as the limits of his vision. He can easly locate the source of any sound which he hears.

But it isn't long before the man turns back to his television. The second round is about to start and there is action and conflict, even if it be colorless, flat, small, distorted and blatant.—*Southern Skeptic.*

Equipment Exchange

To the Editor:

The Maybrook R. R. Y.M.C.A. has two Graphoscope movie projectors (1917) that might be worth something as museum pieces.

The village of Maybrook, N. Y., is too small for a movie theatre and the Y.M.C.A. could perform a great service for its youth if it owned movie equipment. Your help in selling or trading this old equipment will be greatly appreciated.—*W. D. ROSENBERGER, General Secretary, New York, New Haven & Hartford Railroad Co. Y.M.C.A., Maybrook, New York.*

MOTION PICTURE HERALD

June 13, 1953

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On the Horizon

THE National Production Authority, including the Film Division, will be reorganized as a "Business Services Administration," still under the Department of Commerce, it was announced this week. The unit, it was said, will provide the industry with information about the Government and will act as the voice of the industry in the executive branch and before Congress. It also will carry out whatever metal rationing and priority functions remain after June 30. The present program of advisory committees also will be continued according to Secretary of Commerce Weeks.

► MGM's genial advertising manager, Si Seadler, struck a fashion and a promotional note at one stroke last week at the gala press and exhibitor preview of "Julius Caesar" at the Booth theatre in New York. Greeting friends with a warm handshake, Mr. Seadler thereupon would lift up unblushingly a right pants leg to reveal a frilly, eye-catching blue garter touched off by a flamboyant red stone. The garter betokens membership in the ancient and honorable Order of the Garter and is being used for the promotion of "Young Bess."

► The next week will be crucial for the outlook for Taft-Hartley legislation this year. House and Senate will know whether Administration officials can agree on a compromise plan; if they can't, there'll be no general revision of the law this year or next.

► Industry officials do not look for the Supreme Court to outlaw all prior film censorship in any of the cases headed that way; rather they hope for the Court to chip away at film censorship a little bit in each case.

► Next fall promises to be a busy time for the industry at the Supreme Court. The high court has already said that it would decide on two industry trade practice cases, and several other trade practice and film censorship cases are waiting for the justices when they return from their summer recess in October.

► Communities which will be forever outside the range of television stations now are able to see TV in their home by means of a closed circuit system of telecasting developed by Community TV Systems, Inc. According to Murray Borkon, president of the corporation, a pilot installation of the service has been set up in heretofore TV-less Florence, S. C., with cables carrying TV programs directly into homes. Subscribers of the service are guaranteed a minimum of 63 hours of programming a week, primarily motion pictures and kinescopes. No fees are charged for viewing, although there is an annual fee, amounting to several cents a day covering the cost of cable use and set adjustments.

► Melvin Fox, head of a group of independent indoor and drive-in theatres in the Philadelphia area, is creating a precedent of sorts. He is converting his Bridgeton drive-in, Bridgeton, N. J., for year-round use. Wings going out from the concession stand will be heated and seats will be installed to accommodate 600 persons. When indoor theatres start putting in automobile entrances and ramps, the story will have come full circle.

► Turnabout: For a bit of fair play a production crew headed by producer Jacques Bar and director Henry Verneuil has arrived in New York to film location scenes for the French picture, "Public Enemy Number One," starring Fernandel and Zsa Zsa Gabor. If press agents are to be believed, this is the first time a foreign crew has come to New York for location filming. (See story on page 31.) Miss Gabor, incidentally, just last year was "on location" in Paris for production of the American-made "Moulin Rouge." Reciprocity will not have reached any high degree, however, until the day we hear that the Watsui of Africa have sent a crew this side to film some of our strange tribal customs, in color by Technicolor and with sound recorded right on the spot. In the words of a genre of New York musicians, that will be sheer.

► Mexican exhibitors' first flush of victory at having been granted an injunction against a controversial clause in the new Cinematograph Law, has begun to subside. The clause would require Mexican exhibitors to devote 50 per cent of their screen time to Mexican films. Now, however, according to a report from Mexico City, the Government has appealed the case to the National Supreme Court and it's anybody's guess as to when the Court will render a final decision on the unpopular clause.

► Practically everybody in Congress has agreed on the desirability of ending the present tax law provision which waives income taxes on income earned by workers overseas for 17 out of 18 months. Such action would cut the number of films being made overseas. But like the admission tax, that bill is being blocked in the House Ways and Means Committee because chairman Reed fears that the Senate might amend it to continue the excess profits tax, which he is fighting at this time.

► New problems in film buying and booking evolving from the introduction of 3-D and other new forms were a major concern of a two-day meeting of heads and representatives of film buying and booking agencies from all over the country in Chicago last week. Reports that a new national buying and booking combine might evolve from the meeting were not confirmed by any parties to the talks.

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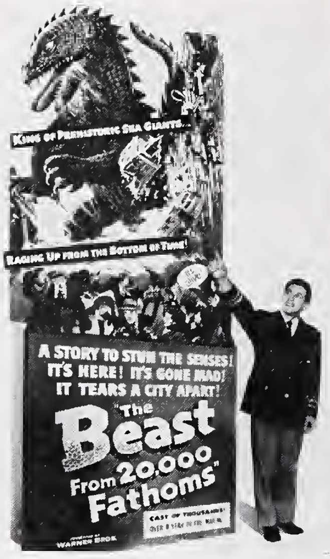
This week in pictures


KING OF PREHISTORIC SEA GIANTS
RAGING UP FROM THE BOTTOM OF TIME!
A STORY TO STUN THE SENSES! IT'S HERE! IT'S GONE MAD! IT TEARS A CITY APART!
The Beast From 20,000 Fathoms
CAST OF THOUSANDS!
WARNER BROS.

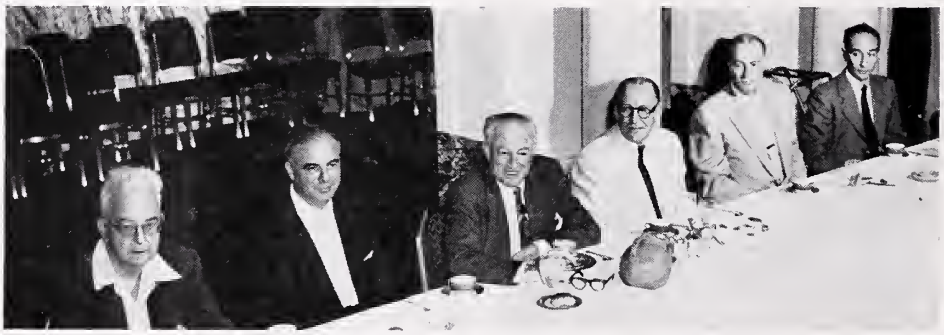
AT THE CONVENTION in Atlanta of Georgia and Alabama theatre owners last week. Above: R. B. Wilby, Wilby-Kincey circuit; George Murphy, the industry's "good-will" emissary, and J. H. Thompson, reelected Georgia MPTO president.

ADVERTISING along with Warners' lobby display for "The Beast from 20,000 Fathoms." In color, 10 feet high, the display features an animated beast, smoke, flasher bulbs, and a roar direct from the film's sound track. It cost $16.50 and is being ordered widely.

A SCROLL, left, for community service, goes to H. H. Everett, left, board chairman of Stewart and Everett Theatres, Charlotte, N. C., from Ralph Nickalson, *Charlotte Observer* publisher.

HILLIS CASS, left, has become Canadian general sales manager for MGM, succeeding the late Ted Gould. He has been Montreal manager since 1933.

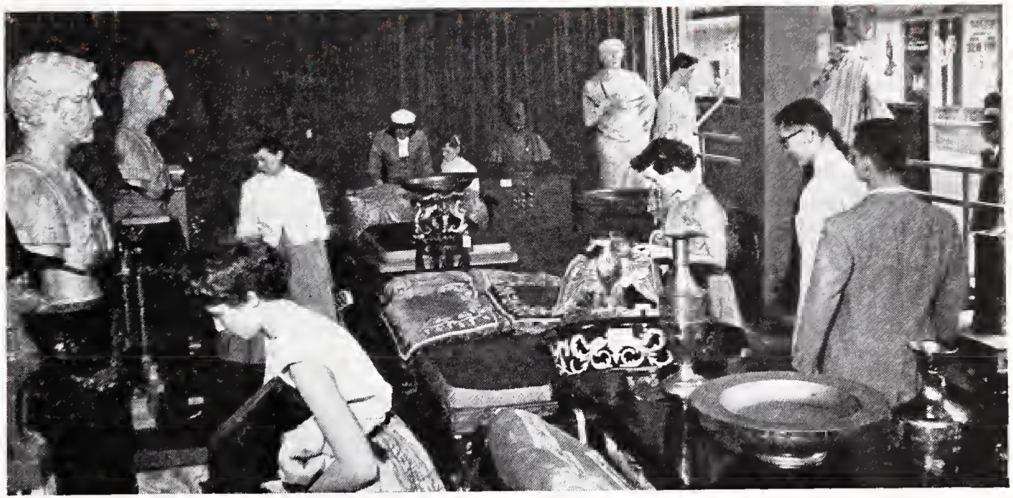
THE FIRST PRINT, below, of the J. Arthur Rank-Universal special, "A Queen Is Crowned" is received at New York by executive Harry Fellerman. It is in 86 and 60 minute versions and in color by Technicolor.



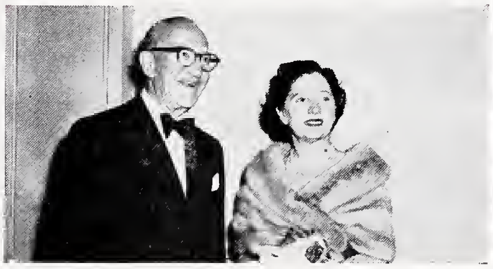
AS DALLAS friends dined A. W. Schwalberg, Paramount sales chief. In array are Col. H. A. Cole, Allied leader; Mr. Schwalberg; R. J. O'Donnell, Interstate circuit, and A. M. Kane, Tom Bridge and Sebe Miller, Paramount local executives.

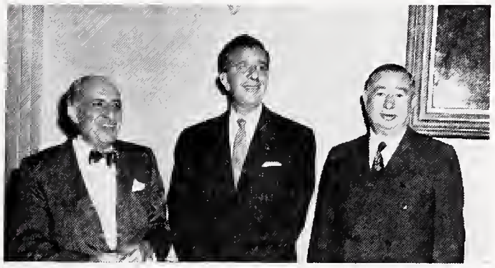
Openings . . .

in New York: MGM's "Julius Caesar" at the Booth; Paramount's "Sangaree" at the Victoria; 20th-Fox's "Man on a Tightrope," at the Mayfair; and, Cinerama, which moved into the Warner theatre, from the Broadway.



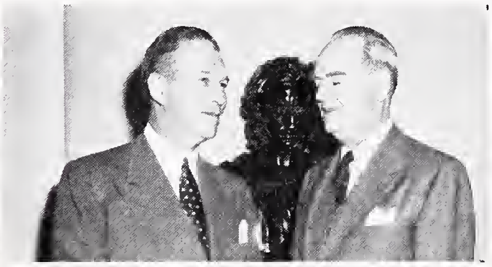
by the Herald





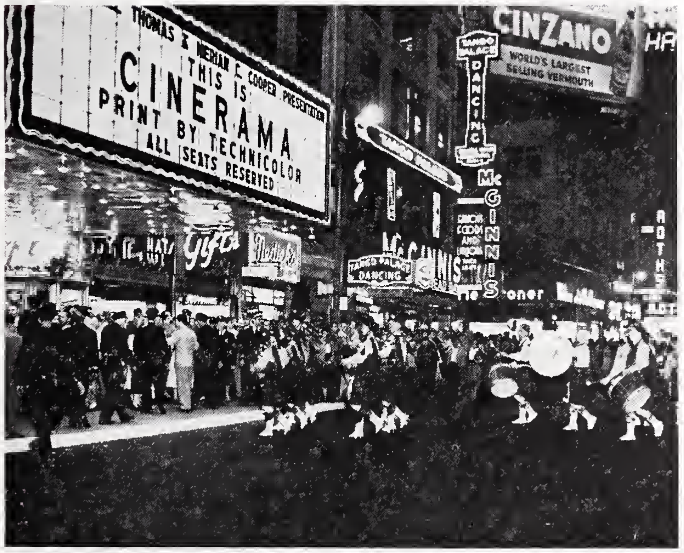
IN ATTENDANCE at the two evening premieres of "Julius Caesar": upper left, Nicholas M. Schenck, president, and Mrs. Schenck; left, Arthur Rapf and Joseph Seider, circuit owners, with production chief Dore Schary, center; lower left: the Sidney Myers and the Mitchel Wolfsons, of Wometco circuit; below, sales chief Charles Reagan and publisher Martin Quigley.

THE EXHIBIT which accompanies the show is unique, original, clever. Statuary, robes, vases, furniture, smaller objets d'art are housed adjacent to the theatre, and attract crowds. Below, director Joseph L. Mankiewicz, with a "Roman" attendant, Joanna Vischer.



JULIUS CAESAR
MARLON BRANDO
JAMES MASON
JOHN GIELGUD
LOUIS CALHERN
EDMOND O'BRIEN
GREER GARSON

by the Herald


THOMAS & MERIAN C. COOPER PRESENTATION
THIS IS CINERAMA
PRINT BY TECHNICOLOR
ALL SEATS RESERVED
CINZANO
WORLD'S LARGEST SELLING VERMOUTH
DANCING
McGINNIS

AS CINERAMA moved, a parade and concert by Scottish pipers and drummers enlivened the opening at the new "home," the Warner theatre.

AT THE "SANGAREE" opening: Irving Dollinger, New Jersey Allied board chairman; Gerald Shea, president of Shea Enterprises; Arlene Dahl, star; and Frank Marshall, Stanley Warner executive.

WITH BATED BREATH!

"MAN ON A TIGHTROPE," right, attracted television and newsreel coverage, and crowds. Charles Einfeld, 20th-Fox vice-president, right, is shown with daughter Lise, premiere sponsor Leo Cherne, and, left, Samuel Freeman.

A ONE-MINUTE BRIEFING ON 3-D AND THE WIDE-SCREEN

In response to requests, Martin Quigley, Jr., editor of Motion Picture Herald, *has written the following short statement for the use of exhibitors who wish to brief their local newspaper editors, critics and other opinion-influencing patrons about the new techniques of the screen.*

There are two basic new screen techniques: 3-D and wide-screen. The two may be used separately or together. In any use of a wide screen stereophonic or directional sound helps the illusion of reality. Where the screen is extremely wide stereophonic sound is essential.

All 3-D pictures for theatrical exhibition require the filming and projection of a right and left-eye image in strict synchronization. Polarizing viewers are worn so that each eye sees only the picture intended for it. True 3-D (stereo) pictures without glasses have no present or foreseeable theatre application because any known method of separating the left and right-eye images other than with spectacles limits the size and seating location of the audience. Despite numerous announcements of "systems" all 3-D films are made and exhibited in a similar fashion.

Wide screen pictures may be obtained in five ways:

1. Through the use of a battery of cameras and projectors, such as is used in Cinerama.

2. Through the use of an anamorphic lens (a lens placed in front of the regular lens which compresses the picture horizontally at the camera and expands it in the same meridian in projection), e.g., CinemaScope, the 20th Century-Fox process which has an aspect ratio of 2.55 to 1.

3. Through the use of wide measure film. In the period 1928 to 1931 many such systems were tested using film from 50 to 70mm in width. Magna (Todd—AO) recently has announced plans to use 65mm films.

4. Through the use of very wide angle lenses. Wide angle lenses usually are not sharp over their whole field.

5. By cropping the standard pictures at the projection aperture plate through the use of masking. Pictures already produced are being masked from 10 to 12% top and bottom, resulting in pictures with screen aspect ratios (relationship of width to height) of from *1.66 to 1* to *1.85 to 1.* Presumably pictures could be cropped to provide screen images twice as wide as high—a *2 to 1* aspect ratio. This would require use of guide lines in the camera finders so that action would be kept in the central portion of the film frame and not lost in cropping.

NSS Distributes 3-D Lobby Viewer for Warner Films

Beginning with Warner Brothers' current 3-D release, "House of Wax," National Screen Service will distribute special sets of 3-D colored transparencies for use in its View-Master display for lobbies in all theatres playing Warner 3-D features. Color transparencies on "The Charge at Feather River," 3-D film set for July release, already are available at National Screen Service branches along with a View-Master display cabinet which contains three sets of twin-eyed viewers, each holding a reel of seven selected action transparencies.

3-D and Wide Screen Topic of Discussion on Radio

The topic, "3-D and Wide Screen Techniques and Their Future," was the subject of a 40-minute radio forum moderated by George Hamilton Combs and presented June 4 over Station WABC in New York. Participants were Alice Hughes, columnist for King Features; Fred Schwartz, chairman of the Organization of the Motion Picture Industry of the City of New York and vice-president of Century Theatres, and Martin Quigley, Jr., editor of Motion Picture Herald. Miss Hughes discussed the new developments in the motion picture industry from the point of view of the theatre-going public. Mr. Schwartz explained their impact on the exhibitor and the problems of cost and physical changes needed in theatres to accommodate the new systems. Mr. Quigley was asked to tell what the various systems accomplish and describe their principal characteristics. The three members of the panel agreed that the new developments had awakened a new and enthusiastic spirit within the industry and predicted significant improvements in the entertainment quality of films.

Report Todd-AO Making Test Shots in 65mm

Todd-AO started making test shots with its 65mm film process, it was learned this week. Scenes were made in New York but no plans have been set as yet to offer a demonstration to either the press or the trade. The wide-dimension raw film is being supplied principally by Ansco, with DuPont also having set up facilities for the manufacturing of 65mm footage. Joseph M. Schenck, who is associated with Mike Todd and George Skouras in the project, which is tied up with the American Optical Company, was due in New York this week from Hollywood. A formal announcement on future plans of the company was expected shortly after his arrival.

CinemaScope Is Shown in Kansas City

KANSAS CITY: To take advantage of 20th Century-Fox's CinemaScope demonstrations at the Orpheum theatre here last week, both the Fox Midwest and Commonwealth Theatres circuits held conventions Tuesday and Wednesday. Also in town for the showings were some 60 newspaper people from outlying districts, guests of the circuits and of 20th-Fox.

Elmer C. Rhoden, Sr., president of Fox Midwest, in his closing address to the circuit's managers, pointed out two evidences of great strides made by the industry. The first was the fact that the public has been flocking to see and pay advanced prices for the new presentations. The second, he said, was the obvious and avid interest shown by exhibitors and theatre managers in the local CinemaScope showings.

Mr. Rhoden also said that in his opinion 20th-Fox's Eidophor will be the next big industry development. He lamented the fact that so many of the new devices and principles which are now being exploited by the industry should have come from "outside," rather than from research staffs maintained by the industry itself.

Speaking before the final meeting of Commonwealth managers, Howard E. Jamieson, president, confidently predicted a new era for the industry as a result of the new techniques. The Commonwealth meeting actually was an "extra," called to take advantage of the CinemaScope showings. Its regular fall convention, when results of drive-in competitions are announced and awards made, therefore may not be held.

Dudley Shows Vistarama to Eastern Film Officials

Vistarama, the new anamorphic wide-screen system having 2.66 to 1 aspect ratio, was demonstrated to eastern motion picture industry and trade press representatives in New York Wednesday morning at the RKO 86th Street theatre in New York. Comprising the demonstration were both 35mm and 16mm films. Carl Dudley, president of Vistarama Corporation, was on hand for showings, similar to ones held earlier on the coast and in Chicago. Richard Goldstone, vice-president in charge of production at the Dudley film plant on the Coast, has scheduled three feature pictures to be made in 35mm Vistarama in Eastman color. The first will be "Tobor," to be followed by "Round the World Weekend," starring Richard Carlson, and "The Fabulous Land."

Observers called the demonstration shots, all in Eastman color, "impressive." Two screens were utilized. The one for the 35mm showing measured 50 feet wide by 22 feet high, and the other for the 16mm showing 20 by 7½ feet. Both the clarity and the color were pronounced excellent at all times.

STANLEY WARNER TO BUY INTEREST IN CINERAMA

Stockholders to Vote Next Week on Plan for New Company to Be Formed

The long-rumored Cinerama-Stanley Warner deal, designed to get Cinerama back on the production track and to enlarge its exhibition outlets, will be voted on by stockholders of Cinerama Productions Corporation Tuesday in New York.

A proxy statement announcing the meeting was sent out Monday. Although Stanley Warner was not mentioned by name, additional terms of the deal were revealed. Chief among these are that under the projected agreement, a Stanley Warner subsidiary company would be formed and the proceeds of exhibition would be divided 50-50 between the new company and Cinerama Productions Corporation.

Mayer Refers to Stanley Warner, But Not by Name

In his letter to the stockholders, Louis B. Mayer, chairman of the board, referred to Stanley Warner simply as a "well-known company, owning and operating one of the leading chains of motion picture theatres."

He went on to say that "substantially, under the proposed agreement, the new company would finance the equipping and opening of theatres, as well as the production of the next Cinerama feature, recouping such costs out of box office receipts" from the new feature.

Other points in the new agreement include the following: the new subsidiary company would, in addition, take over the operation of the present theatres showing the first Cinerama program, "This Is Cinerama," in New York, Detroit and Los Angeles; it is contemplated that 20 additional theatres will be opened rapidly, with a longer range objective of 50 theatres on a world-wide basis. The agreement also provides for the sale to the subsidiary of the stock of Cinerama, Inc., owned by Cinerama Productions.

Sees Experience and Management Attracted

Said Mr. Mayer: "This agreement would achieve the long-sought objective of attracting to the Cinerama process, outstanding experience and management in the field of exhibition, and capital, insuring rapid expansion and phenomenal success of Cinerama. . . ."

At midweek a Stanley Warner spokesman said that negotiations on the deal were continuing. Because of legal aspects of the matter, involving the industry consent decree, the approval of the courts or the Department of Justice would be necessary before a deal is consummated.

It was learned that details of the proposed agreement had been left with the Justice Department last week. So far, Department officials have been noncommittal about the deal, declining even to estimate how long it might be before they would make some decision on the matter.

According to present information, Cinerama Productions owns 700,000 shares of Cinerama, Inc., and has options to purchase another 300,000 shares. It also was reported by another source that Stanley Warner has available between $3,000,000 and $5,000,000 to be used in Cinerama production and equipping of theatres if the pending deal is approved by the Justice Department.

FOX SETS 13 CINEMASCOPE FILMS TO COST $30,000,000

Darryl F. Zanuck, vice-president in charge of production of 20th Century-Fox, announced in Hollywood this week the first complete schedule of CinemaScope productions, 13 in number, either completed, now shooting, or ready to shoot, all in color by Technicolor and costing a total of $30,000,000.

CinemaScope news was made also abroad during the week. In England MGM began shooting its first CinemaScope production, "Knights of the Round Table," starring Robert Taylor and Ava Gardner under the direction of Richard Thorpe with Pandro S. Berman producing. In Rome, independent producer J. Barrett Mahon announced that shooting had begun in CinemaScope on Errol Flynn's "The Story of William Tell" under the direction of Jack Cardiff. United Artists will release the film.

Emphasizing the speed with which 20th-Fox has converted to CinemaScope, Mr. Zanuck said his company's first block of pictures will have been started before the first CinemaScope production, the $4,600,000 "The Robe," is released in the fall. Already completed along with "The Robe" is "How to Marry a Millionaire" and three others now are shooting, "The Story of Demetrius," "Twelve Mile Reef" and "Prince Valiant."

Five CinemaScope productions are ready to start. They are "River of No Return," which will start this month; "Hell and High Water," June 26; "King of the Khyber Rifles," July 6; "There's No Business Like Show Business," July 20, and "Three Coins in the Fountain," (temporary title) July 13 in Rome.

Three more CinemaScope productions will go before the cameras in September and October as soon as casting is completed. They are Mr. Zanuck's personal production of "The Egyptian," as well as "Desiree" and "The Cannibals."

Mr. Zanuck also announced that the company expects 1,000 theatres to be equipped for CinemaScope before January 1, 1954. To facilitate the early installation, the company, through its subsidiary, CinemaScope Products, Inc., has made arrangements whereby any supply dealer in the country may service and install the anamorphic lenses, Miracle Mirror screens and stereophonic sound systems, Al Lichtman, director of distribution, announced.

In a letter to theatre owners who already have applied for CinemaScope, Mr. Lichtman said that their applications have been turned over to RCA, National Theatre Supply, Altec, Century, Montiograph and the Ballantyne Company of Omaha, who are prepared to survey and measure theatres for installation of the CinemaScope equipment. He emphasized, however, that it was not necessary to limit negotiations with the above named concerns, since any supply house can handle the orders.

On another front, Joseph F. Taylor, president of the Bausch & Lomb Optical Company, manufacturer of the CinemaScope camera and projector lenses, announced that the company had "substantially exceeded" its delivery promises to 20th-Fox so that CinemaScope films might be shown earlier than originally contemplated.

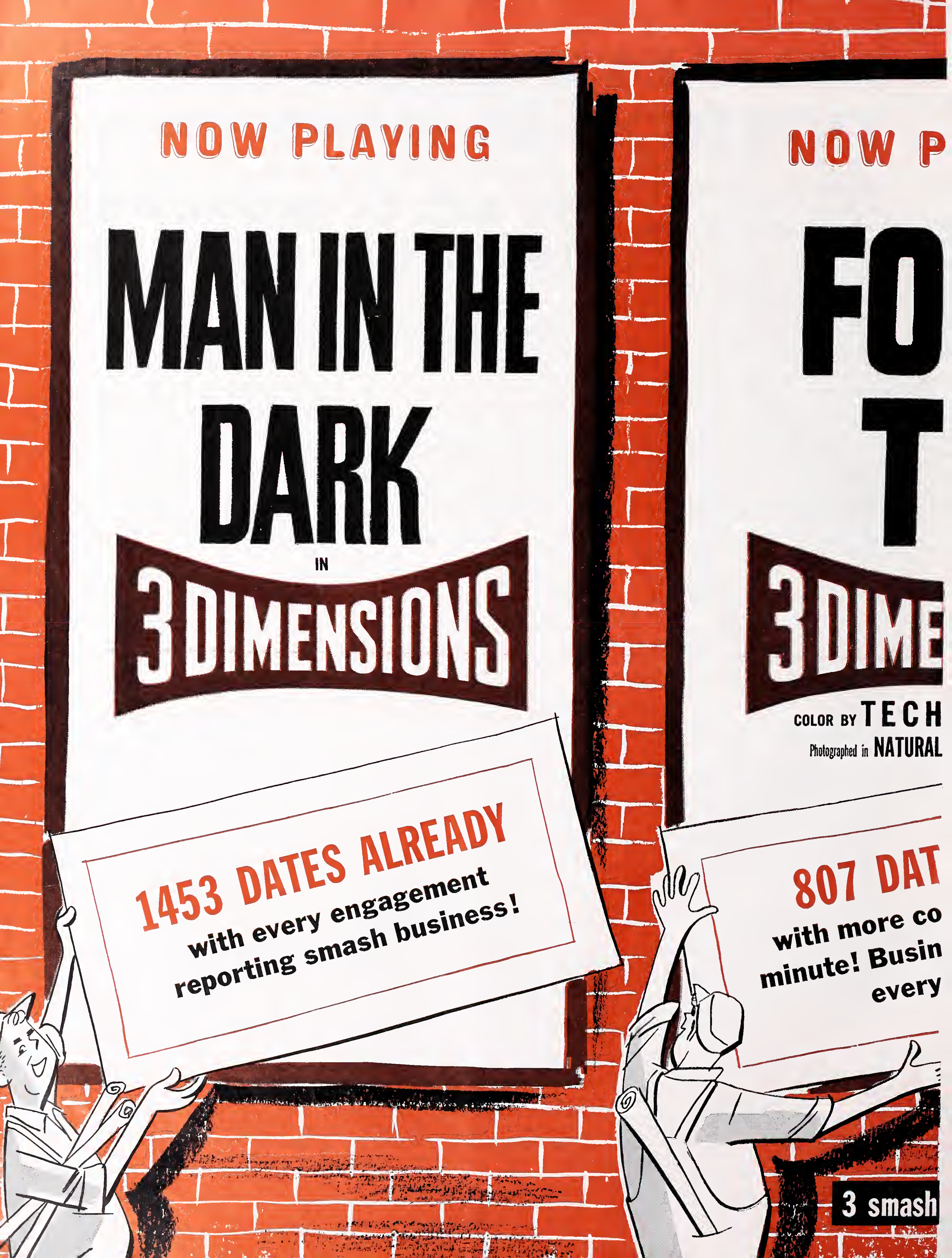
"As a result of an intensive effort on the part of our research, design and manufacturing staffs, as of June 4, we exceeded delivery schedules by over 100 per cent on projection adapters and by about 18 per cent on camera adapters."

RKO Sets 3-D Premiere

"Second Chance," RKO Radio's initial 3-D production, will open at the Criterion theatre, New York, July 15, it has been announced by Charles Boasberg, general sales manager. The film stars Robert Mitchum, Linda Darnell and Jack Palance.

Chicago All 3-D Program

Chicago received its first all 3-D film program this week when Universal's "It Came from Outer Space" opened at the United Artists theatre supported by Columbia's 3-D Stooge comedy, "Spooks," and Universal 3-D musical featurette, "Nat 'King' Cole."



NOW PLAYING

MAN IN THE DARK

IN

3 DIMENSIONS

1453 DATES ALREADY

with every engagement reporting smash business!

NOW P

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3 DIME

COLOR BY TECH

Photographed in NATURAL

807 DAT

with more co

minute! Busin

every

3 smash

LAYING

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NSIONS

NICOLOR

-VISION

ES SET

ming in every
ess sensational
where!

NOW DATING

RANDOLPH SCOTT

THE STRANGER WORE A GUN

IN

3 DIMENSIONS

COLOR BY
TECHNICOLOR

The 1st 3-D film with a top boxoffice, money-making star!

WILL BE THE BIGGEST OF THEM ALL!

3-D hits from Columbia . . . ready now when you need them!

JACKSON PARK ORDERED TO BID

Court Denies Theatre Plea Bidding Only to Reach Fair Price for Rental

by BRUCE TRINZ

CHICAGO: Two controversial aspects of the Jackson Park decree were in the industry spotlight this week, with one ruled upon and the other about to be.

Monday Federal Judge Michael Igoe entered an order (based on an opinion of the U. S. Court of Appeals relative to bidding by the Jackson Park Theatre) agreeing with the written request of attorney Miles Seeley, representing the defendant film companies, that the order be so worded as to require the Jackson Park to engage in competitive bidding with theatres in the zone.

Overruled Theatre

Judge Igoe, in entering the order, thus overruled the contention of the Jackson Park that the intent of the Court of Appeals was that bidding in the Jackson Park zone should be used only as a means to establish fair and equitable prices for the licensing of films to the Jackson Park.

The second problem concerns the provision of the decree that pictures of special merit or unusual interest may petition for exemption from the two-week limitation set forth by the decree for first run pictures in "defendant" theatres (now reduced in the Loop to the RKO Grand and the B. and K. Chicago, Roosevelt, State Lake and United Artists, with RKO having given up its lease on the Palace, and B. & K. having sold its interest in the McVickers).

Twentieth Century-Fox's "The Robe," its first CinemaScope production, was to come up Friday for hearings on an extended run.

Runs Generally Limited

It would appear that the picture, if any, qualifies as an unusual one under the decree. Although "Gentleman's Agreement" ran 25 weeks at the B. & K. Apollo in 1948 with permission of the court, in recent years extended first runs granted by the court have been limited to eight weeks at most. In view of the success of "This Is Cinerama" throughout the country, it is safe to conjecture that "The Robe" could play to large audiences here from three to six months or more.

Twentieth Century-Fox claims that only outstanding pictures will be made in CinemaScope and that they will not license the use of CinemaScope lenses to other companies for any but outstanding productions.

Should Judge Igoe grant a lengthy or unlimited first run to "The Robe," 20th-Fox undoubtedly will come in on every CinemaSocpe picture the company produces and ask for the same privilege—which if granted, could lead to an eventual junking of the two-week limitation clause—if, indeed 20th-Fox does not go into court and ask for a blanket exemption from the first run limitation.

With the flow of product to the outlying theatres slowed up now by the great number of long runs playing here, (the release schedule for the week of July 17, for instance, as of last week, listed only two feature films, "Salome," and "Lone Hand" available in "A", first outlying week) and production at most studios curtailed, this poses a definite threat to the neighborhood theatres' source of film supply and could negate any benefits which have accrued to the independent exhibitors in recent years through court decisions designed to assure them an even break with their larger and more powerful rivals.

Monday Judge Julius G. Hoffman, newly-appointed to the bench of the U. S. District Court in Chicago, heard arguments on the U. S. Appeals Court opinion in regard to the Towne Theatre, Milwaukee, and took the case under advisement. It is expected that his order will be similar to that of Judge Igoe on Monday with minor technical variations.

Trust Suits Filed by Two L. I. Theatres

Two anti-trust suits seeking treble damages totaling $3,600,000 were filed last week in New York Federal District Court by two Long Island theatre operators. One suit, involving the East Islip theatre, East Islip, N. Y., seeks damages of $3,150,000 against the major companies, Associated Playhouses, Inc., Associated Prudential Theatres, Stanley Warner, RKO Theatres, American Broadcasting-Paramount Theatres and National Theatres. It charges unfair trade practices over a period extending from 1932 to 1949. The other suit, brought by South Shore Theatres, Inc., operator of the Sayville Playhouse, Sayville, N. Y., names the same defendants and seeks $450,000 for alleged damages extending from 1948 to 1951.

Loew's Completes First Half of Its Divesture Program

Loew's completed the first half of the theatre divesture requirements of its Federal consent decree within the extended time period which expired June 6, company officials announced this week in New York. The Loew's decree called for the divesture of 24 theatres outright and about 50 others, conditionally, within two years from the entry of the decree February 6, 1952. With the first half of its divesture schedule uncompleted last February 6, Loew's applied for and was granted an extension of time until June 6. The final half of the theatre divesture program is scheduled to be completed by next February 6.

Arbitration For Drive-in Is Sought

DALLAS: On the program of the recently formed International Drive-in Theatre Owners Association is the evolving of a "workable arbitration system specifically designed for drive-in theatres," it is disclosed by Claude C. Ezell, president, in a letter to drive-in theatres throughout the world.

The release of the letter marks the launching of the Association's charter membership drive, in which every drive-in theatre owner who contributes the proceeds of a special midnight show July 3 will be given charter membership status. The contribution should be exclusive of operating expenses, which should not exceed 50 per cent of the gross.

Proceeds will be used to help make the Association self-sustaining and to confine its membership to drive-in operators solely, it was stated.

Among other policies and aims to be determined by the new Association are: establishment of a national buying and booking service for drive-in theatres, tackling problems presented by competitive bidding, high film rentals, print shortages, unfair zoning regulations, tinted windshields and auto sun visors, insurance rates and three dimensional projection.

The Texas Drive-in Theatre Owners Association was the first unit to become a member of the International Association, it was reported by Paul Short, director general.

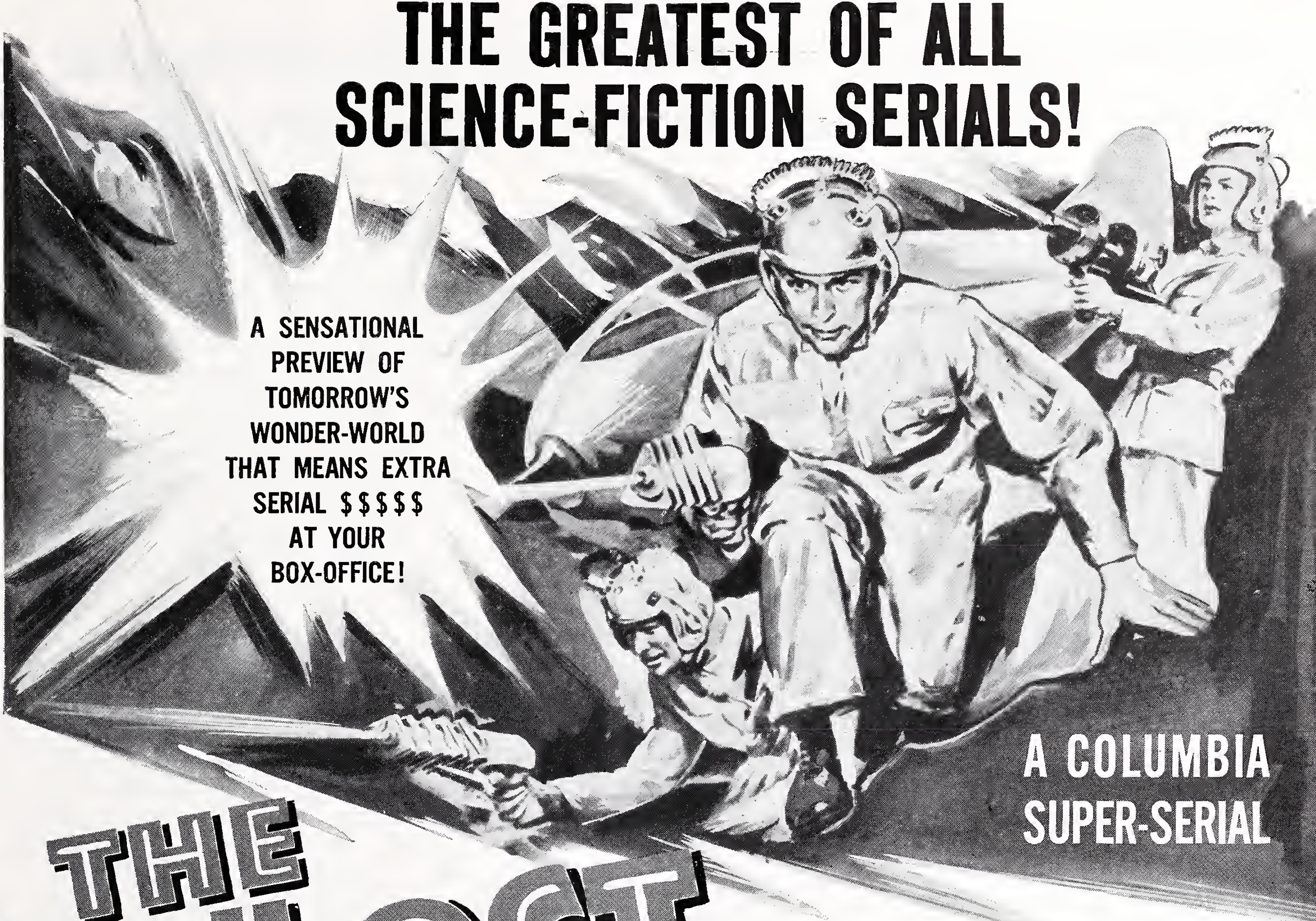
$19,350,000 Trust Suit Filed by Six Companies

A $19,350,000 anti-trust suit was filed in New York Federal Court Tuesday by six independent theatre companies against major distributors.

The cases filed were brought by companies associated with Raybond Theatres. Four of the actions name major distributors and Skouras Theatres Corp. as defendants, while the two others name only the film companies. Each of the suits is approximately the same in its charges, that of favoring large circuit theatres over the plaintiffs' houses on runs and clearances.

The Raygold Amusement Corp., operating the Rialto theatre in Newark, asks $4,500,000, while the Newray Realty Co., which owns the property, asks $750,000. Cornston Corp., which operates the Garden theatre in Paterson, N. J., seeks $3,000,000. The Raystoria Theatre Corp., operating the Strand in Astoria, L. I., also seeks $3,000,000. Queen Ann Amusement Enterprises asks $3,600,000 on behalf of its Queen Ann theatre in Bogota, N. J. The Raygota Theatre Corp., which operated the Queen Ann from 1941 to 1951, asks $3,000,000. The Raydale Theatre Corp., which claims it was forced to retire from the operation of the Rosedale theatre in the Bronx, asks $1,500,000.

THE GREATEST OF ALL SCIENCE-FICTION SERIALS!



A SENSATIONAL
PREVIEW OF
TOMORROW'S
WONDER-WORLD
THAT MEANS EXTRA
SERIAL $$$$$
AT YOUR
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A COLUMBIA
SUPER-SERIAL

THE LOST PLANET

CONQUEROR OF SPACE

starring

JUDD HOLDREN

as Fighting Rex Barrow

with

Vivian MASON · Ted THORPE · Forrest TAYLOR

Story and Screen Play by
GEORGE H. PLYMPTON and ARTHUR HOERL

Produced by
SAM KATZMAN

Directed by
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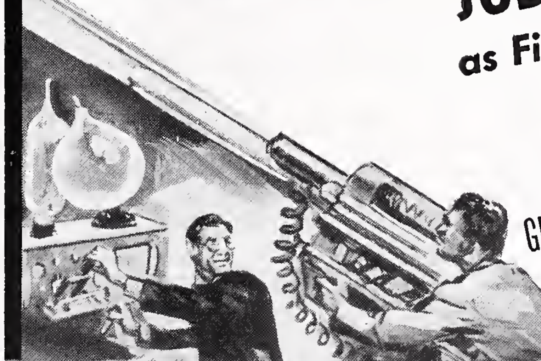
THEY'LL COME BACK TO YOUR THEATRE

WEEK AFTER WEEK

TO LEARN THE SECRETS OF:

ASTRA RADIO! THE HYPNOTIC RAY!
THE COSMOJET! FLYING SAUCERS!
THE MIND MONITOR! THE FLUORO-RAY!
THE STELLAR-SCOPE!
THE THERMIC DISINTEGRATOR! THE INVISIBILITY CELL!
THE SONIC VIBRATOR! THE DEGRAVITIZER!
THE SOLAR THERMO FURNACE!
THE COSMIC CANNON!
THE PRYSMIC CATAPULT!



USE THE OUT-OF-THIS-WORLD CAMPAIGN BOOK FOR OUT-OF-THIS-WORLD RESULTS! (AVAILABLE AT NATIONAL SCREEN)

Terry Ramsaye Says

JUST TO GET THE MONEY—With more dismay than surprise one hears that the weight of the considerable "educational lobby" in Ohio is thrown into the balance in behalf of the continuation of motion picture censorship for the purpose of revenue. If those militant educational influences represented a genuine belief in the principle of censorship, that would be one thing; if they seek to maintain it only because the educational funds of the state have been getting a quarter of a million dollars a year from the censorship pot, that is something else.

Ohio has an admirable and extraordinarily well developed motion picture educational service to its schools, the most elaborate and extensive in the world, probably. It is expensive. But there is no obvious indication that the amusement industry of the motion picture should be required to make special contribution merely because it also uses film.

It would be as logical for the educators to demand a profitable censorship of the printed word, including newspapers and the periodical press, to provide funds for the publication and distribution of textbooks.

The censorship fight in Ohio has been fumbled and bungled, and the course of the political exponents of the ancient tax has been made easy for the politically adroit.

* * *

MERE REFLECTION—Britain has proudly crowned her Elizabeth II. Their flag bravely flies from the peak of Everest. The exultation, the tumult and the shouting dies. There still remain such matters as: Suez, Iran, the Sudan, Kenya and the Mau Mau, South Africa, NATO, U.N. and Red China, to name a few. The word "Empire" has not been much in the current news. Sir Winston Churchill ages. Anthony Eden is desperately ill. Where do we go from here?

* * *

SHELLEY HAMILTON—We turn down an empty glass for James Shelley Hamilton, scholar and author of quiet distinction, one of the few indeed of his ilk who participated in the early years of the motion picture. His song, including words and music, "Lord Jeffrey Amherst" is better known than he. An abundant editorial experience in the field of popular magazines was intertwined with such motion picture contributions as some of those "Perils of Pauline" and many original scripts in Hollywood. In the earlier days of the National Board of Review and the fireside formula at Wilton Barrett's studio in Washington Mews we split many the imperial quart of Scotch while taking the movies and the world apart. He belonged to the National Board group in his fashion and was much a friend of the movies. He was also a good gardener, in retirement up in Vermont.

* * *

IT'S THE ANGLE, TOO—Anent the new wide-screen, it would seem to be necessary to have in every theatre conversion important consideration of how it looks from where you sit. In other words, in addition to the aspect ratio there is the angle aspect. This is made emphatic in Cinerama. From the researches of Walter Brooks, the Roundtabler, we gather that when the Broadway was converted for Cinerama four hundred seats were removed. Also now that the Warner theatre is being converted for Cinerama the seating capacity is being cut from 3,720 to 1,535. That means taking out 2,185 seats, which is more than they leave. This it seems is required to keep the audience within the enfolding images on the screen.

In every theatre and every amphitheatre, too, it makes a difference where your seat is. The maximum efficiency so far pertains to the orthodox flat theatre screen, whatever the size.

* * *

MAGNIFICENT FIGURES — Motion picture statistics in more recent years have been in the main on the decline and decidedly lacking luster. A glint of the old time truly colossal comes along now in those startling Skouras Theatre Corporation suits against selected majors totaling $101,569,803. Also the other day we read a somewhat incidental statement that there were pending suits totaling $300,000,000 against Paramount. There is perhaps flattering indication that there really is a lot of money in this industry yet. It is just possible, however, that a total on the claims of all the law suits that have come in sequel to the anti-trust decision would exceed the total asset value of the entire industry.

* * *

IF MACK SENNETT were in production and in his old form again we would about now be having a two-reel slapstick entitled "The House of Wacs."

FlintDrive-in Gets Brunt Of Tornado

Hundreds were injured and many killed as a sudden and furious tornado rocked the North Flint drive-in theatre, Flint, Mich., Tuesday night. The tornado, which struck without warning and devastated sections of southern Michigan and Northern Ohio, is reported to have been one of the worst in the history of the country.

The 100-mile-an-hour twister struck the drive-in just as the more than 1,000 carloads of patrons were settling back to watch the first show of the evening. As the title of the feature, "Invasion U.S.A." was beamed onto the screen, the mass of whirling wind appeared on the horizon.

A string of cars, trying to make a hurried exit, were picked up and tossed about like toys as they ran smack into the wind. Some of the automobiles were turned over as they were turning on the road. Roger Price, field manager of the theatre, reported that many of the patrons avoided the full fury of the winds by taking shelter in the concrete projection booth.

"Moon Is Blue" Condemned By Legion of Decency

The National Legion of Decency announced Tuesday that the motion picture "The Moon Is Blue," produced independently by Otto Preminger and F. Hugh Herbert, for distribution by United Artists, has been placed in its "C," or condemned, classification for the following reasons:

"The subject matter of this picture, in its substance and manner of presentation, seriously offends and tends to deny or ignore Christian and traditional standards of morality and decency, and dwells, hardly without variation, upon suggestiveness in situations and dialogue."

Report Record 115 Drive-ins Now Operating in Canada

A new high total of 115 drive-ins now are in operation in Canada, according to a report from Toronto. Since the beginning of the year, 13 new drive-ins have been opened; 25 more are under construction, and 21 are in the planning stages. Difficulties in obtaining permits or building sites are said to be interfering with the projected plans of several more. Optimistic observers believe that by the end of the year, the country will have a total of 160 drive-ins in operation. Since last January, 21 new conventional theatres also have opened, making the total of new construction of theatres of both types 34.

Ellis Gets "Three Stories"

"Three Forbidden Stories," Italian film which has had long runs in London, Paris and Rome, has been acquired for distributions in the United States by Ellis Films. It will be released in August.

WIDE SCREENS

THE STORY OF 3-D FROM 1613 TO 1953

by MARTIN QUIGLEY, JR.

PART VII

(This is the final installment of the article. Previous parts were published in the issues of February 7, February 21, March 14, April 4, April 25 and May 9.)

FOR the past twenty years there has been no production of entertainment pictures on wide measure film. Whatever interest there has been in motion picture film wider than 35mm has been for specialized scientific purposes.

In the period from 1928 to 1932 when American companies were experimenting—and making a few pictures—in wide measure film (from 50mm to 70mm) basic work was being done in applying to the problem of obtaining wide screen pictures the compression-expansion lens systems.

The basic principles involved in the compression-expansion lens systems of achieving wide-screen pictures go back to Ernest Abbe and their application to motion pictures had been suggested from the dawn of the industry.

In 1912 Zollinger obtained a patent on a system of compressing the 35mm frame vertically to half the standard size for the purpose of saving film and also to make room for a two-color process in the one over-all frame. (In projection the half frame compressed picture was to be expanded through a cylindrical lens compressed to normal proportions.) Other pioneer patents in the field of anamorphosers went to Phillips, Ford and Parker. The first patent on the basic lens compression-expansion idea which did not include application to motion pictures was a British patent issued in 1898 to Rudolph, said to be an associate of Carl Zeiss.

Task of Improvement Work of Chretien and Newcomer

The task of improving the photographic quality of anamorphosers and making them suitable for motion picture work was taken up by a Frenchman, Professor Henri Chretien, and an American, Dr. H. Sidney Newcomer. Professor Chretien and Dr. Newcomer came in contact with each other when the latter was pursuing post-graduate medical and optical studies in Europe.

Louis Lumiere presented Professor Henri Chretien's expansion-compression lens system—now known as CinemaScope—to the French Academy of Science at a meeting in Paris on May 30, 1927. It was then called the Hypergonar system. The method was shown in America in 1928. At the time, Henry Dain in Paris tried to promote the application of the process in the film industry. The French Pathe company showed some interest. One picture, "Constraint en Feu" was made by Claude Autant Lara.

Prior to the CinemaScope demonstrations in Hollywood last month the only other recent public showings of films made in the Chretien system were at the Paris Exposition of 1937. At that time the arrangements used rather closely resembled what later became the Cinerama process. Pictures were thrown on a gigantic outdoor curved screen of the Gaumont Palace. Two standard projectors (Simplex) were interlocked by a third projector through a mechanical setup. The two projectors with film each showed an expanded picture through the Hypergonar lens. As with Cinerama the right projector threw the picture to the left side of the screen and vice versa. The central projector, in addition to furnishing the drive for the two picture projectors, ran the sound film. Magnification of the picture in height from the 35mm frame was 600 times and 1,200 times in width.

No Claim Made Then for Authentic Stereoscopy

According to Peter Burnup, the HERALD's London editor, the effects at the Paris Exposition were essentially panoramic and no claim was made for authentic stereoscopy. In those days the Chretien Anamorphotic lens system was considered just another wide-screen process.

At about the time Professor Chretien's system was presented to the scientific world Dr. Newcomer working out his own method, designed to different specifications. According to Dr. Newcomer that work took almost a year. His first patent applications were filed in March, 1929, and January, 1930. At first difficulty was found in executing the cylindrical optical systems in the degree of accuracy required. This problem was finally solved after much experimentation.

Dr. Newcomer concentrated on the design and manufacture of a system which expanded the picture in a ratio of 1 to 1½ (The Chretien system now known as CinemaScope works on a 1 to 2 ratio). Early in 1930 Dr. Newcomer gave the first theatre demonstrations of wide screen anamorphosed pictures in the United States. Test pictures were shown in New York at the Paramount, Roxy, Warners' Hollywood and the old Hippodrome. Dr. Newcomer recently recalled that plans of Warner Brothers to put the expansion-compression system into operation were halted by the Depression. At present Dr. Newcomer is serving as a consulting optical engineer for 20th Century-Fox in connection with CinemaScope.

Just as 1953 has seen a rebirth of interest in the expansion-compression system of obtaining wide-screen pictures so also plans are under way to use wide measure film for the same end. The new Magna company has announced the use of a 65mm process and an optical system developed by the American Optical Company. Magna plans to roadshow its first feature some time in 1954. Prominent in Magna are George Skouras, Joseph Schenck, Michael Todd and Dr. Brian O'Brien, optical scientist. The Magna process is reported to be an outgrowth of a wide-angle projection system developed by the Navy and the Jam Handy Company during the latter days of the war. The Navy gunnery trainer throws a picture on a spherical screen. Good depth effects are reported for the few observers that can be located at the proper viewing position of the gunnery trainer.

All Means of Achieving Panoramic Films Studied

At the present time all the means of achieving panoramic pictures are under consideration. Standard pictures are cropped through the use of various sized aperture plates to widen the images on the screen. Indication of the extent of current research and experimentation is the recent announcment that the MGM studio has developed a camera that runs film through horizontally instead of vertically with a frame width of about 70mm. These side-ways images are to be printed in the ordinary orientation on 35mm film. Paramount and other companies are testing what results can be obtained in wide screens through the use of wide-angle lenses on cameras and projectors.

* * * *

The basic impetus to 3-D and wide screen processes came from the theatrical success of Cinerama right from its opening in New York, September 30, 1952. The story of the development of the three-projector Cinerama system from the Fred Waller flexible gunnery trainer of World War II is well known. Cinemara uses 35mm film but a non-standard frame size. The projector pull down is six sprocket holes instead of four so the picture area is 50 per cent larger than standard on each of the three projectors. The Cinerama stereophonic sound tracks are on a separate film.

The future of both 3-D stereo films that require glasses and wide-screen pictures lies with the public. Before 1954 is ended pictures of both types from Hollywood will give theatre patrons everywhere ample evidence of the special merits of each. Out of the stimulus of these recent developments affecting the screen is bound to come a more potent and more powerful mass entertainment medium.

The End

BIG AS 3-D's BIGGEST

"IT CAME FROM

Universal International

UNIVERSAL-INTERNATIONAL presents

IT CAME FROM OUTER SPACE

and the same **BIG NEWS** is coming in day

BIGGEST week in 7 years at Hillstreet and Pantages in Los Angeles!

BIGGEST business of any U-I picture in 7 years, Hippodrome in Cleveland!

BIGGEST opening in 3 years, Orpheum in Kansas City!

BIGGEST business in 2 years, Lafayette in Buffalo!

Third **BIGGEST** business in entire history of Paramount, Syracuse!

OUTER SPACE"

From Ray Bradbury's great science fiction story!

starring **RICHARD CARLSON · BARBARA RUSH** with CHARLES DRAKE · RUSSELL JOHNSON
KATHLEEN HUGHES · JOE SAWYER Directed by JACK ARNOLD · Screenplay by HARRY ESSEX · Produced by WILLIAM ALLAND

and **IT** *came from* **U.I.** *of course!*

by day from Coast to Coast!

20th Anniversary Salute to

TWENTY YEARS of Quigley Awards were celebrated by the Associated Motion Picture Advertisers in New York last week, drawing hundreds from the industry and culminating in presentation by AMPA president Lige Brien of the bronze symbolic plaques to Ivan Ackery, Vancouver, and J. P. Harrison, Denton, Texas.

Photos by the Herald

REUNION of past winners. Above, on the luncheon dais: Morris Rosenthal, Pierce McCoy, Charles Hacker, and Ray Bell.

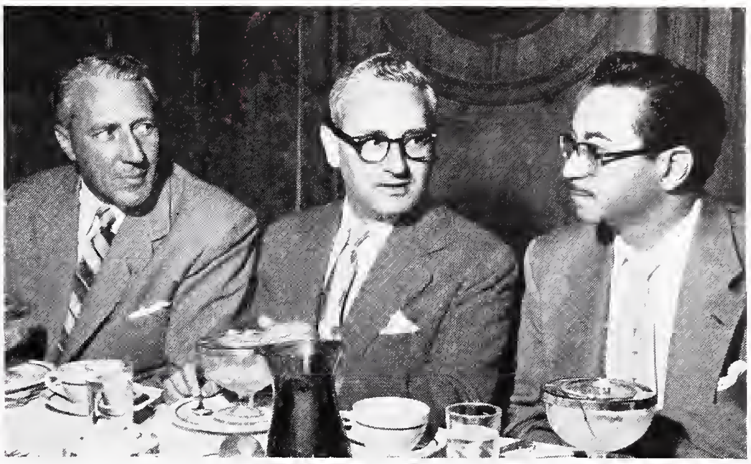
KEYNOTE SPEAKER, Leonard Goldenson, president of the American Broadcasting-Paramount Theatres circuit.

SOME WORKSHOP TALK, back at the Quigley Publications office: Mr. Ackery, Walter Brooks and Charles Doctor, also a past awards winner, go over campaigns.

MORT BLUMENSTOCK, Warner advertising, exploitation, publicity chief.

THE BIG MOMENT, as Mr. Ackery receives his plaque from Mr. Brien. Harry McWilliams watches, at the left, and Mr. Goldenson at the right. Max E. Youngstein helps the procedure.

Quigley Award Winners



MORE WINNERS: above, Harry Goldberg, Everett Callow, and Alice Gorham; right above, Mr. Doctor; Edgar Goth, of AMPA; and Louis Grossman.

Mr. McCoy and Mr. Bell chat before luncheon.

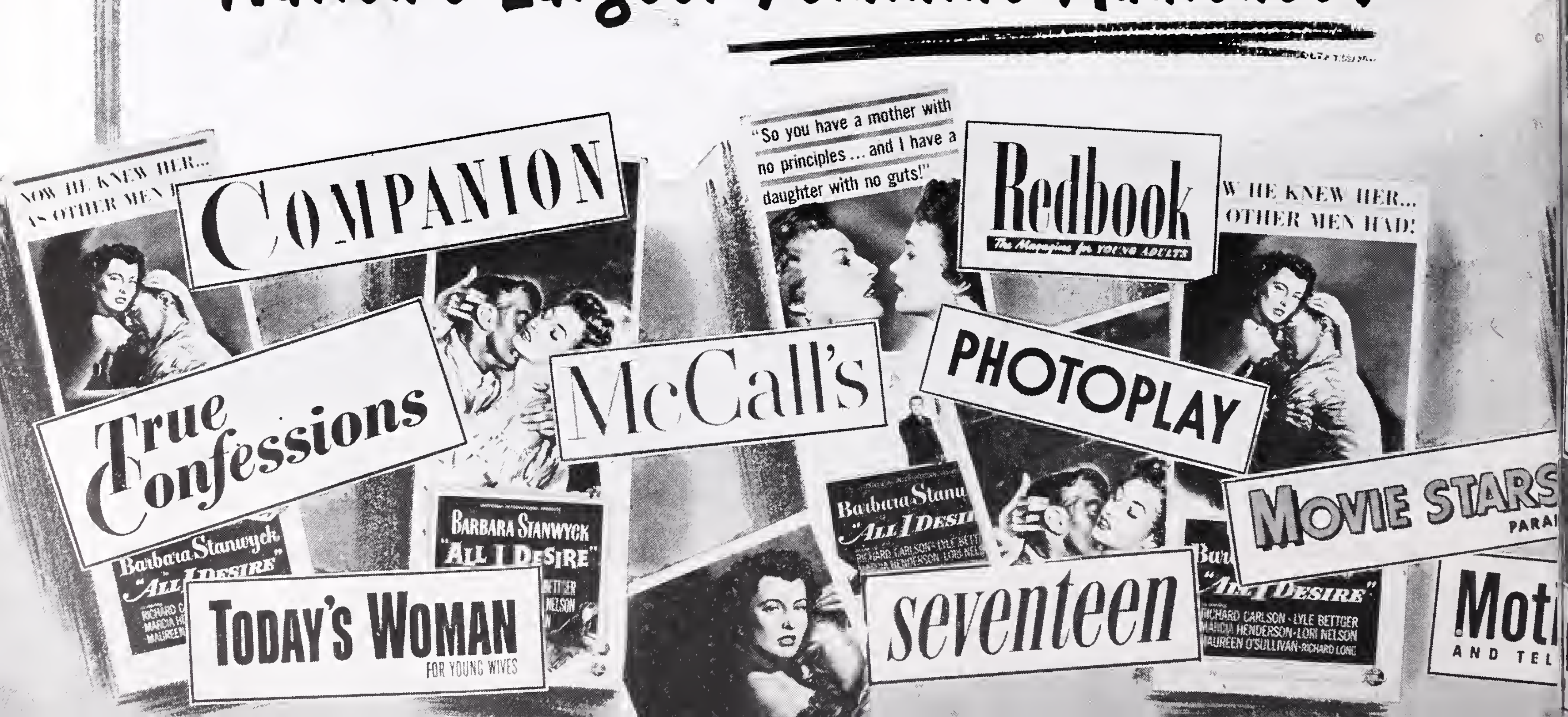
Martin Quigley, Mr. Goldenson, and Mr. Youngstein in an informal moment.

VISITORS TO THE TABLE. At the left, Silas F. Seadler, MGM advertising manager, greets Mr. Goldenson. Above, Robert Weitman, American Broadcasting-Paramount Theatres vice-president says hello to Mr. Youngstein.

U-I's "ALL I DESIRE"

……WITH THAT "BECAUSE OF YOU" KIND OF BOX OFFICE APPEAL!

…BACKED WITH THAT "BECAUSE OF YOU" KIND OF NATIONAL MAGAZINE CAMPAIGN! *Aimed Straight at the Nation's Largest Feminine Audience!*


NOW HE KNEW HER... AS OTHER MEN
COMPANION
True Confessions
Barbara Stanwyck
"ALL I DESIRE"
RICHARD C
MARCIA H
MAUREEN
BARBARA STANWYCK
"ALL I DESIRE"
BETTGER
NELSON
TODAY'S WOMAN
FOR YOUNG WIVES
McCall's
"So you have a mother with no principles ... and I have a daughter with no guts!"
Redbook
The Magazine for YOUNG ADULTS
W HE KNEW HER... OTHER MEN HAD!
PHOTOPLAY
Barbara Stanw
"ALL I DESI
RICHARD CARLSON · LYLE BETT
MARCIA HENDERSON · LORI NEL
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"ALL I DESIRE"
RICHARD CARLSON · LYLE BETTGER
MARCIA HENDERSON · LORI NELSON
MAUREEN O'SULLIVAN · RICHARD LONG
MOVIE STARS
PARA
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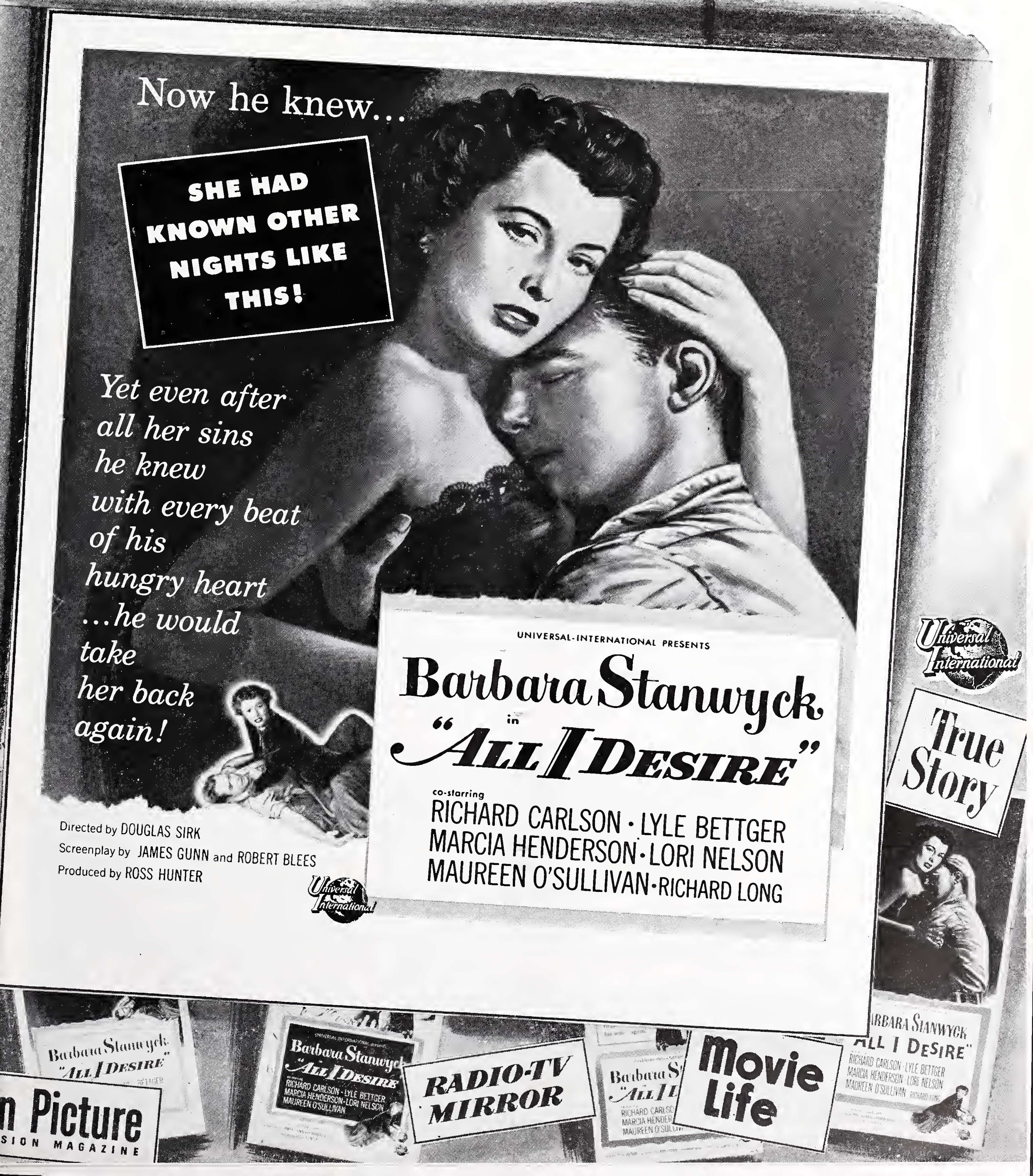
IS ALL YOU DESIRE



Now he knew...

SHE HAD KNOWN OTHER NIGHTS LIKE THIS!

Yet even after all her sins he knew with every beat of his hungry heart ...he would take her back again!

UNIVERSAL-INTERNATIONAL PRESENTS

Barbara Stanwyck

in

"ALL I DESIRE"

co-starring

RICHARD CARLSON · LYLE BETTGER
MARCIA HENDERSON · LORI NELSON
MAUREEN O'SULLIVAN · RICHARD LONG

Directed by DOUGLAS SIRK
Screenplay by JAMES GUNN and ROBERT BLEES
Produced by ROSS HUNTER

Universal International
True Story
Movie Life
RADIO-TV MIRROR
n Picture
SION MAGAZINE
BARBARA STANWYCK
"ALL I DESIRE"

COLOR FILM OF CROWNING A HIT

TV Scored First But Two Features Prove Great Attraction to Public

by PETER BURNUP

LONDON: The film business hit back heavily at television three days after Coronation Day with the release of the colour films of the event. The BBC admittedly registered a triumph with its seven-hour TV transmission on the day, but in retrospect—and in their greatest-ever emotional hangover—Britons realized what an immense edge the colour film, especially on a panoramic screen, has over the slightly chilly image on a TV set.

Both feature films, J. Arthur Rank's "A Queen Is Crowned" and AB-Pathe's "Elizabeth Is Queen," scored heavily. Rapturous receptions were accorded both at their openings here; the Rank film at the Odeon and the Associated British feature at MGM's Empire. Both films, along with Movietone News' 20-minute Gevacolor effort, go into immediate general release.

See Closer Liaison

The colour Coronation telecast to London's Children's Hospital is seen here as presaging a closer liaison between Chromatic Television Laboratories (a Paramount subsidiary) and Pye, Limited, Britain's leading radio manufacturing concern. Richard Hodgson, Chromatic's president has left for the U. S. but it is understood that further talks are scheduled to get under way shortly between him and C. O. Stanley, Pye's chairman.

The Coronation Day experiment is claimed as notable for four reasons.

It was the first example in this country of: an outside broadcast in colour; colour television transmission by radio as distinct from previous land-line demonstrations; reception by an all-electronic instead of semi-mechanical system; use of a big-screen for colour television. Credit therefore is given primarily to the Pye company.

Used Radio Beams

The pictures were transmitted to the hospital by centimetre radio beams, the distance being about two miles. To dispense with the spinning disc divided into red, blue and green segments, hitherto used in British colour experiments, cathode ray tubes produced by Chromatic were utilized. At present, however, the disc still is used in front of the cameras.

The colour on the conventional sets was vivid. The larger screen was dimmer, but some observers claimed that although both the brilliance and definition could have been improved it was soothing to the eye.

Pye's engineers declared that the electronic system which the company had developed could be ultimately compatible with the BBC transmission of 405 lines. The colour transmission, in other words, could be picked up in black and white on existing sets.

Procession in 3-D

A 3-D film in Eastmancolor of the Coronation Procession was made by Associated British-Pathe in association with Stereo-Techniques. The pictures will become part of a 20-minute film, "Coronation England," which also will include the Derby (this country's greatest horse race) and the Coronation Naval Review. Plans call for world-wide release of the picture at the end of this month.

▽

Edward T. Carr died May 30, a few days after his 58th birthday and following a brief illness. He had joined the industry as a distributor in 1913. After the first World War he became associated with United Artists, of which he became London managing director. Resigning from U. A. in 1944, Mr. Carr became managing director of Eagle Lion, the organization formed by J. Arthur Rank in his endeavor to arrange world-wide distribution of his pictures. Later he became joint managing director of Rank's General Film Distributors and remained in that office until his retirement in 1951.

▽

High Board of Trade officials state definitely that no preliminary discussions have yet taken place in connection with forthcoming formal negotiations over a renewal of the Anglo-American monetary agreement. MPA spokesmen express the opinion that negotiations will occur in this country early in July when Eric Johnston arrives following his European tour.

▽

Spyros Skouras, president of 20th Century-Fox, plans the first demonstration here of CinemaScope June 29 at J. Arthur Rank's Tottenham Court Road Odeon. It is hoped that shots made of the Coronation Procession with the CinemaScope lenses will be included. The films already have been sent to America for processing.

RANK'S CORONATION FILM A SUCCESS

"A Queen Is Crowned," the J. Arthur Rank Coronation feature-length film in color by Technicolor, is setting new house records in the three American houses where it opened last weekend, Universal-International, U. S. distributors, have announced. The picture started at 3 P.M. Saturday at the 450-seat Guild in New York, rolling up a record total late Saturday and setting a new Sunday record of $2,748. It opened Sunday to a record $3,200 at the Exeter Street theatre in Boston and a record $1,929 at the Telenews in Detroit. Coast-to-coast openings were scheduled for this week. A review of the film will be found in this week's Product Digest Section.

U-I Holds A European Sales Meet

More than 54 delegates from 24 countries in Europe, North Africa and the Near East attended the three-day Universal-International European sales convention in Rome, which closed Monday. Among the featured speakers at the meeting were Albert E. Daff, president of Universal-International films; Milton Rackmil, president of Universal Pictures, and Americo Aboaf, vice-president of Universal-International Films.

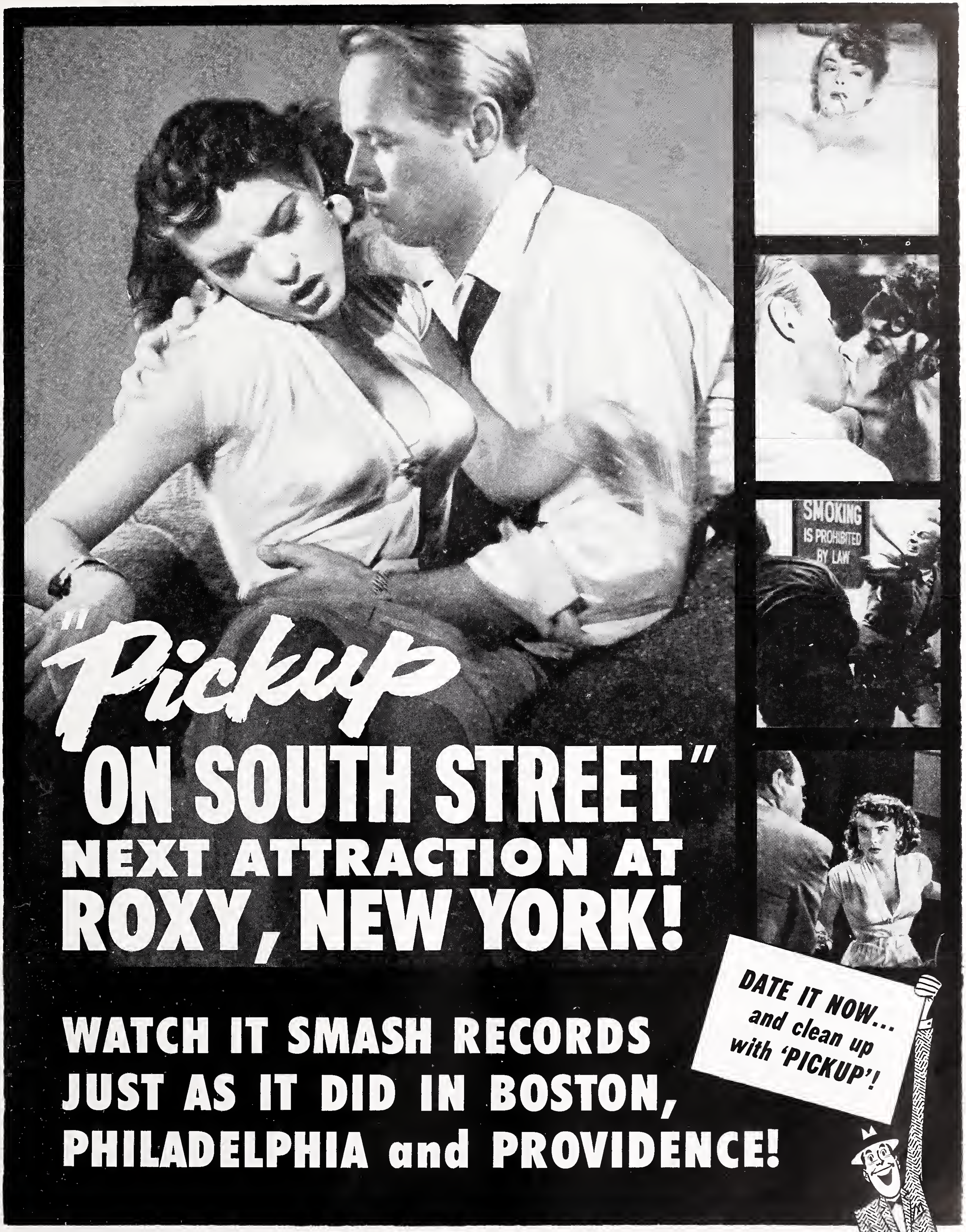
In his address, Mr. Daff stressed that U-I was enjoying a period of economic and financial prosperity as a result of careful planning. He said the company's full 32 feature productions would be available in standard and wide-screen projection with ordinary and stereophonic sound.

Pointing out there would be product shortages in six months, Mr. Daff said that exhibitors would be "looking to Universal with its great backlog of pictures to keep their screens full. He concluded by announcing that U-I grosses in Europe had increased 45 per cent over the grosses of the previous year.

Mr. Rackmil stated that the friendly association of the people in U-I could be looked upon as "a true working model of the United Nations." Mr. Aboaf spoke of the cooperation that exists between the studio and distribution end. The convention closed with a dinner at the Excelsior Hotel and a screening of "Mississippi Gambler," which stars Tyrone Power.

Report 233 Features Produced in India

WASHINGTON: Some 233 feature films were produced and censored in India last year, according to the U.S. Commerce Department. Film chief Nathan D. Golden said this information, obtained from the Indian Motion Picture Producers' Association, compared with 221 features completed in 1951 and 241 in 1950. Of the 233 pictures produced in 1952, almost 50 per cent or 112 were produced in the Bombay area, Mr. Golden said. He stated that another 48 were made in Calcutta and 73 in the Madras area. Total theatre admissions in 1952 were estimated by the Association at about 912,500,000 or an average of approximately 2,500,000 per day.


"Pickup
"ON SOUTH STREET"
NEXT ATTRACTION AT
ROXY, NEW YORK!
WATCH IT SMASH RECORDS
JUST AS IT DID IN BOSTON,
PHILADELPHIA and PROVIDENCE!
DATE IT NOW... and clean up with 'PICKUP'!
SMOKING IS PROHIBITED BY LAW
There's No Business Like 20 Century-Fox Business!

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

TEN pictures were started during the week, the largest number to be placed before the cameras within a seven-day period in a long while. Seven of the 10 are going in color.

"The Caine Mutiny," started by the Stanley Kramer company, for release by Columbia, is far-and-away the biggest production project ever undertaken by Stanley Kramer, and is of special professional interest for that reason. This distinguished young producer won virtually overnight fame, a bare handful of years ago, by making fine pictures with little-known players and on budgets even the auditors found hard to believe.

Hollywood Expects One of All-Time Great Pictures

When he moved onward to the making of more and bigger pictures, under a multi-picture corporate setup tantamount to a partnership with Columbia, he had all of Hollywood rooting for him. Now that he is stepping into the multi-million budget field to produce a top-selling book in Technicolor with a cast including such players as Humphrey Bogart, Jose Ferrer, Van Johnson, Fred MacMurray, Robert Francis, May Wynn, Tom Tully, Warner Anderson and Arthur Franz, his co-professionals are looking forward confidently to his bringing in one of the great pictures of our times.

"The Glenn Miller Story," a biography of the famous dance-band leader whose death in the war became an epic incident in the music world, was started by Universal-International's hit-maker, Aaron Rosenberg, with James Stewart, June Allyson, Henry Morgan and Barton MacLane as well as from the band front, Louis Armstrong, Gene Krupa, Ben Pollack and, to be added as the production goes along, many another name to which the music-conscious public responds. The production is going in color by Technicolor, directed by Anthony Mann.

Joe Pasternak Starts On "Flame and Flesh"

"Flame and the Flesh," a Joe Pasternak production in color by Technicolor for MGM, got started in Europe. It has Lana Turner, Pier Angeli, Carlos Thompson and Peter Illing in the cast, and is being directed by Richard Brooks.

Norman Panama and Melvin Frank, who are co-producers and co-directors, a chummy arrangement that ought to minimize artistic friction, yet gives to wonder how come the first-named rates being the first-named, launched "Knock on Wood" in color by Technicolor for and at Paramount. The cast of this one is topped by the incomparable Danny Kaye, which is all anybody really needs to know about any Danny Kaye picture, but there are such others as Mai Zetterling, Torin Thatcher, David Burns, Leon Askin and Abner Biberman.

"Border River," another of those U-I Technicolor adventure jobs that seem to make nothing but money, went into production under Albert J. Cohen as producer, with Joel McCrea, Yvonne DeCarlo, Erika Nordin, Ivan Triesault, Pedro Armendariz and Howard Petrie in the cast directed by George Sherman.

Allied Artists Goes Into Work with "Fighter Attack"

William Calihan went to work on "Fighter Attack," in color, for Allied Artists release. Sterling Hayden tops a cast including J. Carroll Naish, John Fontaine and Anthony Caruso. Lesley Selander is directing the picture.

Ben Bogeaus' Alpine Productions, releasing through RKO, started "Rage of the Jungle," in color, with Jacques Tourneur directing Glenn Ford, Ann Sheridan, Zachary Scott and Rodolfo Acosta, a provocative sounding group.

Alex Gottlieb, whose box office sense is among the surest things in this typically unsure business, began filming "Marry Me Again," with Marie Wilson, Robert Cummings and Mary Costa in top roles. It is being directed by Frank Tashlin.

Allied Artists' Vincent M. Fennelly started shooting "Deputy Marshal" for Allied Artists. This is a Wayne Morris vehicle, with Myron Healey and Beverly Garland alongside the star, and it is directed by Thomas Carr.

Alfred Palca Enterprises began shooting "Go, Man, Go," independent, in New York, with Anton Leader as producer, James Wong Howe directing, and with Dane Clark, Pat Breslin, Sidney Poitier, Edmon Ryan, Anantole Winogradoff and Celia Boodkin in the cast.

Good News Which Throws Theorizers for a Loop

All this unaccustomed starting of pictures right in the teeth of what's been referred to generally as the most drastic shutdown since 1932 is a pleasant kind of news to be writing down, for a change. It is in the nature of an upset, however, for those theorizers who have been saying that Hollywood is all through.

Among the more prominent theorizers predicting the acute shrinkage of production here are Roy M. Brewer, head of the AFL Film Council, who credits the 18-month loophole in the income tax laws for making foreign production so attractive that too many American films are being produced overseas; and Herb Aller, business agent of Cameramen's Local 659, who blames the Screen Actors Guild, not very clearly, for inventing a repayment-for-television-sale clause inserted in its basic contract with studios, which clause he contends tends to influence producers to make films overseas (although the SAG says that gives producers no escape from the clause).

Those and other quarters had quite a squabble going last week, all based on the fact that production was down and employment with it. Nothing settles a squabble as well as a spurt of production.

THIS WEEK IN PRODUCTION:

STARTED (10)

ALLIED ARTISTS
Deputy Marshal
Fighter Attack (color)

COLUMBIA
The Caine Mutiny (Kramer Co., Technicolor)

INDEPENDENT
Rage of the Jungle (Alpine Prod., RKO release, Wide Screen, Eastman color)
Go, Man, Go! (Alfred Palca Enterprises—N.Y.C.)
Marry Me Again (Alex Gottlieb)

M-G-M
Flame and the Flesh (Technicolor, Europe)

PARAMOUNT
Knock on Wood (Technicolor, Wide Screen)

UNIVERSAL-INTERNATIONAL
Border River (Technicolor)
The Glenn Miller Story (Technicolor)

COMPLETED (5)

ALLIED ARTISTS
Northern Patrol (Lindsley Parsons Prod.)
Clipped Wings (Ben Bogeaus Prod.)

INDEPENDENT
Fury in the Jungle

MGM
Torch Song
Fort Bravo (Technicolor—formerly "Rope's End")

SHOOTING (14)

COLUMBIA
Gun Fury (3-D, Technicolor)
A Name for Herself
Miss Sadie Thompson (Beckworth Corp., (3-D, Technicolor)

INDEPENDENT
Sabre Jet (Carl Krueger Prod., Cinecolor, United Artists release)

MGM
Kiss Me Kate (3-D, Anso Color)
Crest of th Wave (London)

PARAMOUNT
Flight to Tangier (Technicolor, 3-D, Wide Screen)
Lost Treasure of the Amazon (Pine-Thomas Prod., 3-D, Technicolor, Wide Screen)
Red Garters (Wide Screen, Technicolor)

REPUBLIC
Flight Nurse

RKO RADIO
The French Line Edmund Grainger Prod., Technicolor)
Son of Sinbad (3-D, Color)

20TH CENTURY-FOX
Story of Demetrius CinemaScope, Technicolor)
Twelve Mile Reef (CinemaScope, Technicolor)

Unity Ready With 80 Old Films for TV

More than 80 motion pictures will become available for the first time to the television market as a result of Unity Television's $1,000,000 package purchase from Major Attractions, Inc.

Outstanding stars are in the pictures which Unity will release under the program heading of the "Plus 80" package. In making the announcement Arche Mayers, Unity president, pointed out that the 80 pictures, many of which cost more than $1,000,000 each to produce, represent a minimum production cost of $40,000,000.

Divided into groups of 20, they include 20 Charlie Chan films never shown before on TV, a group to be called "International Masterpieces, another called "All Star Adventure Classics," and a fourth group which was produced by Sol M. Wurtzel and features such personalities as Marilyn Monroe, James Mason, Jeff Chandler, William Gargan, Paul Kelly and many other well-known actors and actresses.

The 20 "International Masterpieces" consists of: "Anna Karenina," "An Ideal Husband," "Mine Own Executioner," "Love Story," "Snowbound," "A Man About the House," "Wanted for Murder," "Meet Me at Dawn," "Uncensored," "The Sword of D'Artagnan," "Hurricane at Pilgrim Hill," "Noose for a Lady," "I Am a Stranger," "Green Grow the Rushes," "Hot Ice," "Tread Softly," "Distant Trumpet," "Cheer the Brave," "Come Back Peter" and "No Haunt for a Gentleman."

Among the 20 "All-Star Adventure Classics" are: "Blazing Arrows," "Hell Town," "Fighting Westerner," "Caravans West," "Border Renegade," "Desert Storm," "Buffalo Stampede," "Law of Vengeance," "Thunder Pass," "Arizona Thunderbolt," "Challenge of the Frontier," "Bad Men of Nevada," "When the West Was Young," "Fighting Phantom," "Heritage of the Plains," "Mark of the Avenger," "Bad Men of Arizona," "River of Destiny," "Winning the West," and "Texas Desperadoes."

The Hollywood Major Package of 20 features comprises: "Dangerous Years," "Strange Journey," "Rendezvous 24," "Roses Are Red," "Crimson Key," "Deadline for Murder," "Dangerous Millions," "Trouble Preferred," "Arthur Takes Over," "Half-Past Midnight," "Night Wind," "Miss Mink," "Tucson," "Invisible Wall," "Second Chance," "Jewels of Brandenburg," "Backlash," "Fighting Back," and the special features "They Were Sisters" and "Assassin for Hire."

Vote for Sunday Films

A referendum ballot in Denton, Md., Caroline County, has approved the exhibition of motion pictures on Sunday. The new law, permitting the films to be shown, is now in effect.

SUBSCRIBER-VISION CARRIES FIGHT FOR FILMS TO PUBLIC

Flailing at the established motion picture industry for refusing its product, and comparing at the same time a pretty picture of the family at home enjoying coin-in-the-slot movies with an unpretty picture of the family which goes to "theatre movies"—Subscriber-Vision, a subscription television system, made an impassioned appeal for public attention in New York this week.

The press, Monday morning at the Hotel Belmont Plaza, was shown a phalanx of television receivers carrying personal messages from president Arthur Levey, director Jack Poppele, and counsel James M. Landis, and a film describing how the system works—all broadcast from station WOR. The coding device, punch card, and other appurtenances then were shown, and Mr. Levey and aides arrived for personal explanation.

The demonsration will be open to the public until next Wednesday. It is buttressed by public appeals for support over television stations. They stress, like the demonstration film, the "right" to have the best in entertainment, including the best in motion pictures, and that the industry should heed 50,000,000 customers instead of merely 17,000 theatres.

Mr. Levey admitted to newsmen he finds obtaining product difficult; then he claimed four companies have agreed to give him the product Phonevision used in its Chicago demonstrations. He said the films are pre-1948, and he shortly will list them. He attributed distributor reluctance to exhibitor hostility towards his system.

Skiatron will ask Federal Communications Commission approval this Fall, and its minmum charge, with Western Union doing the billing, will be $10 monthly per subscriber, he added. The program images are "scrambled" by a coder at the transmitter, and "unscrambled" by a decoder, a small box which may be placed atop a television receiver; and into which the subscriber places his punch card, bearing a printed electronic circuit. These punch cards are the program cards, sent weekly.

Skiatron plans to purchase TV station time for its own programming, of many forms of entertainment, additional to movies, it is indicated.

Meanwhile, its executives are appearing, in an expanding campaign, on various sports and "forum" television programs, carrying their case to the great television public.

MGM Sets Four Films For Release in July

Four features, three of which are in color by Technicolor, have been set for release in July by MGM. The three color productions are "Dangerous When Wet," "Lili" and "Ride Vaquero." "Dangerous When Wet," stars Esther Williams, Fernando Lamas, Denise Darcel and Jack Carson; "Lili," a story of a girl who talks to puppets, stars Leslie Caron, Mel Ferrer and Jean Pierre Aumont, and "Ride Vaquero," stars Robert Taylor, Ava Gardner and Howard Keel. The lone black-and-white feature to be released during the month will be "Main Street to Broadway." This film features Tallulah Bankhead, Herb Shriner, Rex Harrison, Lilli Palmer, Henry Fonda, Ethel Barrymore, Lionel Barrymore and Shirley Booth.

TOA's Concessions Unit To Hold June 15 Meet

Regional members of the concessions committee of the Theatre Owners of America are scheduled to meet in New York June 15-16 in connection with the National Confectioners' Association convention at the Hotel Waldorf-Astoria. Discussion of current problems and plans for the national TOA convention in Chicago November 1-5 will be held. The following members of the committee are expected to attend: Harry Botwick, Florida State Theatres; J. J. Fitzgibbons, Theatre Confections, Ltd.; Herbert Hahn, AB-PT; James Hoover, Martin Theatres of Georgia; George Larison, Skouras Theatres; James Loeb, Walter Reade Theatres; Van Myers, Wometco; Harold Newman, Century Theatres, and Manning Stern, Bijou Amusement Co.

Extend National Theatres Divestiture Six Months

WASHINGTON: The deadline for the completion of the National Theatres divestiture has been extended six months, until December 7, by the Justice Department. According to officials of the Justice Department, the company would have disposed of about 70 theatres and properties out of the required 105 by the present deadline, which was June 7. The hearing on RKO Theatres' request for a two-year extension on the deadline to dispose of two Cincinnati theatries has been postponed from June 10 to June 23 by the New York Statutory Court.

New MGM Record Player

MGM Records will expand its activities and market a high-fidelity three-speed, portable electric record player. The player will be marketed nationally under the MGM name and will list at $49.95, it was announced by Frank B. Walker, general manager of MGM Records.

To Remake "Covered Wagon"

Paramount is planning to remake "The Covered Wagon," notable Western silent-film success.

MEXICAN UNION ASKS NET SHARE

by LUIS BECERRA CELIS

in Mexico City

The National Cinematographic Industry Workers Union (STIC) has announced through Pedro Tellez Vargas that it will demand that its members share in the profits of exhibitors-employers. The demand is being drafted for presentation to the National Cinematographic Industry Chamber so that the latter can formally advise exhibitors. The measure also will be put directly to theatre men by the powerful Mexican Confederation of Labor, of which STIC is a member, Mr. Vargas said.

The STIC also has demanded a 50 per cent wage increase and an extra day of paid vacation for its members employed by the American distributing companies in Mexico. The demands were made in connection with the biannual collective labor contract revisions, due this September.

Trade opinion here is that the STIC will not win the full wage increase demands. It is pointed out that the STIC always asks for a 50 per cent increase and then finally settles for raises of about 20 per cent. Because of decreasing revenue as a result of the new lower ceiling on admissions, however, no one now cares to guess how much of a raise the distributors will be willing to offer.

▽

Local producers and the National Cinematographic Board have gotten together to make what they term "a concerted effort" to save the industry from depression and possible bankruptcy. Their clearcut aim: to make better pictures. Both groups claim to have settled long-standing differences to reach this goal.

This included withdrawal of the board's insistence on examining all screenplays, prior to production, a practice which the producers declared amounted to actual censorship in addition to the regular censor.

▽

United Artists' "Bwana Devil," the first 3-D picture to be exhibited in Mexico, grossed $52,000 during its three-week run at the Real Cinema here, Alfonso Valadez, manager of Eagle-Lion, which distributes for UA here, announced. The gross is described by trade observers as "good, but not sensational."

FRANCE

by HENRI KAHN

in Paris

French producers have enthusiastically welcomed the founding recently of the Association of Belgian Film Producers. French producers, who now have co-production agreements with their counterparts in Italy, Germany and Spain, are hoping to sign a similar agreement with Belgian film men in the near future. In this way they hope to build their long-talked-of European Film Pool, the development of which they believe necessary if the continental industry is to survive.

▽

The Syndicat of Exhibitors here has asked the Government to relax its ceilings on admission prices, which now are regarded by the industry as much too low. The ceilings were imposed originally by the Pinay Government which set itself the task of stopping inflation.

Prices in actuality will increase at the end of the year when the new aid law goes into effect, but the increases will be solely the result of increased taxes. Exhibitors would not mind paying these increased taxes if they could charge more for the seats. They also point out that national theatres, such as the Paris Opera, have been allowed to raise their admission prices, although they pay far less in taxes than the cinemas.

INDIA

by V. DORAISWAMY

in Bombay

The Indian Parliament has empowered the Government to ban without notice the exhibition of any film which it may consider unsuitable. This new legislation further provides for modification, without notice, of certificates issued by the Central Board of Film Censors, with enhancing of penalties for tampering with certified films.

The film industry also loomed large in other recent discussions in the legislature. The upper house was almost unanimous in assailing the industry for producing "purposeless" pictures unsuited for the masses. Several members even advocated nationalization of the industry, scrapping of the Censor Board and the appointment of a super-censor organization.

▽

Mr. M. C. Shah, deputy Finance Minister, announced recently in the Council of States that India in 1952 remitted to the United States 3,172,000 rupees in film rentals, compared with 3,826,000 in 1951.

PUERTO RICO

by E. SANCHEZ ORTIZ

in San Juan

Hearings will start soon before the Minimum Wage Board on labor conditions for employees of the motion picture industry here.

The original decree, approved in January, 1945, will be revised by the board. The decree fixed a minimum wage of 35 cents an hour for San Juan and Rio Piedras and 25 cents an hour for the rest of the island.

Members of the special industry committee appointed by the board chairman are: Jose G. Salgado, Oscal Valle and Victor Rodriguez Suarez, representing theatre owners, and Pedro Juan Pilichi, Jose Pinero and Juan J. Villanueva, representing the labor unions. Members of this committee, along with regular members of the board, will prepare new wage recommendations after public hearings are held for all interested parties.

SWITZERLAND

by ARTHUR GOEPFERT

in Zurich

United Artists' "Bwana Devil" has opened here for what seems like a long run. Although treated unfavorably by the critics, the film is playing to packed houses, no doubt due to some excellent publicity and promotion by the local UA branch. MGM skimmed some of the cream off the 3-D milk by opening one of their old Audioscopix shorts here shortly before the "Bwana Devil" premiere, thereby creating some bad feeling.

Swiss theatre owners, incidentally, are more than a little worried about the trend toward very wide screens. Most theatres here are long and narrow and will not be easily adapted to wide-screen presentation.

YUGOSLAVIA

by STOJAN BRALOVIC

in Belgrade

Almost half of the foreign films to be shown in Yugoslav cinemas this year will be American. Conditions of payment for American films are much more favorable this year, as a result of agreements made by the U. S. State Department. Since many of last year's English and French imports did not yield the grosses expected, more careful selection of this year's imports is being exercised, according to an official of Yugoslavija-Film, the country's import body.

Of the total of 105 foreign films shown here last year, 39 were American, 21 French, 21 English, nine Italian, six Austrian, four German, four Mexican and one Swiss. This year a total of 104 films will be imported. According to present plans, that total will break down as follows: 50 American, 12 French, 10 English, 10 Italian, five Mexican, four German, four Austrian and one each from India, Sweden and Japan. The remaining six have yet to be decided upon.

The types of films shown this year will differ from those imported last year. There will be fewer musicals and dramas and more aimed at the juvenile trade, as well as comedies and action films.

DENMARK

by BORGE SLOT

in Copenhagen

After a recent board meeting, the Danish State Radio announced that television will get under way here officially October 1. Until now, television service has been strictly experimental, but two TV stations are scheduled to begin operations this fall, which will bring about half the population of the country within range of TV. Hours of transmission will be increased from the total of three hours weekly to a total of 12 hours weekly.

U. A. to Offer Six Features During July

"Return to Paradise," starring Gary Cooper, heads the list of six major productions to be released by United Artists during the month of July. This better than one-a-week release schedule, announced Wednesday by William J. Heineman, vice-president in charge of distribution, implements the recent statement by Arthur B. Krim, president, that the company would increase its output during the next 18 months.

The film version of James Michener's South Seas romance, "Return to Paradise," in color by Technicolor, is due for release July 10. Gary Cooper is supported in this production by Barry Jones, Roberta Haynes and John Hudson.

Following this film will be "Fort Algiers," an adventure production starring Yvonne De Carlo and Carlos Thompson, July 15; "The Moon Is Blue," the adaptation of the stage play, starring William Holden, David Niven and Maggie McNamara, July 17; "My Heart Goes Crazy," Wesley Ruggles' musical in color by Technicolor, July 22; "Gun Belt," Western in color by Technicolor, featuring George Montgomery, Tab Hunter and Helen Westcott, July 24, and the melodrama "Vice Squad," starring Edward G. Robinson and Paulette Goddard, July 31.

Producer Explains 3-Way Financing for "Enemy"

French producer Jacques Bar met the press at the Hotel Plaza in New York Monday to explain the "unique financial arrangements" which are making possible the production of his "Public Enemy No. One," exterior scenes for which were shot around New York. The film, a Franco-Italian co-production, is budgeted at $683,000, of which French sources are supplying $433,000; Italian $150,000 and American $100,000. The American capital is supplied by George Foley, Inc., which will have distribution rights in the Western Hemisphere. Mr. Foley heretofore has been known principally as a producer of films for television. The new film stars Fernandel and Zsa Zsa Gabor who, along with two other players, have been brought over from France, where interior scenes already have been shot, for the New York location scenes. Other members of the Bar crew are director Henry Verneuil and a cameraman. The film is scheduled for a late fall release. A deal for the American distribution is expected to be announced about July 1 by Mr. Foley.

Acquire Spanish Films

George Caputo, president of Master Films Distributors, Inc., has announced the acquisition of distribution rights in all English-speaking countries to eight Spanish films. Six of these are from Cifesa and two from Aspa.

People in The News

Sidney Kramer has been appointed general sales manager of RKO Pathe, it has been announced by Jay Bonafield, executive vice-president of RKO Pathe, Inc. Mr. Kramer, who has been with RKO since 1929, will assist Mr. Bonafield in all phases of the company's operation.

William Holden, star of Paramount's "Stalag 17," a film depicting life in a war-time prison camp, was the guest of honor at the American Ex-Prisoners of War convention, June 6, in Oklahoma City.

Bernard M. Kamber has been elected vice-president of Ivan Tors Productions. He will be in charge of sales, advertising and publicity.

Sol A. Schwartz, president of RKO Theatres, is in Hollywood visiting the studios to view the new productions intended for summer and fall release.

Ken Prickett, former MGM exploitation representative in New England, has been named general manager of Don George Theatres, Louisiana.

Harry Gittleson has been appointed domestic sales administrative manager of RKO. Mr. Gittleson will supervise all departments handling sales liquidation and approval in the home office.

Harold H. Brown, president of United Detroit Theatres, has been named vice-president of Northio Theatres, Inc., of Cincinnati, an affiliate.

Robert J. Corkery has been appointed assistant vice-president for international activities of the Motion Picture Association of America. In announcing the appointment, Eric Johnston, MPAA president, said Mr. Corkery will serve as an assistant to Ralph D. Hetzel, Jr., vice-president of MPAA.

Sir Alexander Korda, British film producer, was married Monday in Vence, France, to Alexandra Boycun, 26, a Canadian farmer's daughter. The marriage was performed in the city hall by Emile Hughes, mayor of Vence and minister of information in the last French Government.

Manny Reiner, foreign sales manager for Samuel Goldwyn Productions, has flown to Europe for conferences with RKO European officials on the distribution of "Hans Christian Andersen."

All Paramount Officers Reelected by Board

All officers of Paramount Pictures were reelected last Thursday at a meeting of the board of directors. Renamed by the board were Adolph Zukor, board chairman; Barney Balaban, president; Stanton Griffis, chairman of the executive committee; Y. Frank Freeman, Austin C. Keough and Paul Raibourn, vice-presidents; Fred Mohrhardt, treasurer; Mr. Keough, secretary; Russell Holman, Arthur Israel, Jr., Jacob H. Karp and Louis Novins, assistant secretaries.

All MPEA Incumbents Reelected by Board

All the incumbent officers of the Motion Picture Export Association, Inc., were re-elected by the board of directors at the June 3 annual meeting in New York. Re-elected were Eric Johnston, president; Ralph D. Hetzel, Jr., vice-president; Fred W. DuVall, treasurer; Sidney Schreiber, secretary; Herbert J. Erlanger, assistant secretary-treasurer, and Frank J. Alford, assistant treasurer.

Prior to the meeting of the board, all the present directors were reelected at the annual meeting of stockholders. The directors included Mr. Johnston, Barney Balaban, Samuel S. Broidy, Jack Cohn, James R. Grainger, Arthur B. Krim, Milton R. Rackmil, Nicholas M. Schenck, Samuel Schneider, Spyros P. Skouras and Douglas T. Yates.

Representative directors reelected were: Richard W. Altschuler, Republic; Wolfe Cohen, Warners; Alfred W. Crown, RKO; Louis Lober, United Artists; George Muchnic, Loew's; Norton V. Ritchey, Allied Artists; Felix M. Sommer, Universal-International; Emanuel D. Silverstone, 20th Century-Fox; J. William Piper, Paramount; and Bernard E. Zeeman, Columbia.

MPEA Holds Israeli Film Import Duty Too High

The directors of the Motion Picture Export Association at a meeting Monday in New York decided the new schedule of film import duties, published by the Israeli Government, is unreasonably high. The rates are five Israeli pounds per kilo for short subjects and newsreels; 15 pounds per kilo for black-and-white features, and 25 pounds for color features. Shipments of film to Israel will be held in abeyance because of the new duty.

Hughes' Motion Granted

Federal Judge Ben Harrison, Federal Court, Los Angeles, Monday granted a motion by Howard Hughes to disallow a summons served against him in a stockholder suit because he is not a resident of California.

The National Spotlight

ALBANY

Industry figures here are speculating on whether public acceptance of 3-D pictures, at special prices, was reached in Albany after two had been shown? This was in view of reports that the third, "Man in the Dark," drew rather disappointingly at the Palace. . . . Harry Lamont is featuring a new kind of giveaway at Riverview and Vail Mills drive-ins: "Redislip" playing cards, for women. Free coupons are distributed Wednesdays-Thursdays. Lamont, incidentally, is one of the first independent exhibitors to book a 3-D release into a small situation. He has set "House of Wax" for the Vandebilt, Greenville; hopes to play it at Sunset drive-in, Kingston, before the outdoor season ends. . . . Sylvan Leff is also reported to have scheduled "House of Wax" for one of his Utica subsequent-run houses. . . . "Moulin Rouge" moved to the Ritz from the Strand after an excellent week in the latter.

ATLANTA

N. E. Savini, Astor's New York special representative, said that they would rebuilt the film warehouse which was recently destroyed by fire. . . . The Kirkwood, Ritz and Forrest theatres here have installed 3-D equipment. . . . Ed Stevens, president Stevens Pictures, back at his Atlanta office after a business trip to Chicago. . . . M. F. Stone, Leon theatre, Tallahassee, Fla., was in Atlanta for a talk with his partner H. Spears, Bailey theatre. They will build a drive-in at Tallahassee for 350-cars. . . . A Kiddy Fairland, the newest attraction at the Diana drive-in at Gastonia, N. C. was recently opened by its owner F. B. Griggs, who also have been celebrating his fifth anniversary in that city. . . . James Richardson and Carolyn Jean Isbell were recently married. Mr. Richardson, is the son of president William Richardson, of Astor Pictures of Georgia. . . . Sam McCook, head booker, MGM, back at his desk after a spell of illness. . . . Charles Wood, booker same company, back from a vacation trip to Florida. . . . Eugene Skinner, Dixie drive-in theatre, back after a business trip to Charlotte, N. C. . . . Johnnie Harrell, Martin Theatres buyer, back in Atlanta after attending the Variety Club's convention in Mexico.

BOSTON

David Kaplan, former assistant of the Translux theatre has been promoted to manager, replacing Ed Rosenfeld who has returned to the circuit headquarters in New York. . . . Larry Nason, former assistant at Michael Redstone's Revere drive-in has also been promoted to full manager, replacing Bob Holland who resigned. . . . Benjamin Sack is expected to sign a long term lease on the Fitchburg, Mass. theatre by mid-June. He also operates the Saxon in the same town. . . . Charles Brooks, Maine exhibitor, is building his second drive-in in Fort Kent, Maine, which should be ready for occupancy by the middle of the summer. Last year he constructed the Presque Isle Drive-in. . . . Abraham Spitz, 100-year-old Providence exhibiter, came to Boston to receive a scroll establishing him as an honorary member of the congregation of Temple Ohabei Shalom, Brookline. The Temple was established by his father 110 years ago.

BUFFALO

Lou Lieser's Father, Herman, 82, died in Philadelphia. Lou is head of Lieser Film Distributing Co., Inc. Lew and his wife, because of the death in the family, were unable to celebrate their wedding anniversary May 28. . . .Eleven employes of Station WKBW are entitled to wage increases totaling some $3,000, Justice Hamilton Ward has ruled. . . . Jack Gilmore, for some 20 years, an MGM exploiteer, much of the time in the Buffalo-Albany exchange areas, dropped in town the other day on his way from Florida to Michigan to greet old friends along Film Row, especially the gang in the MGM office. . . . "Sangaree" will be the next 3-D in the local Paramount and manager Eddie Miller already has installed an eye-catching advance lobby display. . . . Elmer F. Lux, head of Elmart Theatres, was chairman of the highly successful annual Auto Club Orphans' Outing. . . . The Paramount put on a typical Hollywood premiere for "Shane," closing down at 5 P.M. and re-opening at 6 P.M. for the inaugural of the picture which also introduced the giant full-stage screen and Stereophonic Sound in this house.

CHICAGO

Outlying theatres here are jockeying for position, in an effort to cash in on big returns coming in at first subsequent runs on the top pictures. . . . William Zimmerman has been appointed to the Chicago Police Censor Board to fill the vacancy created by the resignation of William Foust. . . . James Thompson, co-manager of the United Artists theatre, is resigning after twenty years with Balaban and Katz. . . . Van A. Nomikos, who recently signed a lease to take over the Pickwick, Park Ridge, Ill., has acquired the Town, Midlothian, Ill. . . . Stanley Levine, National Screen Service salesman recently transferred here from the New York office, is father of a baby girl arrived last week. . . . Barger's Twin and Morton Grove drive-ins will continue to run 3-D films, even though they find it necessary to repaint the screens each time they change from a 3-D program to a conventional one and vice-versa.

WHEN AND WHERE

July 8-10: 34th Anniversary convention, Allied Theatre Owners of New Jersey, Traymore Hotel, Atlantic City.

September 28 - 30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

CINCINNATI

Warner's "House of Wax" has established a record here for recent months, the three-dimensional film having played two weeks at the RKO Albee, and four moveover weeks at the RKO Grand, with good business all the way. . . . Radio station WSAI, local American Broadcasting Co. outlet, has been purchased by Sherwood Gordon, of Rockville Center, Long Island, at a reported price of $225,000. The station previously was operated by the Storer Broadcasting Co., the sale being subject to approval of the Federal Communications Commission. Mr. Gordon has a permit application pending for a television station at Miami, Florida. . . . Jack Finberg, manager of the local United Artists exchange, is the father of a baby girl, the couple's second daughter. . . . Kanawha City, W. Va., has a new drive-in theatre, opened by Fred Helwig, of Charleston, W. Va.

CLEVELAND

Two downtown first runs, for the first time, are competing for 3-D patronage. "Fort Ti" is holding strong in its second week at the RKO Palace where it doubled the average house gross in its opening week. The Hippodrome opened strong with "It Comes from Outer Space," listed by W. Ward Marsh, *Plain Dealer* critic, as the best of the 3-D pictures released to date. . . . Max Mink, RKO Palace manager announces installation shortly of a large 56 feet x 24 feet screen and stereophonic sound. Hippodrome has no date for installation of its previous announced CinemaScope. . . . John Newkirk, former Beach Cliff theatre manager who has been in the dairy business the past few years, is back in show business, suceeding ailing Charles Deckman as manager of the Vine theatre, Willoughby. . . . Tony Laurie succeeds Nate Gerson in the Warner booking department. . . . Laura DeMent, secretary to U-I district manager Peter Rosian, and husband are vacationing in Daytona Beach. . . . Neil Rembrandt, son of Joseph Rembrandt, owner of the Center-Mayfield theatre, graduated from Cleveland Heights High School and in the fall enter Northwestern University, Evanston, Ill. . . . Practically all Cleveland branch manager and Toledo salesmen attended the invita-

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tional opening of the new 1000-car Jesse James Drive-In, Reynolds Rd. at South Ave., built by Jack Armstrong, Harold James and Ernest Walter. . . . Giles Robb resigned as manager of the Princess theatre, Toledo to take over the management of the Brailey Drive-In, Fort Wayne. . . . June 21-27 is Jerry Wechsler Week in honor of the Warner local branch manager. . . . Bob Nero has joined the RKO booking department. . . . Irwin Solomon changed his mind and will not manage the State theatre, Cuyahoga Falls, as previously announced.

COLUMBUS

"Arena," MGM 3-D film in Ansco color, will be the second 3-D film to play Loew's Ohio, opening June 25. . . . William Belaney, program director of WCOL, in charge of the Inquiring Reporter program from Loew's Ohio, will wed Margie Ruddock, of the WBNS promotion department. . . . City officials have approved a ramp-type structure for the proposed parking garage on E. Long St. Parking Commission will meet June 18 to consider acquiring land for either a parking lot or a garage at Third and Main streets, near the Southern and Gayety theatres and within three blocks of the Ohio, Grand and Hartman theatres. . . . Harry Schreiber, RKO Palace manager, is back at work after a severe attack of mumps. . . . Charles Sugarman and Lee Hofheimer of the World booked the 90-minute J. Arthur Rank color film of Queen Elizabeth's Coronation for the week of June 7. . . . Mrs. Ethel Miles booked a first run at advanced prices of "The Thief" for her indoor and drive-in theatres. . . . Fourteen neighborhood houses are co-operating with the Columbus Milk Council in Dairy Month with a theatre party June 27.

DENVER

The Variety Club rooms were packed for the farewell cocktail hour, dinner, for Mr. and Mrs. Hall Baetz. Baetz, Denver city manager for Fox Inter-Mountain Theatres, is leaving June 15 to become general manager for the Sterling Theatres, headquartering in Seattle. . . . Jack Fleming, manager of the Bluebird, Denver, has been named city manager at Las Vegas, N.M., for Fox Inter-Mountain Theatres, where he succeeds Mike Zalesny, who was recently promoted to a similar job at Las Cruces. . . . Jim Kleinschmitz, assistant at the Tabor, has been promoted to the interim managership at the Webber, one of the theatres that Fox Inter-Mountain is disposing of, having sold it to Tom Bailey, Lippert Pictures franchise owner, who will start operating it Aug. 1. Kleinschmitz succeeds Gene Manzanares, who quit to become city manager for Sterling Theatres at Port Angelus, Wash. . . . Robert Selig, vice-president of Fox Inter-Mountain Theatres, has been named director of the new Cherry Creek State Bank, Denver.

DES MOINES

Installation has begun at the Des Moines theatre here of a stereophonic sound system. Three speakers are being set up behind the screen with a set of auxiliary speakers along the walls and rear of the theatre. . . . Louie Weinberg and Ben Marcus were in on business last week. . . . Martha Ringland is the new PBX operator at Warners. She replaces Tamsin Wolfe, who has moved up to booking clerk. Mary Hoffman, former booking clerk, has left. . . . Vacationers along the Row include Lois Loar, manager's secretary at Warners; Irene Lind of Universal and Helena King, RKO. . . . Ben Chaiken, an RKO booker, has resigned in order to take advanced work this summer at UCLA. . . . Jim Stone is the new assistant shipper at RKO. . . . Joe Foley, NSS salesman, has resigned. His territory has been taken over by Joe Parenza, a Filmrow newcomer. . . . Lou Levy is observing his 30th anniversary on Des Moines Film Row this year and, in honor of the occasion, a special drive is planned for the month of July 26 to Aug. 29. . . . The Walnut theatre at Walnut has reopened under new management after being dark for some time.

HARTFORD

William H. Mortensen, managing director of Bushnell Memorial, Hartford, has returned from a 10,000-mile cross-country trip. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres, has been named to a 54-member Connecticut Committee on 50th Anniversary of Powered Flight. Francis S. Murphy, retiring editor and publisher of the Hartford *Times,* is committee chairman. . . . Frank Piacente has been named assistant manager of the Lockwood & Gordon Webb Playhouse, Wethersfield, Conn. . . . Attorney Joseph Shulman of Shulman Theatres, Hartford, and Mrs. Shulman are enroute to Paris, returning to Connecticut about July 15. . . . A vaudeville show is scheduled for the Shubert theatre, New Haven, June 14, under sponsorship of Variety Club of Connecticut, Tent 31, with proceeds going to the club's charities. Chief barker Robert Elliano is general chairman, assisted by Harry F. Shaw, Harry Feinstein, Samuel Wasserman and Barney Pitkin. . . . Frank Dizkot has been named assistant manager of the Crown, Hartford.

INDIANAPOLIS

Loew's will show its first 3-D feature, MGM's "Arena," starting June 19, manager Howard Rutherford announced. . . . Dale McFarland, who returned Saturday from an equipment inspection trip to New York, is currently installing stereophonic sound at the Indiana. . . . Ken Collins, former general manager of Greater Indianapolis, has joined the Republic sales force in the southern Indiana and Kentucky territory. . . . IATIE backroom employes in exchanges here have received a $4 a week raise, retroactive to Dec. 1. . . . The Pendleton Pike drive-in has added a zoo to its children's playground. . . . Pete Mallers, Fort Wayne exhibitor, and his wife went to New York for the christening of their granddaughter. . . . The Strand at Shelbyville, Ritz at Crawfordsville and Columbia at Clinton have closed for the summer. . . . Earl Cunningham, general manager of Fountain Square, has gone to Miami Beach for a rest.

JACKSONVILLE

Boliver Hyde, Talgar Theatres executive, Lakeland, visited Col. John Crovo, manager, Arcade theatre, and the booking offices along Film Row. . . . Robert Heekin, manager, Florida theatre, concocted his own midnight stage spook show which was presented prior to the first-run opening of "Scared Stiff." . . . George Womack, Benton Bros. Film Express, was back at work after a throat operation. . . . Mr. and Mrs. Carl Carter, owner-operators of the Ribault drive-in and the Ritz theatre, returned from a vacation in New York City and Atlanta. . . . Louis J. Finske, vice president, and Guy A. Kenimer, general manager, Florida State Theatres, headed a group of exhibitors from Florida who attended a recent demonstration of CinemaScope at Loew's Grand theatre in Atlanta. . . . Harry Botwick, general manager, FST's confection sales department, went to Miami to launch a sales promotion campaign. . . . Only the Palace and St. Johns theatres have shown the new 3-D pictures, but other local downtown houses are expected to have 3-D equipment in the near future.

KANSAS CITY

The Federal Communications Commission has issued a permit for a television station to KCMO, a radio station of Kansas City; broadcasting to start this fall. . . . The board of directors of the Kansas-Missouri Theatre Association, meeting June 2, appointed committees for specific work, adding to impetus of work already done, against the Federal admissions tax. One committee will work in Kansas, under the chairmanship of H. B. Doering; a committee to work in Missouri is under the chairmanship of Elmer Bills. . . . Robert Strowig, son of the late Homer Strowig, widely known exhibitor of Abilene, Kas., has been named a member of the board of directors of the Kansas-Missouri Theatre Association. The second son, Calvin Strowig, has been named alternate. . . . Howard Burkhardt, manager of Loew's Midland, is on vacation, his place being taken in his absence by Zeva Yovan, manager of the Orpheum, St. Louis.

LOS ANGELES

R. J. Cadman has joined the Astor Picture office here which is under the management of Pat Patterson. . . . The Elks Lodge in Pasadena tendered Mort Appleman of the Hastings drive-in, Pasadena, and Judy Poynter, Theatre Booking Service, a dinner in their honor which was attended by more than 300 members. The affair was given in appreciation of Appleman and Poynter's outstanding efforts in raising over $7,000 with benefit shows for the Celebral Palsy Fund. . . . Cliff Harris, Allied Artists salesman, was stricken suddenly with a slight stroke and is confined to the Valley Hospital, Van Nuys. . . . Leo Richards, maintenance man for the Grauman's Chinese theatre, was injured fatally in a fall while attempting to replace a light bulb in the marquee. . . . Henry Balk, Allied Artists salesman, was presented a gold money clip by the L.A.M. P.S. to commemorate his term as the first president of the organization.

MEMPHIS

Two Film Row weddings of wide interest are announced. Bill Morarity, booker, MGM, and Miss Jane Stepherson were married this week at Immaculate Conception Catholic Church. Bill Prichard, son of Bailey Prichard, branch manager, Monogram, and Miss June Dowty will be married June 19 at Evergreen Presbyterian Church. . . .

Several suburban theatre owners plan to install wide-screen systems similar to the one they have inspected at Luciann theatre in Memphis. The new screen was devised by

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Augustine Cianciolo, owner, and John Cullen, projectionist. It cost around $500. . . . Mrs. E. W. Elrod, manager, Linden Circle theatre, Memphis, and her husband have returned from a vacation to Las Vegas. . . . Jimmy Smith, booker, Paramount, is recovering at his home from an injury to his knee received while playing softball on the Film Row team. . . . Ed Williamson, former Memphian and now district manager of Warner Bros., Dallas, was in town on business.

MIAMI

Spur of the moment activities and plain lazing are on the agenda for Wometco's public relations chief, Mark Chartrand, about to start a month's vacation. . . . The personnel at the Royal were saddened recently by the death of doorman John W. Brinton, who had held the post for 10 years. . . . Ralph Puckhaber, manager of the Florida, welcomed a new assistant, Anthony De Couts, who had been at the Sheridan. . . . Mayfair Art's Walter Klements had an interesting lounge display of some oils by Dorothie Kutella, local artist. . . . Flynn Stubblefield of the Parkway is planning his vacation around a trip to the Keys. . . . At the Tivoli, Tom Newman is acting as manager while Earl Potter is vacationing in his home state of North Carolina. . . . With the opening of the new recreational therapy wing at Variety Children's Hospital, Mrs. Fuller Warren has been appointed Chairman of the 20 women who work as volunteers in the recreational therapy program. . . . Stereophonic sound and Magnascope screens are being installed in six of the Florida State theatres in this area, according to George Hoover.

MILWAUKEE

The Better Films Council of Milwaukee was addressed by Gordon Hewitt, president of the Wis., Variety Club, who told how the Variety clubs support charities in Wisconsin and the nation. . . . Back on the job after surgery is Ellie Manske, secretary to Mr. Dunbar at the Warner exchange and assistant manager at the Stanley Warner Egyptian theatre here. . . . In town last week was Burtus Bishop, Jr., midwestern sales manager for MGM. Also in town to do his booking was Bruce Freck of the Green theatre in Spring Green, Wis. . . . It wasn't lost for long, but Al Goldin, salesman at MGM exchange here, had his car stolen while in Chicago the other week. . . . The Falls theatre at Sheboygan Falls, has been purchased by Mr. Allard. . . . The Port Outdoor theatre here on highway No. 57 had a grand opening last week end.

MINNEAPOLIS

Ralph K. Myers, former salesman at the RKO exchange in Sioux Falls, S. D. (now closed), has been transferred to the Minneapolis RKO exchange, but will continue to headquarter in Sioux Falls and cover South Dakota. . . . Frank Hahn, owner of the Bay and Royal theatres in Ashland, Wis., died last week. . . . E. L. Peaslee, Stillwater, Minn., exhibitor is recuperating in Rochester, Minn., after an operation. . . . The rebuilt Saturn, Pierpont, S. D., opened after being shuttered since last October when it was destroyed by fire. The house is equipped for 3-D. . . . Harry Rasmussen, former shipper, has been promoted to booker at Warners. . . . M. A. Levy, 20th-Fox midwest district manager, attended the CinemaScope screening in Kansas City along with Harry B. French, Minnesota Amusement Co. president, and the following MACO officials: Charles Winchell, vice president; E. Seibel, advertising manager; John Branton, head booker, and Harry B. (Bud) French, Jr., executive assistant.

NEW ORLEANS

Page Baker, chief of Theatres Service Company and W. A. Hodges were among the first nighters at the opening of H. Solomon's new Marion in Columbia, Miss. Its over-all equipment and installations were handled by Hodges Theatre Supply Co. Theatre Service does the buying and booking. . . . Illings, Ocean Springs, Miss. reopened Sunday under the management of Clarence Galle. J. G. Broggi continues to buy and book. . . . Bernard Fonseca, managing director for Ashton Amusement Co., advised that the Ashton, a neighborhood theatre, will be offered for sale by auction soon. . . . John Bracamontes who recently closed the Town, this city, is now interested in the Roxy, a suburban theatre. His associates are M. L. "Bob" Roberts and Leslie Cochrane. . . . Al Boykin, Warner Bros.; Harry Rosenthal, 20th-Fox; Ed Shinn, Paramount, and Bill Murphy, Southeastern, were among those attending a fishing party at Grand Isle, La. staged by exhibitors Richard Guidry, Galliano, La. and Lefty Cheramie, Golden Meadows, who are also associated in Jet drive-in, Cut Off, La. . . . Luke Fontaine reported that his brother-in-law, Cy Carolla who recently entered Mayo Hospital, Rochester, Minn. is well on the road to recovery. They are co-owners of Arcade, Slidell, La.

OKLAHOMA CITY

Oklahoma Tax Commission's report on sales tax for theatres for the month of April, 1953, shows 309 returns, $30,450.67 tax, as compared with 330 returns $31,648.72 tax for the month of April 1952. . . . The management of the Villa theatre gave a free show to the children of Cleveland School last week. Ten comedies and two features were shown. . . . R. Lewis Barton, theatre chain owner, is chairman of an educational committee to acquaint citizens with the proposed $2 million municipal bond issue for water wells, for Oklahoma City. . . . Bellaire drive-in theatre, at 51st street, west side of new bridge, Tulsa, will have its formal opening soon. . . . H. Dahl Jensen, Danish movie producer-director, has joined the Southwest Film Production Company, at Houston, Texas, John Paul Goodwin, president announced. . . . Longview, Texas, opened its third outdoor theatre, the 600-car Cherokee, June 2, owned by W. B. Goates. . . . The concession stand at the Twin City drive-in between Bentonville and Rogers, Ark., burned to the ground May 28.

OMAHA

First 8 a.m. Sunday services were held at the P.L. March drive-in at Wayne, Neb., by the Presbyterian Men's Council to test the popularity of early outdoor services. . . . I. N. Kuhl, ex-owner of the Rivoli at Seward many years, died as the result of a heart attack at his home in San Jose, Cal. Present owner is E. H. Kassebaum. . . . Mr. and Mrs. Carl White, owners of the Quality Theatre Supply, observed their 35th wedding anniversary. . . . Mel Weaver has resigned as Columbia salesman to enter a Council Bluffs real estate firm. . . . Jack Cook offered the first 3-D in Southeastern Nebraska with "It Came from Outer Space" at the Falls City Oil City theatre. . . . Filmrow was well represented at the formal opening of Phil Lannon's Y-Knot drive-in at West Point. . . . Vacationers include Bill Wink, Warner salesman whose daughter was married last week; Jack Andrews, Paramount salesman, and Norman Nielsen, RKO salesman.

PHILADELPHIA

Managerial changes at the Stanley Warner circuit theatres has Nat Warshaw moving from the Fairmount to the Liberty, Tacony. Charlie Cohen, former Keystone manager, which house becomes a weekend operation, goes to the Fairmount. Franklin Pease will switch from the Model to the Keystone and Bill Ryder goes in as manager of the Model. . . . Vincent J. Kostek, Jr., manager for the Hunt's Theatres in Wildwood, N. J., was discharged from the Army after serving 18 months in Korea, and will return to his former job. . . . Marshall G. H. Lewis, former advertising manager for the Pep Boys auto accessories chain, has been named director of advertising and public relations for Louis W. Kellman Productions, a division of News Reel Laboratory, local producers of industrial, business, sales training and TV films. . . . W. H. Winters, manager of the Park, Scranton, Pa., announced that the house will play no more films on the Catholic Legion of Decency "C" list with the result that the house has been removed from the "dishonor roll" of the Scranton Catholic Diocese. . . . Jay Emanuel, independent circuit head and publisher, was re-elected president of Temple Beth Zion. . . . Melvin Fox's Langhorne drive-in, Langhorne, Pa., rushed to completion to start operations next week.

PITTSBURGH

"Moulin Rouge," which did tremendous business for many weeks in Loew's Penn and Ritz theatres, was brought back into the Art Cinema for a second run but it couldn't buck the business it was doing in the suburban houses. . . . Bernard Hickey has been brought in from Boston by the Shea management to take over the Fulton while manager John D. Walsh is hospitalized. That move sends George E. Mason back to his old post at the McKees Rocks Orpheum. . . . Bernard Bucheit, former Manos circuit executive, has opened his Rustic drive-in. The Bucheits recently celebrated their 21st wedding anniversary. . . . Carl Doser, chief barker of Variety Club Tent No. 1, was rushed to the Presbyterian Hospital soon after his return from the club's Mexico City convention. . . . Doser, Norman Mervis, Harry Kodinsky and Tom Birks raised a nice sum for the club's charities at the annual give-away party in the William Penn Hotel. . . . Chuck Truran, son of the late theatre owner, has resigned his post at Perry Nethan's National Screen Service.

PORTLAND

Business has started to perk at all first run theatres wth nearly all showing strong

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product. . . . Sam Smith, stagehand at the Mayfair theatre for nine years, died suddenly. . . . Harold Lawrence has been appointed manager of the J. J. Parker United Artists theatre, replacing Jack Braxton. . . . Hamrick city manager Marvin Fox is on his first vacation in nearly two years. Lou Breese, Liberty theatre manager, will take his place. . . . Jack Matlack, ex J. J. Parker executive, now in the publicity business. He is currently working for UI on a "It Came From Outer Space" assisting Mike Vogel in the Bay Area.

PROVIDENCE

The Castle and Hope theatres, both Lockwood & Gordon houses, are running a series of Pepsi-Cola and Duncan Yo-Yo contests as Saturday matinee features. . . . Threatening skies and an unseasonable cold over the Memorial Day week-end kept many seashore-bound and holiday picnickers in the city, with the result that most movie houses did slightly better than expected business. . . . Holiday film-fare was attractive. "Ambush at Tomahawk Gap" opened at the Strand. "Young Bess" was screened at Loew's State, while "The Desert Song" proved popular at the Majestic. . . . "Lavander Hill Mob" and "Tight Little Island," both playing return engagements in this city, played for a second week at the Avon Cinema. . . . "Salome" returned to this area at the Bay State drive-in. . . . The Pike drive-in is making a big play for the kiddie trade. In addition to free rides on a real fire engine, and free lollypops, extra cartoons are screened on Friday nights.

SAN FRANCISCO

Earl Long, district manager, United-Paramount Theatres, was actively engaged the past week in public relations for the industry. He complied with a request from the Board of Education to speak before students of the English and Science classes of the local high schools on the subject "Motion Pictures Today." His talk centered around the current impact of 3-D on the industry. Other activity in behalf of the industry, was Mr. Long's civic work in connection with arranging with the Parent-Teacher Association for school-graduation parties for "Lili," having a three-week run at U-P's St. Francis. . . . The most recent report on TV set ownership shows the Bay Area with 611,680 sets as of May 1. This represents an increase of 25,520 sets during the month of April and an increase of 235,180 sets over a year ago May. . . . John Parsons, Telenews Theatres district manager, announced the world premiere of the 3-D documentary "Doom Town," day and date, San Francisco and Oakland, June 19, at which time Telenews' new Telesound will be introduced to theatre patrons.

ST. LOUIS

The first drive-in within the St. Louis city limits is being planned for South St. Louis. . . . It will be a 700-car house. . . . Guy Pisani, on local sales staff of RKO Radio for 12 years, has resigned to join Anheuser-Busch Brewery. He will be succeeded in the Illinois territory by Lou Rata, office manager for RKO here. Andy Dietz, top man of Co-operative Theatres, recuperating at home after a major operation. . . . Art LaPlants, Columbia salesman for this city, back at work after illness. . . . A daughter, Linda Karides, born to Mr. and Mrs. Spero Karides—he's owner of the Ivanhoe theatre. . . . Amythis theatre, owned by Barney Diamond, has been sold to Holmes Tyrrell.

TORONTO

Hot weather was tough on theatre business. . . . Biltmore is trying its first stage attraction by presenting an English hypnotist. . . . Famous Players is honoring Ivan Ackery, manager, Orpheum, Vancouver, and Charles Doctor, manager, Capitol, Vancouver, with a special luncheon attended by all local Famous managers. Ackery is this year's winner of the Quigley Award, while Doctor won the Fox "Something for the Birds" contest. . . . On the sick list are Lang Bearg, Famous Players western division manager, and Izzy Allen, Astral Films. . . . A special showing at the Hyland was held by the Rank Organization and Odeon Theatres of their special Coronation feature "A Queen Is Crowned." . . . Mother of Don Watt, manager, Hollywood, died. . . . Bill Guss, Calgary manager for MGM, was honored at a special dinner by the Jewish Community, prior to his departure to take on the post of MGM branch manager at Montreal.

VANCOUVER

Coronation Day was an off day for theatres with too many counter attractions keeping folks from theatres. . . . "Moulin Rouge" on its third-week still clicking, with "Young Bess" at the Capitol also holding over. . . . The parade of inflated admissions price pictures continues at first run houses, seven in the past month with more to come. . . . Drive-ins have been doing very well, especially in the last several days. Bad weather put a damper on the boxoffice when they first opened. . . . Ratepayers of Richmond, B. C., near Vancouver, have entered a protest to the Municipal Council objecting to the proposed erection of a second outdoor theatre in the same area. . . . The Delta drive-in, a 600-car proposition, recently opened in Richmond. Ratepayers are afraid it will bring an undersirable element to the district, which is just over the Vancouver City limits. . . . The new Cedar-V theatre, a 450-seater built by Sam Chizen, recently opened in the North Vancouver district. . . . Al Stone resigned as assistant manager at the Odeon-Paradise to join a grocery chain head office. . . . Dan Sutherland, veteran theatre owner, is hospitalized with heart attack.

WASHINGTON

Mrs. Verna D. Linzel, 63, died June 2. She founded and was president of the District of Columbia Motion Picture Council, and was also a member of the Advisory Committee of the National Board of Review of Motion Pictures. At the time of her death she was Washington area director of the National Conference of Christians and Jews. . . . Joe Franks, treasurer of the National theatre, was hospitalized in Pennsylvania. . . . Milton Shubert, Shubert theatre, is recovering from surgery at Bethesda Naval Hospital. . . . Roth's new Silver Spring theatre will open July 9, with "The Little World of Don Camilo." . . . Sam Galanty, Columbia mideast division manager, took part in the National Golf Day tourney.

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Columbia Pictures announced last week that its net profit for the 39-week period ended March 28, 1953, increased to $310,000, from $280,000 for the comparable period ended March 29, 1952. This was equivalent to 17 cents a share on the 687,436 shares of common stock outstanding March 28, 1953, and 11 cents a share on the 670,670 shares outstanding March 29, 1952.

According to the comparative estimated consolidated earnings statement of the company, operating profit for the 39-week 1953 period amounted to $375,000, against $360,000 for the like 1952 weeks. Estimated provision for Federal taxes was $65,000 for the 1953 weeks and $80,000 for the 1952 period.

Sullivan Circuit Group Buys Wichita Theatre

O. F. Sullivan, general manager of Sullivan Independent Theatres, has announced the completion of a deal with Fox Midwest Theatres for the purchase of the Palace theatre, Wichita, Kans. The theatre is being remodeled by the new owners and will be reopened shortly.

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Msgr. Masterson Dies; Was Decency Legion Officer

Very Rev. Patrick J. Masterson, executive secretary of the National Legion of Decency, died suddenly early on Tuesday, June 9.

Msgr. Masterson was born in New York City February 2, 1910, the son of Patrick and Joan Dorgan Masterson. He was a graduate of Xavier High School, New York City, attended Fordham University and completed courses in philosophy and theology at St. Joseph's Seminary, New York. He was ordained a priest of the archdiocese of New York in June, 1935. He is survived by a brother, Frank, of New York City, and a sister, Mrs. Anne Kelly, of Poughkeepsie, N. Y.

He was named assistant executive secretary of the Legion of Decency in 1943. During the late war he was a Navy chaplain in the United States Marines and served three years in the South Pacific. Following wartime service he returned to his post with the Legion and in 1948 he was appointed executive secretary. He was a vice-president of the International Catholic Office of the Cinema, whose headquarters is in Brussels, Belgium. He was a member of the College of Experts of the Pontifical Commission for Cinematography. He was named Papal Chamberlain, with the title of Very Reverend Monsignor, by Pope Pius XII in 1952.

A Solemn Pontifical Requiem Mass was celebrated at 11 A.M. Friday, at St. Ann's Church, 110 East 12th Street, New York City.

Roland Young, Stage and Film Performer, Was 65

Roland Young, 65, noted stage and screen comedian, died June 5 at his home in New York. Among Mr. Young's most memorable film performances were his portrayal of "Topper" and his role in "The Guardsman," "Ruggles of Red Gap" and "The Man Who Could Work Miracles.' He appeared in many Broadway hits. He started his career as dramatic star but soon switched to comedy. Mr. Young was a naturalized citizen born in London, November 11, 1887. He was trained to become an architect, but transferred to the stage after serving an apprenticeship. His last film was "That Man from Tangier," recently released by United Artists.

Sir Godfrey Tearle

LONDON: Sir Godfrey Tearle, 68, noted British actor of stage and screen, died here June 8. He was the first president of the British Actors' Equity Association, holding the post for 10 years. King George VI knighted him in 1951. He was an actor for 60 years.

Sarah Eskin

Sarah Eskin, owner of the Eskin and Richland theatres in Richland, Wis., and the Highway 14 Drive-In, Richland Center, died May 29 in Milwaukee. Mrs. Eskin had been an exhibitor 35 years.

Roach Plans Film Series

HOLLYWOOD: Producer Hal Roach once again will produce films for theatre exhibition in addition to his television films. He has announced that he will make six to 12 motion pictures specifically designed for theatrical purposes in association with Harry and Lester Allen, Toronto exhibitors, for Guild International Films, Inc.

The first of these features will be "The 13th Commandment," to be filmed in color. He also has made plans to produce "The Woman in Ward 9." Mr. Roach announced that his studio will make not more than four "big-budget" films annually for the Roach-Gold Corporation.

His partner in this corporation, which he described as a "new idea in production and distribution," is Harry Gold, industry sales executive.

Decca Buys 64,000 More Shares in Universal

WASHINGTON: Decca Records has reported to the Securities and Exchange Commission that it acquired 64,000 shares of Universal Pictures common in April, boosting its holdings to 470,175 shares, or approximately 56 per cent of the total shares outstanding. Charles P. Skouras reported buying 3,000 shares of National Theatres common, increasing his holdings to 30,510 shares. Two companies controlled by Elmer C. Rhoden bought a total of 1,200 shares, making total holdings of 4,725 shares.

William Farnum, Famed Silent Film Star, Dies

HOLLYWOOD: One of the brightest stars of the silent era, William Farnum, died here June 5 of cancer at the age of 76. Funeral services were held Wednesday in the Wilshire Methodist Church. He is survived by his widow, two stepdaughters, a stepson and three nieces.

At 10, Mr. Farnum made his stage debut. He wandered from stage company to company, including a five-year tour with "Ben Hur," before forming his own repertory group and starring with his brother, Dustin, in "The Little Rebel." His first motion picture, "The Spoilers," earned several million dollars for his producer and placed the matinee idol on the road to glory and fortune. For a four-year period he was under contract for $10,000 a week.

Among the major films in which Mr. Farnum starred were "Are We Civilized," "The Silver Streak," "If I Were King," "Ten Nights in a Barroom' and "Du Barry." Caught in the stock market crash of 1929, the decline of his fame seemed to go hand in hand. He played his last small part in "Lone Star," released in 1952.

Michael F. Fitzgerald

Michael F. Fitzgerald, 70, a stage electrician in Fall River, Mass., died June 4 at his home.

MANAGERS' ROUND TABLE

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

An International Association of Motion Picture Showmen—Walter Brooks, Director

A Round Table Meeting and Reunion, in New York

THANKS to Associated Motion Picture Advertisers, our hosts and fellow members, we were enabled to greet and honor an impressive group of Quigley Grand Award winners in New York last week, a Round Table meeting with friends on every side, and a reunion of previous Grand Award winners at the presentation of this year's honor plaques. We are indebted to Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, for his inspiring talk on "Showmanship" and to Max E. Youngstein, vice-president of United Artists Corporation, for his similarly warm welcome.

All this has been reported in the press, and it is now our purpose to call a happy and successful meeting to a close, and to report to our membership all over the world that top showmen are recognized, and top showmanship remembered, by leading top-bracket people of film industry, as was well demonstrated during the past few days. Every major company, all major circuit executives, have reason to know the workmanship of Quigley Grand Award winners, in their own domains.

We were especially glad to see Morris Rosenthal at this get-together. Morris received his Grand Award in 1934, the first year of the Quigley competition. He is now manager of Loew's Poli theatre, New Haven, and a regular contributor to the Round Table. He says we'll be seeing him more often, in the future. And, Bill Hendricks, who was the other winner in that first year of 1934, now writes from the Warner studio in Burbank, California, that he's been out of touch for a long time, but he will soon be knocking on our door.

A long wire from J. P. Harrison expressed his deep regret that he couldn't be present to receive his Grand Award plaque this year, which was accepted for him by Mr. Goldenson. Lester Pollock is at Loew's Warfield, in San Francisco, while Boyd Sparrow is hospitalized. Nate Wise wired from Cincinnati that the winning of his Grand Award was one of the major achievements of his life. Jack Matlack said that the inspiration of the Quigley Awards had enabled him to set up his own agency in the Pacific northwest, with Universal-International as an early client.

John Harrison sent a wire from Waycross, Ga., Mildred Fitzgibbons, from St. Louis, and Willis Shaffer, from Hutchinson, Kansas with their regrets and regards to fellow Grand Award winners.

DON'T SELL THE SHORT FILMS SHORT

The thought is borrowed from Fox Midwest ***Contact***, the showmanship bulletin of Elmer Rhoden's theatres in five central states. And it is especially pertinent at this particular time, when short programs are being announced for next season.

There's something new to crow about in the shorts field—probably the best and certainly convincing proof of certain 3-D tricks to help this market. We had evidence of such "new" things in short films, a quarter of a century ago, so it is logical that short film sources will create early examples of the new showmanship.

Walt Disney is already in with his first contribution of the Disney art in the third dimension, and others will supply short, exciting films which will lend an assist in the problem of establishing new styles. Audiences who are supplied with glasses to view a feature film will be twice as interested and more likely to be convinced, if there is also a short film that combines these new factors on the program.

No doubt but that 3-D pulls them in. No doubt but that 3-D has audience appeal, when they see proper new pictures like "House of Wax" and "Sangaree"—but in the introduction of new processes, it takes more than a swallow to make a Spring, and we need the product.

¶ Alice Gorham, advertising and publicity director for the United Detroit Theatres, did more than merely add a gracious note by her presence at the AMPA luncheon, as the only distaff winner of a Quigley Grand Award to be on the dais. She also contributed examples of her showmanship, by direction of the principal speaker. Mr. Goldenson referred to her recent campaigns in Detroit, where she has used television spots so very effectively, and we noted that he knew the exact figures, to show a maximum result with a minimum investment in this modern medium.

And we think we can speak for AMPA's membership and Lige Brien, the new president, that the business of obtaining showmanship results is by no means a monopoly with the men. We believe that AMPA welcomes its feminine contingent of hard-working, hard-hitting "showmen" who earn and deserve that designation.

* * *

¶ The Indiana Allied bulletin quotes still more of those "current and reliable statistics" to prove that the number of regular movie customers has been reduced 50% in the last 4 or 5 years. They say the Sindlinger Company's surveys show that 85.5% of the total box office gross in 1952 was derived from only 25% of the potential movie audience, and that 75% of the potential audience are infrequent movie goers responsible for only 15% of the take.

This sounds vaguely reminiscent of the ancient formula that the distributor obtained 80% of his income from 20% of the theatres, and vice versa—which is not news, and hasn't changed to any extent, in many years. The bulletin blames the present condition on advanced admission prices, which, they say, "price the pictures out of the market for the average customer and exhibitor."

They suggest that their members should re-examine their advertising program, and if 75% of the potential audience attend the movies so seldom, they need to change their selling approach. —*Walter Brooks*

Promotion for Large And Small Theatres

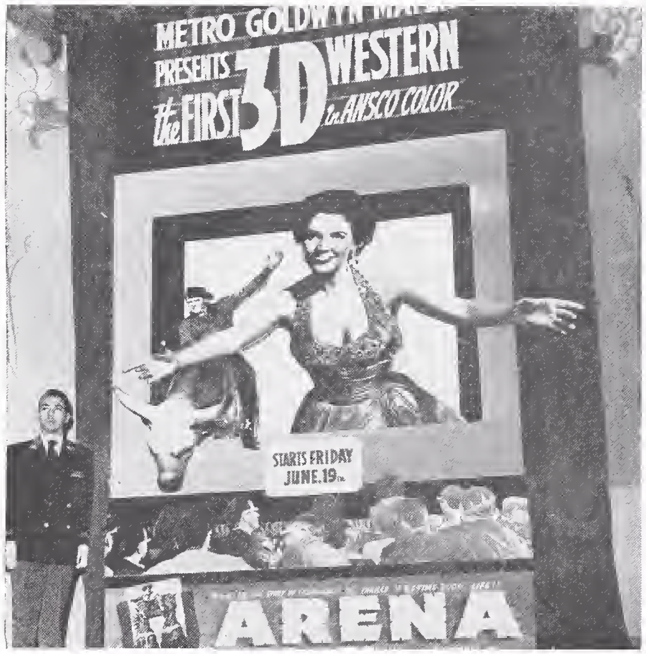
One thing to remember, managers of the largest first-run theatres, do use advantageously the same ideas that will work again in smaller situations.

MARS
MESSAGE CENTRE
Send a message to your boy in Korea
AT NO COST
NOON TO 9 P.M.
ARMY SIGNAL CORPS

SS BLOOD PROGRAM

Harry Greenman, managing director of the Capitol, on Broadway, takes part in the presentation of a plaque saluting the men and women who have contributed 300,000 pints of blood, for the wounded service men in Korea. And at left, you see his sponsored message, center, offering a free service from the theatre lobby to boys in Korea, via the Military Affiliate Radio System.

◆

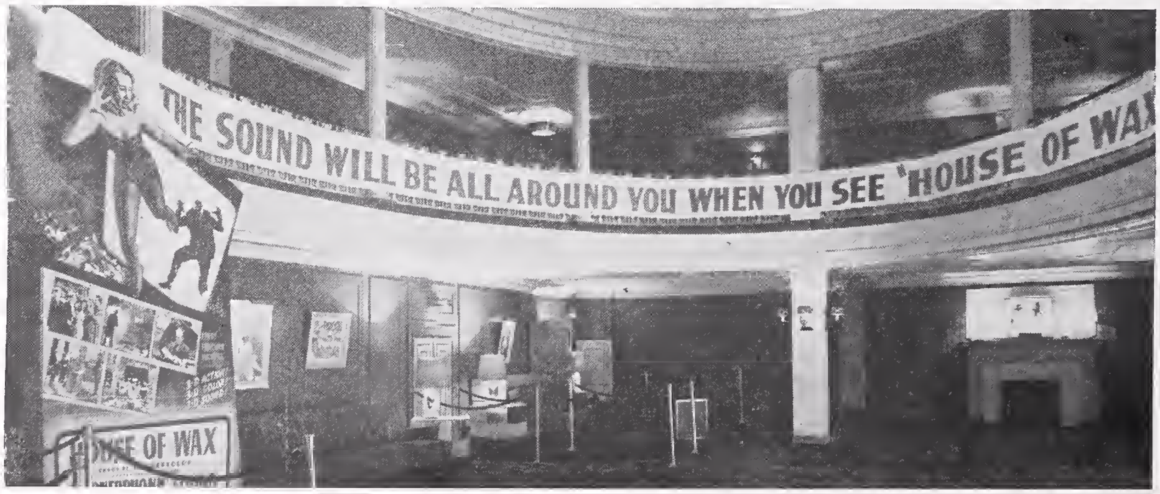

METRO GOLDWYN MAYER
PRESENTS
the FIRST 3D WESTERN
In ANSCO COLOR
STARTS FRIDAY JUNE 19th
ARENA

Lester Pollock, subbing for Boyd Sparrow at Loew's Warfield theatre in San Francisco, provides this set-piece, 18 feet high, as advance display for "Arena".

Isabelle Austin, arranged an attractive tieup with a visiting Florida Citrus Queen, backstage at the Roxy theatre on Broadway, as publicity for the theatre's new "Ice-Colorama" Revue.

◆

The lobby of the Madison theatre, Peoria, Illinois, had just the right sweep and scope to sell Warnerphonic Sound as added attraction with "The House of Wax"—to put over the idea in a big way.


THE SOUND WILL BE ALL AROUND YOU WHEN YOU SEE 'HOUSE OF WAX
HOUSE OF WAX

Surrounded By Capable Canadians

Ever since last week, when Ackery and Doctor were here from Vancouver for the Quigley Award presentation, we had the feeling that our energy didn't measure up to the Canadian showman, who is so alert, active and full of things and stuff that he never lets down, even when folks are supposed to sleep to restore that raveled sleeve of care. And always talking about cream puffs and other topics in their quaint—but robust—language!

Now that their energy is transferred back to Toronto (today) and across Canada (tomorrow) we had just breathed a sigh when the top layer of things on our desk revealed about six of those superior campaigns from Bob Harvey, manager of the Capitol theatre, North Bay, and right behind him, another batch from Dave Borland, in a second-run situation, the Dominion theatre, in Vancouver, to fix our belief that this campaigning goes right through Famous Players-Canadian, from top to bottom, all the way.

Wish we could see and write in proper fashion about the contents of these entries, and we will get around to that orderly way of doing things again, sooner or later, but right now, it's too soon after last week! Bob Harvey says he's busy with Variety Village, in addition to his regular showmanship activity. Dave says he's trying for the big Award in smaller situations, and that we'll be seeing plenty of his stuff.

Bob Heekin Hits Hard With "Off Limits"

Robert Heekin, city manager, Florida State Theatres, plugged hard for the first run of "Off Limits" at the Florida theatre, known as the "flagship of the state's largest circuit." "Off limits" posters, distributed by the Military Police Corps of the U. S. Army, were placed on all the 150 sidewalk "A" boards maintained by the Recruiting Service in the city. Local MP station wagons displayed special art-shop banners. Many sidewalk stencils were used in the downtown area to declare the Florida theatre "off limits to dead pans and sour pusses by order of Bob Hope." For the annual gala parade featuring the official spring opening of the city's ocean beaches, an Army duckmobile in the parade carried large banners advertising "Off Limits." As a final tie-in with the U. S. Army, a special recruiting booth was set up for the recruiting of MP volunteers.

We Wonder How They Do It

Schine managers up around Gloversville way are doing all right with Roy Rogers Riders Clubs, in spite of a very obvious shortage of pictures.

SHOWMEN IN ACTION

Lou Cohen and Norm Levinson had that news picture of themselves wearing 3-D glasses, which you saw in last week's Herald, on the front pages of local papers, to explain all about the third dimensional run of "Arena" at Loew's Poli, Hartford.

▼

Charlie Doctor's "Free Trip To Hollywood for Two" winners in his "Young Bess" contest at the Capitol theatre, had fine breaks on front pages of Vancouver newspapers.

▼

Seymour Morris reports Schine showmen so much on the ball that they are already planning "Back to School" exploitation for September, while "School Is Out" comes in June.

▼

Glen Walker says he's back with Warner's as manager of the Sooner theatre, Oklahoma City, and sends some pictures to report his successful handling of "Tembo."

▼

George Peters, manager of Loew's Richmond theatre, reporting on a test-run of MGM's "Scandal at Scourie"—newest Garson-Pidgeon starring vehicle with excellent little-girl star, Donna Cameron.

▼

The State Street Council, a businessmen's group in Chicago's Loop, put on a "State Street to Hollywood" contest for the prettiest girl employed in local stores, as exploitation for Dorothy Lamour's personal appearance at the Chicago theatre.

▼

Cecil G. Winstead, manager of the Carolina theatre, Rocky Mount, N. C., writes that way back in 1935 he won a promotion as theatre manager and ever since has been a reader of the Round Table.

P. A. Tucker, manager of the Capitol theatre, Kamloops, B. C., played "Road to Bali" in his Canadian town—which must provide a change of scene and theme—to profitable advantage.

▼

Owing to the Fox convention in Denver on July 7-8-9, Francis Gill advises that the Western Colorado Showmen's Picnic in Paonia, Colorado, public square, will be postponed to July 15th. We wish we might be there.

▼

Harry Dorrington, manager of Schine's Capitol theatre, Ilion, N. Y., says that managers who pick up the O'Sullivan Rubber Heel contest idea as a tieup for "Hans Christian Andersen" will find that company ready and receptive.

▼

Harry Wiener, manager of Schine's Oswego, N. Y., theatre, has signed up six sponsored kiddie shows, one each month, May to October, with a local store.

▼

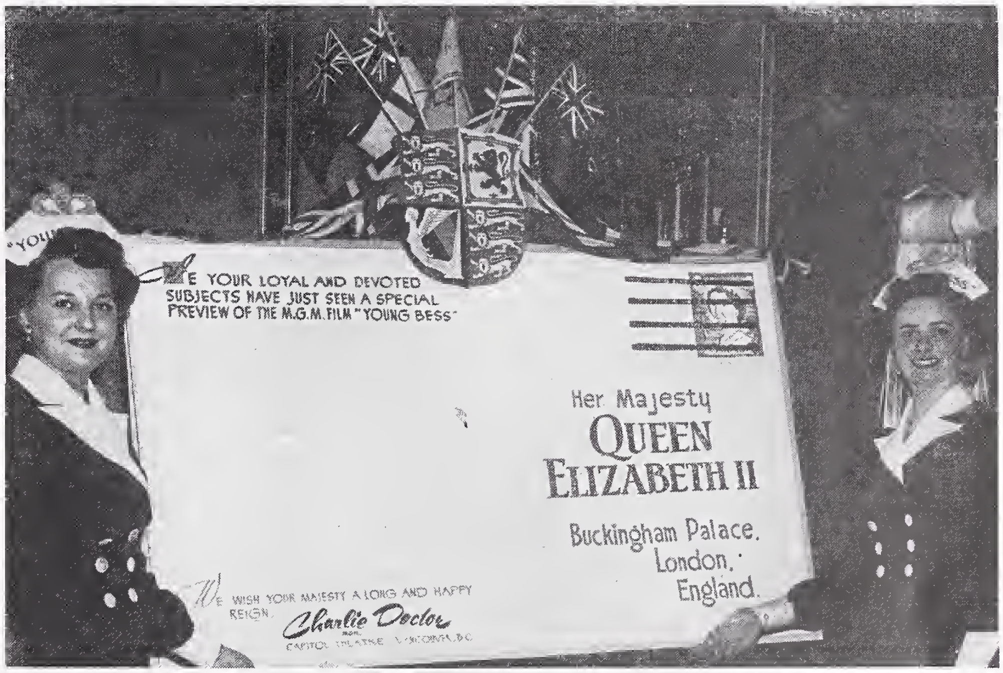
Bill Burke, manager of the Capitol theatre, Brantford, Ont., sends pictures of his recent stunts, including a fine campaign on "The Stars Are Singing" with local accompaniment.

▼

Erv. Clumb, with "Salome" in its third week at the Riverside theatre in Milwaukee, landed another of those wonderful color pages, sponsored by very cooperative advertisers, that do so well in Wisconsin.

▼

Jimmie Thames, advertising and publicity manager for Rowely-United Theatres, Little Rock, makes good use of 24-sheets in outside display, and gets fine editorial cooperation from local by-line writers.


"YOU
WE YOUR LOYAL AND DEVOTED SUBJECTS HAVE JUST SEEN A SPECIAL PREVIEW OF THE M.G.M. FILM "YOUNG BESS"
Her Majesty
QUEEN ELIZABETH II
Buckingham Palace.
London.
England.
WE WISH YOUR MAJESTY A LONG AND HAPPY REIGN.
Charlie Doctor
CAPITOL THEATRE VANCOUVER, B.C.

Charlie Doctor prepared this giant greeting card, to be sent to Her Majesty the Queen from her loyal subjects, the patrons of the Capitol theatre in Vancouver. Since he left to come to New York last week, there have been 10,000 signatures, so many that it took another big card to hold the overflow. The idea was a lobby promotion for the new attraction, "Young Bess."

Campaign Catalog

BENRUS WATCH TIME
WHEN THIS PICTURE EXPLODES... You'll know what Action-Excitement REALLY is!
SPLIT SECOND
Stephen McNALLY
Alexis SMITH
Jan STERLING
Keith ANDES
Arthur HUNNICUTT
This is BENRUS SPLIT SECOND Time
FREE! WIN FREE! A BENRUS WATCH
An EDMUND GRAINGER PRODUCTION

Split Second
BENRUS WATCH TIME
FREE! WIN FREE! A BENRUS WATCH
For the Women A GORGIOUS EMBRACEABLE
For the Men A HANDSOME CALENDAR
STARTING THIS MAY 12
You may WIN one of these Beautiful Timepieces.... by writing in LOBBY BOOK your GUESS as to when Bell will sound off to a SPLIT SECOND
Winners will be posted in lobby each day from May 12th and will also be notified by Mail.
See SPLIT SECOND
THE SUSPENSE WILL KEEP YOU ON THE EDGE OF YOUR SEAT!

Manager Milton Schwartz, of the Criterion theatre, and advertising and publicity manager Jerry Sager, pose with the Benrus lobby display, used during the run of RKO Radio's "Split Second" on Broadway.

A Benrus Watch tieup, plus a letter-writing contest were features of the "Split Second" campaign at the Criterion Theatre, New York. RKO Radio is releasing this Edmund Grainger production, directed by Dick Powell, which stars Stephen McNally, Jan Sterling and Alexis Smith, The Benrus Company provided a large display clock for the lobby. Patrons were asked to write their names in a book underneath it, designating the "Split Second" time they thought a bell would ring. Watches were given away daily to the patron who guessed the nearest split second.

An additional watch was given to the first patron in line on opening day.

Further space was obtained by offering watches for the best short letter written in on the subject of "What was the most memorable 'Split Second' in your life?"

Willoughby's Camera Store also tied in with the opening by featuring the Keystone Camera advertisement showing Dick Powell using a Keystone Camera, in Sunday papers. Keystone has provided ad mats and publicity releases to all its outlets for the tie-in ad to break with the picture's opening throughout the country.

Similar tie-in ads for local playdates were set by Zenith Radio, featuring their portables, National Bakers Service, featuring Hollywood Bread, and Chrysler cars.

3-D Gets Big Pre-Selling

Those of us who read the trade press realize that the news has been filled with third-dimension for months now, and that we are all well acquainted with most of the phases and variations. But, very apparently, there is strong indication that the magazines are awake and aware of the coming impact on the public. We by-lined a magazine piece which appeared in the April *American Legion* magazine, and was written in January, using foresight.

Last week's *Time* had five inside pages and the front cover, not all friendly to new processes, but willing to agree that such processes were on the way, whether or not *Time's* research staff entirely approved. The "snooty" magazines look down their noses at all manner of change in motion pictures, except when it is "foreign" or "sexy" on the side of polite seduction.

Now, the new *Look* dated June 20th and on sale June 16th, has a really colossal article on 3-D, illustrated in color and described in detail, which will provide managers with material they need to explain these new things to their audiences. *Look* goes farther in friendly cooperation with film industry, by offering good tie-in materials. They will distribute 10,000 cards to newsstands, and supply 3,500 posters for news delivery trucks.

Audience Cheers For "Julius Caesar"

Ivan Ackery, Quigley Grand Award showman from Vancouver, B. C., was patroling Shubert Alley the other late afternoon, looking over the "Julius Caesar" exhibit which MGM has set up across the way. He wasn't particularly in the mood for Shakespeare, but asked Elliott Foreman, MGM field man in charge of the exhibit, to take him into the Booth theatre for the last few minutes of the picture, just before the matinee broke, so he could see the big screen. And when he came out, he was raving, not about the projection, but about the picture. Ivan said he never before had seen an audience stand and cheer at the conclusion of a film show.

Lou Levine, manager of the Falls theatre, Chicopee Falls, Mass., played up the Canadian locale of "I Confess" to draw trade with his French-Canadian neighbors and friends.

FILMACK ... Has Always Led The Field For Top Quality Special TRAILERS
SEND US YOUR NEXT ORDER AND FIND OUT WHY!
CHICAGO 5
1327 S. WABASH AVE.
NEW YORK 36
630 NINTH AVENUE

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

FLAT TOP: Sterling Hayden—Played this on Cash Nite to above average business. Action and color good. Glad to see Hayden back with us. This should be good in almost any situation. Played Tuesday, Wednesday, May 19, 20.—Milton Dorriety, Ga-Ana Theatre, Georgiana, Ala.

FLAT TOP: Sterling Hayden, Richard Carlson—Did average business on this picture.—Jess Jones, Ritz Theatre, Crescent, Okla.

KANSAS PACIFIC: Sterling Hayden, Eve Miller—A good story in color about building a railroad, with plenty of action. Good average draw.—Played on Friday and Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Metro-Goldwyn-Mayer

CLOWN, THE: Red Skelton, Timmy Considine—To my sorrow, I think people see Red Skelton on TV until they are tired of him, for he just will not draw at the box office for us any more. Business terrible. Small towns, beware. When will the big distributors give the small town theatres a break? If not soon, I am afraid it will be too late. Played Tuesday, Wednesday, May 19, 20.—W. W. Kibler, Caroline Theatre, Bowling Green, Va.

MILLION DOLLAR MERMAID: Esther Williams, Victor Mature—An excellent picture with beautiful color—one of Esther Williams' best. Well liked by those who saw it. Play it—you can't miss on this one. Played Sunday, Monday, May 10, 11.—James Hardy, Shoals Theatre, Shoals, Ind.

PAT AND MIKE: Spencer Tracy, Katharine Hepburn—After "Adam's Rib" (MGM), I knew this would be a hard one to sell here. When it got into the drive-in just ahead of my playdate, I pulled it as I knew I couldn't make it. Put it in mid-week six months later and then branch manager talked me into using it for the Sunday change. Second bracket made my program cost me over 50%, but he promised to reduce terms. My farmers remarked that it was the un-funniest comedy they had ever seen. Golf and tennis are taboo here and this has to be half of both. Played Sunday, Monday, May 24, 25.—Bob Walker, Uintah Theatre, Fruita, Colo.

Paramount

HURRICANE SMITH: Yvonne De Carlo, John Ireland—If you have played your fill of pirate pictures of late, pass this one up. Otherwise it will prove to be fair entertainment. A fellow exhibitor held it in no high opinion, but our audience found it satisfactory action fare. Business average. Played Wednesday, Thursday, May 13, 14.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

JUST FOR YOU: Bing Crosby, Jane Wyman—Good picture in color, but did below average business here. Played on Sunday and Monday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

ROAD TO BALI: Bing Crosby, Bob Hope, Dorothy Lamour—Please, Paramount, give us some more of these. This is what my customers like. A very cleverly made movie. Played Sunday, Monday, May 24, 25.—Milton Dorriety, Ga-Ana Theatre, Georgiana, Ala.

SAVAGE, THE: Charlton Heston, Susan Morrow—Here is one you should play and be happy that you played it. Should do business in any situation. I did not do so well with it on account of high school services. Play it—you can't go wrong on it. Very good story and something different. Played Sunday, Monday, May 3, 4.—James Hardy, Shoals Theatre, Shoals, Ind.

RKO Radio

KING KONG: Fay Wray, Bruce Cabot—Double billed this with "Leopard Man" (RKO). It was the first time we've shown a double feature on these two days and business was better than average. A small town natural. Played Thursday, Friday, May 7. 8.—Milton Dorriety, Ga-Ana Theatre, Georgiana, Ala.

Republic

SHOWDOWN, THE: William Elliott, Walter Brennan—In Fruita Wild Bill is still "Red Ryder," and it hurts these better pictures of his. This is a good story and pleased those who came. A junior class play Friday, car races the same night, a circus and a big piano recital both Friday and Saturday, divided up the ticket-buyers until it is doubtful whether any of us did very well those nights. Doubled with "Last Train from Bombay" (Col.) and starved out. Ended up the week in the red. Played Friday, Saturday, May 22, 23.—Bob Walker, Uintah Theatre, Fruita, Colo.

Twentieth Century-Fox

MODEL AND THE MARRIAGE BROKER, THE: Jeanne Crain, Thelma Ritter—This is a cute comedy, with Ritter as usual tucking the show in her pocket. Late spring and tight finances have made mid-weeks a real struggle to keep out of the red, but this managed to make expenses, so I was mighty pleased. Played Wednesday, Thursday, May 27, 28.—Bob Walker, Uintah Theatre, Fruita, Colo.

PRIDE OF ST. LOUIS: Dan Dailey, Joanne Dru—Funny how some pictures you expect the least from go over so well? This did very good business here. Double billed with "Deadline, USA" (Fox). Perhaps it is that baseball is in most people's minds this time of year or just that there were many baseball fans among the audience which made such a story pay off. Dailey was well cast as Dizzy Dean. Business good. Played Friday, Saturday, May 22, 23.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

TAXI: Dan Dailey, Constance Smith—This picture had a good rating, but it sure was a flop for us. Dan Dailey usually draws very well here, but he sure fell down on this one. We hardly made picture cost. Played Tueseday, Wednesday, May 26, 27.—W. W. Kibler, Caroline Theatre, Bowling Green, Va.

Universal

LAWLESS BREED: Rock Hudson, Julia Adams—This is tops in westerns—story, color and acting good. Played on Friday and Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

LOST IN ALASKA: Abbott & Costello, Mitzi Green—A & C have lost their punch here . Very poor business for Sunday, mostly kids. Played Sunday, Monday, May 10, 11.—Milton Dorriety, Ga-Ana Theatre, Georgiana, Ala.

SON OF ALI BABA: Tony Curtis, Piper Laurie—A fair picture which will do O. K. on any double bill program. Played Thursday, Friday, May 7, 8.—James Hardy, Shoals Theatre, Shoals, Ind.

YANKEE BUCCANEER: Jeff Chandler, Scott Brady—Here is a very good action picture. By no fault of the picture it failed at the box office. Played Thursday, Friday, May 14, 15.—James Hardy, Shoals Theatre, Shoals, Ind.

Warner Bros.

LION AND THE HORSE, THE: Steve Cochran, Black Knight—Doubled this with Bugs Bunny Cartoon Revue and did better than average business. You can't go wrong on these two pictures. This will do well in any small town; we need more pictures like it. Played Saturday, May 30.—James Hardy, Shoals Theatre, Shoals, Ind.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—Very good religious picture which received many good comments here. Did average business both nights. Played Tuesday, Wednesday, May 26, 27.—James Hardy, Shoals Theatre, Shoals, Ind.

SHE'S WORKING HER WAY THROUGH COLLEGE: Virginia Mayo, Ronald Reagan—This picture has everything and should go over in any situation. Through no fault of the picture, I did less than average business. If your patrons like musicals, play this one. Played Sunday, Monday, May 24, 25.—James Hardy, Shoals Theatre, Shoals, Ind.

Shorts

Columbia

AIN'T LOVE CUCKOO? Comedy Favorite—How corny can they get? Too much hokum. With this you will surely drive your customers away.—Telepix Theatre, Boston, Mass.

CANDID MICROPHONE No. 2: The public is seeing too much of the roving camera. A little of this subject goes a long way.—Telepix Theatre, Boston, Mass.

Metro-Goldwyn-Mayer

LITTLE JOHNNY JET: Technicolor Cartoon—This is one of the cutest cartoons you'll ever flash on your screen. When Papa B-29 finds he's fathered a jet, it leads to complications that will roll your seat-warmers in the aisles.—Bob Walker, Uintah Theatre, Fruita, Colo.

RED HOT RIDING HOOD: Technicolor Cartoon—This modern version of the Red Riding Hood story will never grow old. It's wonderful.—Bob Walker, Uintah Theatre, Fruita, Colo.

Warner Bros.

THAR SHE BLOWS: Special—An excellent two-reel subject about whale fishing. It's in color and the photography is very good. Everyone is sure to enjoy it.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

SO YOU WANT TO LEARN TO DANCE? Joe McDoakes Comedy—This latest in the series is probably the most amusing one you will see in a long time. Joe has to go to a dancing school so he can dance with his boss's wife, or lose his job. A very entertaining short subject.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

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35 Qualify for 25-Year Club of Famous Players

Ontario candidates of the 1953 class of Famous Players' 25-Year Club will be inducted at the dinner during the staff outing at St. Andrews Golf Club June 23, it was announced this week in Toronto. Thirty-five employees in Canada have qualified through continuous service since 1928. Each will receive a gift, a diamond lapel emblem, an honor certificate and an extra vacation with pay annually. Since 1945, the total enrollment of men and women in the club has been 270. Adolph Zukor was the first charter member of the organization.

Coast Exchange Office Union Signs Contract

LOS ANGELES: The completion of contract negotiations last Wednesday between the Office Employees International Union, Local 174, and management averted a strike which threatened to tie up the major film exchange in this city. The new contract covers the two-year period ending April 19, 1955. Members of the union waived the fringe benefits they originally sought but did receive increases averaging from five to six per cent.

Green's 20th-Fox Suit Postponed Indefinitely

The legal action filed by Charles Green against 20th Century-Fox in which he sought to declare certain provisions of executives' employment contracts to be null and void has been postponed indefinitely, it was learned in New York last week. Mr. Green, who initiated a proxy contest for representation on the 20th-Fox board, filed the action April 2. It was reported that Mr. Green has withdrawn plans for prosecution of his suit at least for the rest of this year. Mr. Green's efforts to win stockholder support in his proxy fight were unsuccessful at both special stockholders' meetings in Wilmington, Del., on May 5 and the regular meeting May 19.

Sees New Physical Theatre Emerging with Techniques

A motion picture theatre "as different from today's movie houses as the big picture palaces of the present differ from their store show predecessors" was predicted recently by M. L. Simons, MGM public relations executive, on a recent visit in Atlanta from New York. He said "the new wide-screen, curved-screen, 3-D and other processes will eventually encourage the emergence of a new physical theatre."

RKO Schedules August National Re-Releases

Beginning August 5, RKO Radio will nationally re-release "Stage Door" and "Without Reservations," it has been announced by Charles Boasberg, general sales manager. The former stars Katharine Hepburn, Ginger Rogers and Adolphe Menjou, while the latter production features Claudette Colbert and John Wayne.

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 128 attractions, 6,555 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	–	2	18	14	3
Abbott & Costello Meet Captain Kidd (WB)	2	11	41	20	11
Above and Beyond (MGM)	13	60	31	2	1
Against All Flags (Univ.)	–	5	27	30	22
All Ashore (Col.)	1	4	22	15	3
Androcles and the Lion (RKO)	1	1	8	11	2
Angel Face (RKO)	–	2	25	12	2
Anna (IFE)	6	7	4	4	1
April in Paris (WB)	4	20	30	28	11
Bad and the Beautiful, The(MGM)	2	27	36	45	4
Battle Circus (MGM)	–	7	51	20	11
*Because of You (Univ.)	9	42	46	13	2
Black Castle, The (Univ.)	–	1	7	10	6
Blackbeard, the Pirate (RKO)	–	8	29	22	13
Blazing Forest (Para.)	–	2	21	42	3
Bloodhounds of Broadway (20th-Fox)	2	10	34	28	4
Blue Gardenia, The (WB)	–	–	–	6	2
Breaking the Sound Barrier (UA)	3	3	3	8	11
Bwana Devil (UA)	18	13	4	4	1
By the Light of the Silvery Moon (WB)	–	12	29	4	3
Call Me Madam (20th-Fox)	3	24	25	13	10
Cattle Town (WB)	–	3	12	22	19
City Beneath the Sea (Univ.)	2	1	13	12	8
Cleopatra (Para.)	–	3	1	5	9
Clown The (MGM)	4	37	49	19	3
Come Back, Little Sheba (Para.)	12	30	18	3	–
Confidentially Connie (MGM)	–	1	17	20	10
Count the Hours (RKO)	–	–	–	1	6
Desert Legion (Univ.)	–	5	15	26	–
Desperate Search, The (MGM)	–	–	22	5	4
Destination Gobi (20th-Fox)	–	3	16	24	3
Down Among the Sheltering Palms (20th-Fox)	–	1	9	14	2
Eight Iron Men (Col.)	1	1	14	24	3
†Fair Wind to Java (Rep.)	–	–	1	3	1
*Flat Top (AA)	4	20	43	5	–
Four Poster The (Col.)	4	2	1	5	6
Girl Who Had Everything (MGM)	–	–	8	5	–
Girls in the Night (Univ.)	–	9	12	–	2
Girls of Pleasure Island (Para.)	2	2	11	5	1
Gunsmoke (Univ.)	1	18	21	16	1
Hangman's Knot (Col.)	2	31	41	8	3
Hans Christian Andersen (RKO)	16	9	2	1	1
Happy Time, The (Col.)	4	1	5	16	24
Hiawatha (AA)	–	3	24	9	1
Hitch-Hiker, The (RKO)	–	2	3	2	–
Hour of 13, The (MGM)	–	7	1	3	3
House of Wax (WB)	24	7	2	1	–
I Confess (WB)	–	9	8	26	6
I Don't Care Girl, The (20th-Fox)	–	9	32	32	7
I Love Melvin (MGM)	–	7	36	35	8
†I'll Get You (Lippert)	5	–	–	1	–
†Invaders from Mars (20th-Fox)	–	–	2	5	2
Invasion U.S.A. (Col.)	2	4	6	10	11
Iron Mistress, The (WB)	6	30	69	13	2
Ivanhoe (MGM)	28	42	32	19	3
Jack McCall, Desperado (Col.)	–	–	4	8	3
Jalopy (AA)	2	2	3	–	1
Jazz Singer, The (WB)	–	–	21	20	40
Jeopardy (MGM)	9	18	14	16	4
Jungle Girl (AA)	–	1	5	4	1
Kansas City Confidential (UA)	–	4	9	5	7
Kansas Pacific (AA)	–	–	1	3	5
Lady Wants Mink (Rep.)	–	–	–	1	6
Last of the Comanches (Col.)	–	1	11	30	4
Law and Order (Univ.)	–	2	2	5	–
Lawless Breed (Univ.)	2	17	40	10	2
Limelight (UA)	–	2	–	–	4
Lone Hand (Univ.)	–	6	15	6	–
Ma and Pa Kettle on Vacation (Univ.)	36	22	24	10	–
Man Behind the Gun (WB)	2	11	29	7	1
Man in the Dark (Col.)	3	7	5	1	1
Meet Me at the Fair (Univ.)	–	10	32	26	11
Member of the Wedding (Col.)	3	1	3	2	3
Million Dollar Mermaid (MGM)	21	72	32	1	–
Mississippi Gambler (Univ.)	21	56	26	5	1
*Montana Belle (RKO)	–	11	37	17	2
Moulin Rouge (UA)	5	8	2	3	–
My Cousin Rachel (20th-Fox)	–	6	16	27	10
My Pal Gus (20th-Fox)	4	24	38	29	3
Naked Spur, The (MGM)	6	54	45	7	1
Never Let Me Go (MGM)	–	1	14	16	–
Never Wave at a Wac (RKO)	3	32	37	7	–
Niagara (20th-Fox)	5	44	39	9	3
*Night Without Sleep (20th-Fox)	–	–	1	9	9
Off Limits (Para.)	2	11	12	12	–
Operation Secret (WB)	–	3	24	21	15
*Outpost in Malaya (UA)	–	1	11	8	9
Pathfinder, The (Col.)	–	2	14	13	3
Peter Pan (RKO)	25	4	–	–	–
Plymouth Adventure (MGM)	7	18	46	48	11
Pony Express (Para.)	–	16	16	4	–
President's Lady, The (20th-Fox)	11	18	36	10	5
Prince of Pirates (Col.)	–	–	3	6	–
Quiet Man, The (Rep.)	37	49	16	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	3	17	29	4
Redhead from Wyoming (Univ.)	–	5	35	15	3
Ride the Man Down (Rep.)	1	8	13	15	4
Road to Bali (Para.)	37	63	24	4	–
Rogue's March (MGM)	–	–	9	8	5
Ruby Gentry (20th-Fox)	10	35	23	25	5
Salome (Col.)	6	16	8	–	–
Seminole (Univ.)	–	15	20	9	1
She's Back on Broadway (WB)	1	8	29	36	7
Silver Whip (20th-Fox)	–	–	23	14	5
Sky Full of Moon (MGM)	–	3	2	24	8
Small Town Girl (MGM)	–	7	11	16	1
Snows of Kilimanjaro (20th-Fox)	25	48	12	3	1
Sombrero (MGM)	1	4	6	28	1
Split Second (RKO)	–	–	7	5	–
Star, The (20th-Fox)	–	–	15	13	27
Stars and Stripes Forever (20th-Fox)	23	67	35	12	1
Stars Are Singing, The (Para.)	–	2	20	24	9
Stooge, The (Para.)	31	37	33	7	1
Stop, You're Killing Me (WB)	–	–	13	40	24
Strange Fascination (Col.)	–	–	1	–	5
Tall Texan, The (Lippert)	5	1	2	3	–
Taxi (20th-Fox)	–	4	8	14	5
Thief of Venice (20th-Fox)	–	2	7	6	12
Thunder in the East (Para.)	–	8	30	30	6
Thunderbirds (Rep.)	1	7	42	10	1
Titanic (20th-Fox)	–	8	11	2	1
Tonight We Sing (20th-Fox)	–	4	2	1	4
Torpedo Alley (AA)	–	2	5	6	2
Treasure of Golden Condor (20th-Fox)	–	5	36	30	4
Tropic Zone (Para.)	–	6	19	20	6
Trouble Along the Way (WB)	1	7	13	21	5
Voodoo-Tiger (Col.)	–	1	6	2	–

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JUNE 20, 1953

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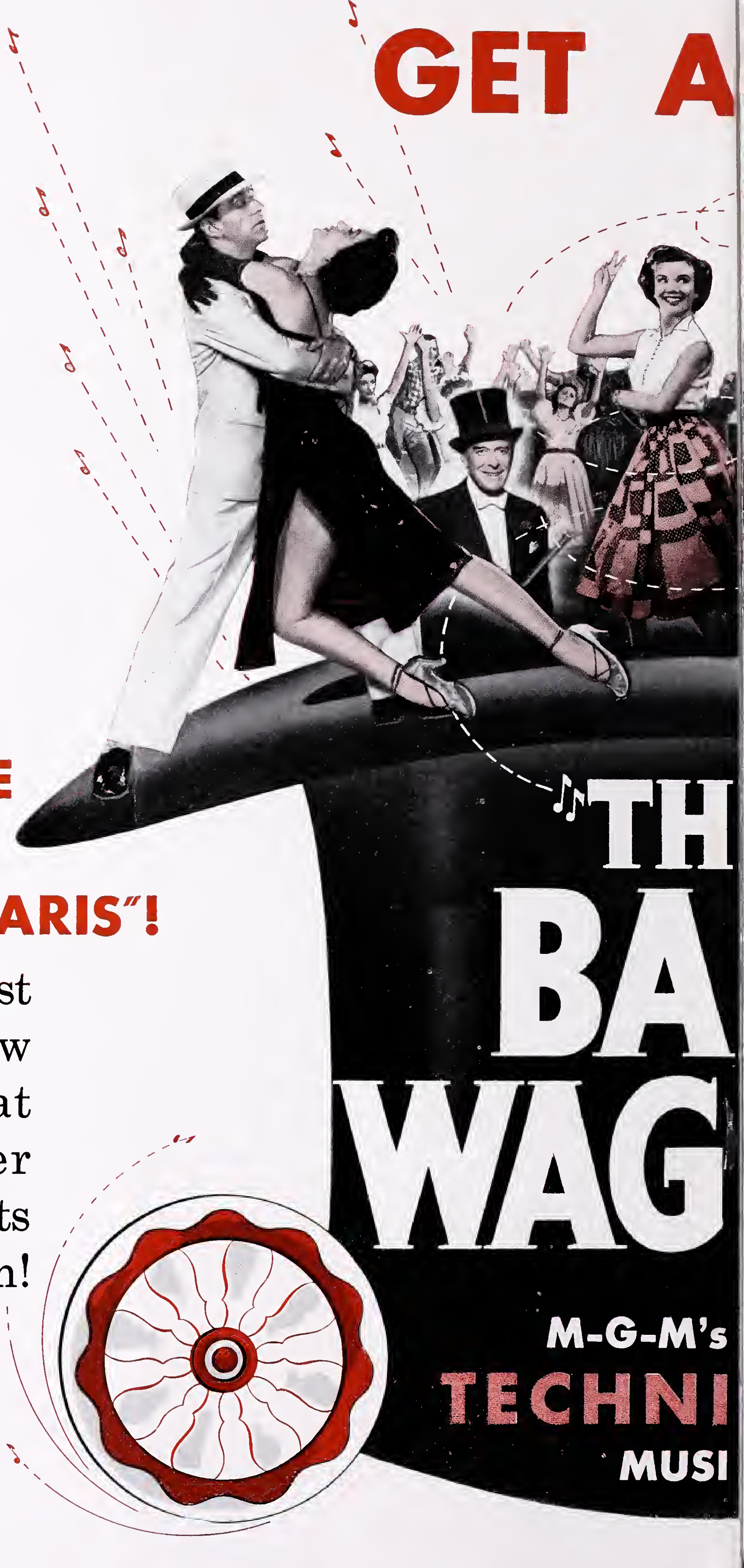

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BUFFALO	20th-Fox Screen Room	290 Franklin Street	7/3	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	7/3	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	7/3	1:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	7/3	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	7/3	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	7/3	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	7/3	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	7/3	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	7/3	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	7/3	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	7/3	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	7/3	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	7/3	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	7/3	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	7/3	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	7/3	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	7/3	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	7/3	1:30 P.M.
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PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	7/3	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	7/3	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	7/3	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	7/3	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	7/3	1 P.M.
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 191, No. 12

June 20, 1953

Government Film Activity

GOVERNMENT intervention in the affairs of the motion picture industry is increasing in many parts of the world. This trend is particularly alarming because it is not coming at a time of general war such as during the period from 1939 to 1945. Then it was usually justified and, in some cases, imperative.

Only a few examples need to be cited to show the nature and extent of the growing penetration in motion picture activities by various governments. In India, despite strict censorship, the Government recently has obtained legislation permitting it to stop the exhibition of any film at any time. In Britain what started as a temporary and voluntary agreement by exhibitors to assist producers financially—the Eady Plan—has become permanent and obligatory, even though the Government now is Conservative instead of Labour. Also in Britain the Churchill Government shows no inclination to abolish the National Film Finance Corporation which, if continued indefinitely, will have a mortgage on much of English film production. One company, British Lion, is already so heavily indebted to the government agency that its future control does not rest in its own hands.

In the United States the report this week of the subcommittee of the Senate Foreign Relations Committee, headed by Senator Bourke B. Hickenlooper, Republican of Iowa, called for a type of Government control of exports by suggesting formation of a Government advisory group "to minimize further the number of objectionable commercial films which, when exported, tend to give a distorted picture of the United States."

IT long has been characteristic of fuzzy thinking on motion picture export problems to assert that Hollywood's output should paint an always laudatory if sometime unrealistic "picture of the United States." To what end? People abroad do not go to theatres in order to fall in love with the U.S.A. It is a basic fallacy of our whole official propaganda that people abroad should be dazzled by our "civilization." An always exact depiction of life in the United States by press, radio and motion pictures is likely to win but few friends but may make many enemies. The peoples of the world have to make their better future in their own lands and not expect suddenly to come into life as it is with its conveniences in this country—especially when many of these "conveniences" leave them quite unimpressed.

Any film harmful to the United States should not be exported. The individual motion picture companies and the industry as a whole through the Motion Picture Association have been keeping a watchful eye to bar distribution in the foreign market of such subjects. The fact that supervision of product is carried out by individual companies and the American motion picture industry and not by the Government is a positive advantage to our country's propaganda efforts. This is true because 1) It shows exercise of legitimate private freedom of action; and, 2) If errors are made—as they will be in any human activity—the blame is where it belongs, on the particular American film company and on the industry and not on the U. S. Government. The prestige of our Government is too precious to be endangered abroad in countless issues involving individual motion pictures.

■ ■ ■

Ballyhoo for Fee TV

FIRST public demonstrations of a system of subscription television called Subscriber-Vision held last week in New York City by Skiatron Electronics and Television Corporation again focused attention on that form of TV which makes a blatant attack on motion picture theatres. Realizing that there is not a sufficient, regular flow of entertainment, except motion pictures, for which a fee could be charged over home television, proponents of fee TV simply want the theatres' product turned over to them.

In basic principles Skiatron is similar to Phonevision and Telemeter. It offers a way of setting up a box office in the home with a gadget that permits subscribers who have agreed to pay for a program to see it. On other sets the signal—both sound and sight—is scrambled. The interest of fee TV and theatres, by nature, are diametrically opposed. Exhibitors should and must fight it like the plague. This is one fight in which exhibitors will not be without allies. Not many members of the public will want to have time on their local television stations transferred from a "free" to a "fee" basis. Furthermore, few broadcasters will wish to risk the ire of the Federal Communications Commission by acknowledging that they are unable to provide proper programs without charge to the viewers. In view of the competition for TV licenses in the major markets it is unlikely that any present station holder would risk converting to fee TV for fear that others would seek his license for regular transmissions. At any event the F.C.C. has not yet even scheduled hearings on fee TV.

That fee TV adherents will fight theatres for product with all their resources is indicated by the nature of Skiatron's test film program. In what is supposed to be a typical American home scene the program asserts that going to the movies is too expensive, that it is too hard to park, that baby sitters are hard to find, that youngsters in the family want to tag along and—as a last straw, want to eat too much expensive popcorn!

—*Martin Quigley, Jr.*

Letters to the Herald

Man Wanted

To the Editor:

This letter (printed below) from a young man in the U. S. Navy is of much interest.

I believe that the problem he presents is of more significance than just a personal problem. I think the industry should be interested. Good manpower is always in short supply in any industry, ours included.

I don't know this man's capabilities nor his potential. It is quite possible that he would not fit into our business, but it is also possible that he might be a great asset. I believe someone should find out. Not just this man, but the many more like him. Even if we can't employ him, we need him as a friend. We need every individual who is part of the public as our friends. They buy tickets.

I am bringing this to your attention because I thought some readers might advise this Navy man where he could gather the information he wishes.—*L. M. GRABURN, Director of Advertising, The Odeon Theatres Ltd., Toronto, Canada.*

Breaking in

To Larry Graburn:

I have read your article titled "Opportunity Knocks at the 3-D Door" in the March 28 issue of Motion Picture Herald.

I have been deeply interested in the motion picture industry for a long time, but as yet I have not been able to break into it.

I was in the process of learning projection in a local theatre at home. This came to an end when I was recalled into the Navy. If possible I want to get into the industry, one form or another, when I get out of the Navy. The question I have is how can I put my remaining 18 months of service to good use preparing for it?—*ANTHONY V. MELINA PN3, Executive Div., U.S.S. Salem (CA-139) c/o Fleet Post Office, New York.*

3-D Viewers

To the Editor:

I see *Life* magazine has come begging to the industry for advertisements in the full-page ad you carried in the June 6 issue. This is somewhat of a change of attitude over the stand *Life* once took, in which it tried to bury movies before movies had died. Considering the adverse articles which have been printed about the movies in *Life* I believe most of us in the business feel that *Life* is an unfriendly press.

When Warners made their decision to make 20 or more pictures in 3-D based on "House of Wax" grosses, I wonder if they went into all situations to study audience reactions about wearing the viewers. They might also wait for grosses to come in on other 3-D attractions, which if not up to the gross on "Wax" is a clear indication that the public is not too sold on 3-D where viewers have to be worn.

Based on my own experience so far with 3-D and having offered a couple of this type of attraction it seems to be the general opinion that patrons are not going to take any medium which will require the continued wearing of viewers, regardless of how much they improve on these.—*Georgia Exhibitor.*

Continue Tax Fight

To the Editor:

We believe that a continuation of the methods used heretofore by both exhibitors and various organizations of the industry concerning the campaign for the elimination of the federal admission tax will eventually bring about some action from the Administration. However, there must be no letup to this barrage, as it is only with persistency that Congressmen and others will take notice.—*LOUIS K. ANSELL, President, Ansell Bros. Theatres, St. Louis, Mo.*

Showmanship

To Walter Brooks:

I appreciate your letting me have a new membership card in the Managers' Round Table. You can rest assured that we will intensify our interest in your competitions. They engender keener showmanship and deep thinking.

Your journal reaches us regularly, and is found most interesting.—*TED LANE, Greater Union Theatres Pty., Limited, Sydney, Australia.*

"Those Cheap Glasses"

To the Editor:

In spite of all the goodness that the 3-D pictures may contain, patrons are not going to put up with the nuisance of wearing these cheap glasses and trying to keep them in place while viewing the show for very long.—*ALBERT SOTTILE, President, Pastime Amusement Company, Charleston, South Carolina.*

Valuable Advice

To the Editor:

I am a constant reader of the reports on what features have done for other exhibitors and do obtain much valuable advice from them.—*A. J. WILLIS, Memorial Theatre, Binscarth, Manitoba, Canada.*

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On the Horizon

CONSOLIDATED world gross sales of Universal-International for the 13-week period ending May 2, 1953, were listed at $18,949,862, according to a report to the Securities and Exchange Commission this week. The $18,949,862 grossed in the 1953 period compares to the $16,950,656 grossed for the same 13-week period in 1952, showing a rise of $1,999,206.

▶ Howard Dietz, MGM advertising and publicity vice-president, who wrote the lyrics for "Band Wagon," and Arthur Schwartz, the composer, will take to the road next month. The tour will be not only a promotion of the MGM musical, but also will celebrate the 25 years of successful collaboration of the team. Tentative schedule: Boston, July 13-14; Philadelphia, July 15-16; Washington, July 17-18; Pittsburgh, July 20-21; Cleveland, July 22-23; Chicago, July 24-25. The agenda calls for radio, television and newspaper interviews and appearances on disc jockey shows.

▶ The theatre service man, most wanted person in the exhibition field at the moment, what with reels to synchronize and stereophonic sound to adjust, has been immortalized in verse. Bert Ennis of Altec Service Corp. is circulating a parody of "The Night Before Christmas" entitled "The Service Man's Dream," telling the troubles of the "fixit fellows."

▶ Richard A. Satterfield, Winston-Salem, N. C., has been granted a patent for a device to permit sound in drive-in theatres to be played directly through automobile radio speakers. Sockets would be installed on one or both sides of the car. A plug from the theatre sound reproducing system would then be placed in the socket to bring sound directly into the car radio. This, of course, precludes listening to the ball game and the picture at the same time.

▶ The wide appeal of 3-D pictures is as yet ungauged. This week Warners solemnly announced that "House of Wax" had broken the house record at the Scalla theatre, Laurenco Marques, Portuguese East Africa.

▶ A Mohawk Indian has declared war on the Canadian Province of Quebec. Joseph Horn, member of the ancient Mohawk tribe, is building a 500-car drive-in theatre on the Caughnaga Reservation near Montreal. The Province has a law prohibiting drive-ins but Mr. Horn contends that since the Reservation is Crown-granted land it is under Dominion, not Provincial jurisdiction.

Says Premier Maurice Duplessis: "It is elementary that a Reservation cannot be used to break the laws of a province."

Says Mohawk Horn: "Indians don't vote in provincial elections. Why should the Province have any right to interfere with us?"

▶ U.S. films had a good year in Argentina in 1952, according to Commerce Department film chief Nathan D. Golden. The number of U.S. films released in Argentina last year totaled 210, compared to 141 in 1951 and only 42 in 1950, Golden said. He added that this was the largest number of U.S. films released in Argentina since 1948, when 261 U.S. pictures were distributed there. Even more important, he continued, 27 Hollywood features were among the first 40 box-office grossing films shown last year. Of six films grossing more than 1,000,000 pesos each, three were U.S. productions.

▶ Brightening of the Continental scene as to motion pictures goes steadily on, it is indicated by Georg Witt, president of the Bavarian Motion Picture Producers Association, South Germany, who said last weekend in Hollywood, "Hollywood productions rate first (in Western Germany) followed by English, French and Italian films. They prefer musicals, comedies, religious, western and dramatic films in that order. There are about 400 theatres in West Germany exhibiting more than 400 films produced each year in other countries. Less than 100 feature length movies are now being made by German companies. Our Film Board of Trade is not under Government supervision, but functions successfully like your Production Code Administration."

▶ It appears that Italian films will soon be produced in Canada. A recent announcement by Richard Jarvis, president of Frontier Films, Ltd., a Canadian film company, declared that Roberto Rossellini, Italian producer, has been negotiating with his company to obtain just such a deal. According to the latest reports, the agreement between Rossellini and Frontier, the first of its type in Canada, will be signed after ironing out Government regulation and currency problems.

▶ Negotiations in the Stanley Warner-Cinerama deal were continuing at mid-week, although the meeting set for Tuesday—at which Cinerama stockholders were going to vote on the matter—was called off at the last minute. A Stanley Warner spokesman said that the cancellation in no way indicated that the long-talked of deal was off. Cinerama officials, meanwhile, have not offered any explanation. The meeting still is on the agenda with the date to be announced.

▶ New equipment: "There can be no compromise in the size of the screens which are to be installed," Myron Blank, president of Tri-States Theatres, said in Des Moines last week in outlining his circuit's future plans. "The screens must be overwhelming in size . . . comparable to the ones used in the largest theatres throughout the world. Unless the screen is extremely large, the effect is not overwhelming enough and very few comments about the screen will be made by the public."

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This week in pictures

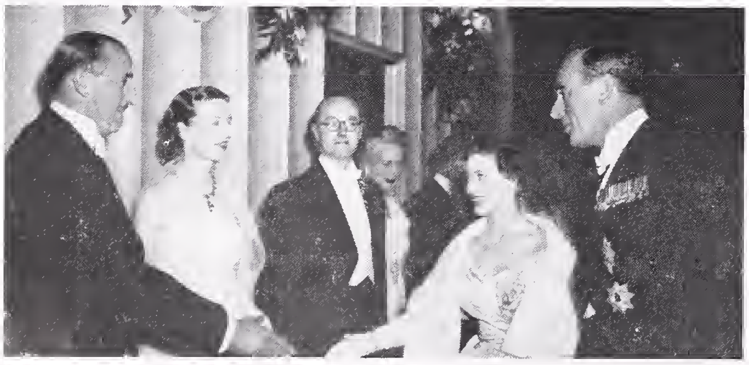
A MESSAGE to the studio publicity directors, from showman Robert O'Donnell, seated left, of the Interstate Circuit, Texas. With him, at the Hollywood meeting, are, left to right: Teet Carle, Paramount; Mickey Gross, Republic; William Hendricks, Warners; Sam Israel, Universal-International; George Lait, Columbia; Perry Lieber, RKO Radio; and Clarke H. Wales, Association of Motion Picture Producers.

CITATION, right, to 100-year-old Providence exhibitor Abraham Spitz, center, from Temple Ohabei Shalom, Brookline. With him are Dr. Samuel Goldman, Murray Weiss, of Variety International; and Julius Beal and Louis Epstein, of the temple.

by the Herald

SEEING NEW YORK — producer Jacques Bar, actress Zsa Zsa Gabor, and comedian Fernandel, below, who met the press Monday before shooting part of "Public Enemy No. 1" in that city. The film has American, French, and Italian backing.

BRIEFING, for Warner Theatre managers, by Albany zone chief Charles Smakwitz. The subject was "The Desert Song Talent Quest." In order are Mr. Smakwitz; Al LaFlamme, Albany; Sid Sommer, Troy; A. Sweth, Utica; Andy Roy, Utica; Jack Swartout, Albany; Joseph Stowell, Troy; and Oscar Perrin, Albany. The talent quest preceded the picture campaign.



A ROYAL VISIT, left, at the world premiere in the Odeon circuit's Marble Arch, London, of 20th-Fox's "Sailor of the King." Princess Margaret and her escort, Earl Mountbatten, are greeted by J. Arthur Rank, British film industry leader.

by the Herald

HARRY GITTLESON has been appointed to a special position at the RKO Radio New York home office: domestic manager of administration. He had been assistant to the western division sales manager.

by the Herald

CARL DUDLEY, president of Vistarama, the anamorphic lens system which was shown to the trade in New York last week. Mr. Dudley has been producer of industrial and commercial films, on the Coast.

THE GLORY BRIGADE

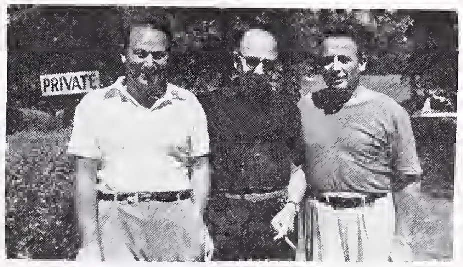
GUESTS, the other day, in Boston, of Samuel Pinanski, American Theatres president, were officers of AHEPA, Greek society, and families. They saw 20th-Fox's "The Glory Brigade." Above, James Connolly, 20th-Fox manager; Thomas Pappas, Mr. Pinanski, Judge John Pappas, and James Salas.

CINEMA LODGE TEES OFF

A BEAUTIFUL DAY, everyone agreed, for golf and good fellowship. The day was Thursday, June 11, at the Vernon Hills Country Club, Tuckahoe, New York; and some 200 from the New York film industry attended the Cinema Lodge, B'nai B'rith annual golf tournament. A beefsteak dinner and awarding of prizes topped it off. [Photos by the Herald]

LOW GROSS WINNER Len Gruenberg, above, receives his trophy from Harold Rinzler, with Cy Seymour and Martin Levine watching. Left: George Trilling and Ed Fabian, foreground; and Samuel and Charles Rosen, Max A. Cohen, S. H. Fabian, and Mr. Gruenberg.

BERNIE BROOKS, above, was a jack-in-the-box master of ceremonies. Below, the late afternoon relaxation, cards. Bill White and Edwin Aaron study the situation.



Above, Hugh Owen, Frank Damis, Stanley Marshall, William Heineman. Right above: Martin Levine, Arthur Sachson, Monroe Greenthal. Right: Mort Wormser, Paul Lazarus, Leo Jaffe, Irving Moross.

MINNEAPOLIS GROUP SHOWS 3-D PROCESS ON ONE FILM

by FLOYD E. STONE

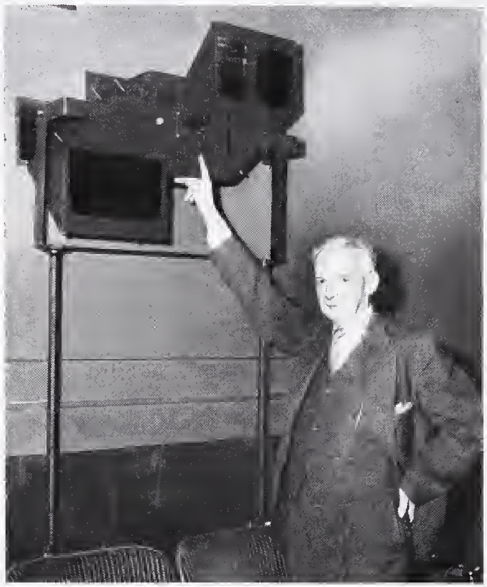
The inventor and principals of a new 3-D system which uses but one film began showing it to press and producers and interested theatre men, in New York Tuesday. The inventor is Raymond Clapp, whose Nord Company, Minneapolis, makes home projectors and lenses, and who holds various patents in the stereoptics field. The principals are Harry Rathner, a distributor for many years, who has been in the seating business of late; Nathan Supak, manufacturer of Weather Winky children's playclothes, Minneapolis; and Edward Lachman, distributor of Lorraine Carbons, a New Jersey exhibitor, and chief barker of the New York Variety Club.

The Nord Process features two images on 35mm film, printed side by side, with correct separation, but in vertical position as the film runs through the normal projector. A lens and prism arrangement turns the images to horizontal during projection and another prism arrangement with Polaroid filters achieves the correct screen separation.

The process may be used to photograph; in this instance, prisms separate the scene into two images; and the lens-prism turns them from horizontal as photographed to vertical on film.

Presently the system is being advanced for economy in distribution and projection of 3-D pictures already made on two films. They may be printed on one film, and the lens and prisms will correct the images in projection.

The savings, Messrs. Lachman, Rathner and Supak pointed out, are potentially enormous. Distributors save in print costs and the technical difficulties attendant upon precise manufacture of 3-D prints. Theatre men save in elimination of special reels, intermissions, interlocks, special labor, precise synchronization, and many small but important details in the correct running of 3-D.



by the Herald

Raymond Clapp, inventor of the Nord system of single-film 3-D, as he showed to the press in New York Tuesday the "kit" which goes in front of the normal projection machine.

Costs to the exhibitor are not hazarded; the men said Tuesday they were showing the system to producers and exhibitors and were ready to begin manufacture in 30 days. The system comprises a lens and "kit", as shown in the illustration. The aspect ratio of the reduced film image is 1.8 to 1. A 50 per cent increase in projection light is probably necessary, they added.

Shown to the press Tuesday were scenes from Columbia's "Man in the Dark", Universal's "It Came From Outer Space", United Artists' Walcott-Marciano fight film, RKO Radio's "Louisiana Purchase"—all 3-D pictures printed in this instance on one film; and Anscocolor and black and white scenes shot through the Nord camera. Definition appeared adequate, and 3-D depth perfect and without "ghosts" or other strains in a projection room with an approximately 30-foot throw on a small screen.

Stanley Warner, Loew's Announce Media Plans

Spokesmen for the Loew's and Stanley Warner circuits disclosed in New York last week that they were joining other major exhibition outlets in a policy of equipping as many key theatres as possible with new technological advances pertaining to 3-D, wide-screen and stereophonic sound. The Loew's representative said that equipment similar to that installed at Loew's State in New York for the wide-screen, stereophonic sound showing of "Thunder Bay" was in process of being installed or about to be installed in all the circuit's key houses. The Stanley Warner spokesman said similar changes were being made in that circuit's chief theatres. Both said that cost of the change-overs were nominal at this time. Earlier both RKO Theatres and American Broadcasting-Paramount Theatres announced similar policies.

Altec Conducts Clinic on Stereophonic Sound

E. O. Wilschke, operations manager of the Altec Service Corporation, inaugurated last Friday the first of a series of clinics dealing with stereophonic sound at the CinemaScope demonstration at the Malco theatre, Memphis, Tenn. F. J. Pfeiff and Martin Bender, company engineers, presided over the clinic which was held for all members of Altec's engineering staff in the area.

Paramount Has Five Track Plan

HOLLYWOOD: Paramount announced here Tuesday that its studio technicians had "perfected the industry's first system for the standardization of stereophonic sound on the picture film."

The system provides five magnetic sound tracks on the picture film. However, the announcement did not describe the actual placement on the film. The sound tracks operate three loudspeakers back of the screen and two sets of auditorium speakers, "meeting the anticipated and immediate requirements of the industry."

According to the announcement, the system, if adopted, would serve to end present confusion on various stereophonic systems and can be compatible with the systems of all studios. It has been submitted as a proposal to the Motion Picture Research Council.

Copies of the proposal are also being submitted to sound department heads of all studios, equipment manufacturers and manufacturers of magnetic film.

DuMont Sees Television In 3-D for This Year

A 3-D television system is currently being developed for public demonstration this fall, Dr. Allen B. DuMont, president of the Allen B. DuMont Laboratories, told a meeting of the New York State Society of Professional Engineers in New York this week. Dr. DuMont said that the 3-D black and white receivers should cost considerably less than color receivers. He added that 3-D TV already is in operation in plants of the Atomic Energy Commission to enable scientists to handle radioactive material at a safe distance by using remote control devices. At the meeting, Dr. DuMont was given the Society's Distinguished Public Service Award as a "Pioneer of Television," in which he has long been active.

First 3-D Theatre Opens with Warners' "Feather River"

The first theatre designed especially for the showing of 3-D films will open in Vernon, Texas, June 30 with the premiere of Warner Brothers' "The Charge at Feather River." The 1,450-seat Plaza was halted during construction and redesigned to meet the requirements of the new media, according to its owners. The Vernon premiere will be the first of a series of Texas openings of the picture, which was filmed in three dimensions, Warner-Color and Warnerphonic sound.

Promote Disney "Melody"

Walt Disney and RKO Radio have developed a full campaign to promote Disney's 3-D cartoon subject, "Melody."

SUN NEVER SETS ON U.S. OVERSEAS PRODUCTION

40 Pictures from Majors Completed, Shooting or Planned Abroad

by VINCENT CANBY

There may still be innocents abroad, but it's a cinch that not many of them are from Hollywood.

The major United States companies now have a total of 40 films recently completed, now shooting or about to go into production, in part or in their entirety, in overseas locales ranging from the Antarctic to England and back to Ceylon. Of this total, 23 are completed and in various stages of editing or pre-release polishing. The remainder are in the "definite production" category as opposed to many which exist primarily in a producer's mind or, at best, in a press release long since lost in the 3-D flurry.

United Artists Heads List with Nine Films

United Artists heads the list with nine films, followed by Columbia with eight, MGM and Paramount with seven each, Warner Brothers with five, RKO three and 20th Century-Fox one. Not included in the 40-film total are four independent productions for which distribution outlets have not yet been set. Universal, which earlier in the year announced an intent to shoot in Canada and Mexico, at present has no definite plans.

Hollywood's favorite home-away-from-home continues to be England, where 14 of the 40 films will have been produced. England's closest rival is Italy, where five productions are planned, followed by France, Mexico and the no-longer-so-Dark Continent of Africa, with each locale playing host to three production crews apiece.

Other areas coming in for their share of the excitement include Jamaica, Samoa, Malta, the Fiji Islands, Scotland, Canada, Germany, Austria, the Antarctic, Korea, Brazil, Ceylon, Peru and Honolulu. Two films made partially in the last-named are included in the list, correctly perhaps in the literal sense of the term "overseas" although they are not foreign-made in the sense that most of the others are.

Only Seven Committed To New Techniques

Since most of these productions are the result of pre-production planning begun long before Hollywood became 3-D and wide-screen conscious, only seven of the total are definitely committed to the use of new techniques. There may be, of course, last minute changes on projects the actual filming of which has not yet started. So far, four overseas productions are being shot in 3-D, two in CinemaScope and one in a process known simply as the "King-sized wide-screen" method—a King Brothers production for RKO release.

PRODUCTION ABROAD AN OPEN QUESTION

When can an American film be said to have been made abroad? In the current controversy between the IATSE and the Motion Picture Producers Association it appears that a common definition has not been set. The *Herald*, in the accompanying article, reports on 40 films, to be regarded as American-made when distributed here, which have just completed shooting, are now shooting or about to go into production overseas. With some of the films named, all the production activity will be done abroad; with others only a portion of the filming. Simple background shooting does not figure in the total. In cases where the locales are such outposts as Ceylon, the Fiji Islands or Jamaica, it would seem obvious that American technicians carried the brunt of the production activities, with native industries benefiting primarily through the availability of extras and the sale of hot dogs, Coca Cola and souvenirs.

The production breakdown, company by company is as follows:

United Artists: Completed, "Melba," S. P. Eagle, producer, England; "Crossed Swords," Errol Flynn Productions, Italy; "Beat the Devil," Santana Productions, Italy; "The Girl on the Via Flaminia," Anatole Litvak, France; "Return to Paradise," Aspen Productions, Samoa; "South of Algiers," Aubrey Baring and Maxwell Setton, producers, France; "The Fake," Steven Pallos, producer, England. Now Shooting: "Million Dollar Bank Note," J. Arthur Rank, England; "William Tell," (CinemaScope), Errol Flynn Productions, Austria; "Day's Mischief," Anthony Darnborough, producer, England.

MGM: Completed:. "Mogambo," Africa; "Saadia," Africa; "All the Brothers were Valiant," Jamaica. Shooting: "Invitation to the Dance," England; "Knights of the Round Table" (CinemaScope), England; Flame and the Flesh," Italy; "Crest of the Wave," England. Not included in the 40-film total are five more MGM productions tentatively scheduled to be made in South America, Bermuda, Holland, England and France.

Paramount: Completed: "Elephant Walk," Ceylon; "Roman Holiday," Italy; "Little Boy Lost," France. Shooting: "Legend of the Incas," Peru; "The Naked Jungle," Jamaica; "Knock on Wood" (3-D), England and France. Paramount also includes in its list the currently shooting "Ulysses," in Rome, starring Kirk Douglas and Silvana Mangano, produced in 3-D by Dino Di Laurentis. The picture is part of a 10-picture deal Paramount has with Italian interests.

Columbia: Completed: "The White South," Warwick Productions, England and the Antarctic; "From Here to Eternity," Honolulu; "Miss Sadie Thompson," 3-D, Honolulu; "Mission Over Korea," Korea; "The Big Jump," Warwick Productions, England. Definitely set for early production are "The Black Knight," England; "River of the Sun," Brazil, and "The Human Beast," Canada.

RKO: Completed: "Sword and the Rose," Disney Productions, England. Shooting: "Carnival," King Brothers, Germany; "Rob Roy," Disney Productions, Scotland.

Warners: Completed: "Master of Ballantrae," England; "Plunder of the Sun," Wayne-Fellows, Mexico; "His Majesty O'Keefe," the Fijis; "Blowing Wild," United States Productions, Mexico. Shooting: "Hondo," 3-D, Wayne-Fellows, Mexico.

20th Century-Fox: Completed: "Sailor of the King," England and Malta. Not included in the list is the completed "White Witch Doctor" for which backgrounds were shot in Africa and "Three Coins in the Fountains," for which some location shooting will be done in Rome next month.

The four independent productions mentioned earlier include the completed "Terminal Station," produced and directed by Vittorio Sica in Italy in association with David Selznick, and the following projected productions: "Round the World Weekend," Vistarama feature, producer Carl Dudley, and two films from director John Huston, "Matador," Spain, and "Richard the Third," England.

Music Hall Is Equipped With RCA Stereo Sound

The Radio City Music Hall, New York, has been equipped with an RCA stereophonic sound system for uninterrupted presentations. In addition to installing three of the largest RCA stage speaker systems, two reproducers were installed in the projection booth. The Criterion theatre, on Broadway, has also been equipped for stereo sound by RCA.

Warners' "Moby Dick" in 3-D

Warner Brothers announced this week plans for production of "Moby Dick" in 3-D with the new Warner all-media camera and in Warnerphonic sound. Gregory Peck will star and John Huston will direct from his own screenplay.

Terry Ramsaye Says

PRODUCTION EMPLOYMENT PATTERN CHANGING

"WHAT THE TRAFFIC will bear" is the price of everything, including every transaction in motion pictures. That has been and ever is to be the controlling force, as inevitable as the law of gravity. So the forecast of sharp changes in the employment structure of picture production quoted from Darryl Zanuck contains more interest than surprise.

In substance it appears to be Mr. Zanuck's opinion a few months more will see Hollywood following the stage technique of paying players a lower scale for a period of rehearsal, stepping it up for the period of camera work on the shooting stage. Three weeks of rehearsal of the complete production and three weeks recording time is his estimate.

One may well expect a decided wave of protest from the talent and the talent's agents. In the end that is likely to be of small avail. Rather generally it is true that "he who pays the fiddler calls the tune."

A somewhat more complex set of situations is possibly to be expected, however, when it comes to application of Mr. Zanuck's view of the necessity of extending economies to technical costs, meaning what can be loosely called labor. He cited an example of where the money goes in the observation that in the big scenes of "The Robe" as many as 126 electricians were called daily.

The high costs involved in featherbedding demands pertaining to stage hands has been conspicuously a factor in the high costs of production on the legitimate stage for years and the producers in their disorganized confusion, have been unable to do anything effective about it.

Exhibition is still a continuous operation, and must remain so if the screen theatre is not to fall into the fate of the old opera houses.

Once the principal producers made programs of pictures, sold as programs measured in reels per week, the good and the indifferent and bad all together. Selectivity, progressing through stars series, block booking and related devices of selling, has come to be expressed in transactions picture by picture.

The result has long since revealed that about 85 per cent of the product does not make a profit, for the producer anyway. Fifteen per cent carries the load for the industry. But now the bookkeeping is done picture by picture and, what with waning revenues and rising costs, all values are being weighed as they have never been before in the entire history of the films.

Many of the more obvious and gaudy extravagances of Lady Hollywood have been cut off. Also she has been taking part time jobs in the night spots of Las Vegas and in the strawhat theatres of the East.

The ultimate value of any service from actor to stage carpenter is conditioned by its share of contribution of the end product and what the service costs in a free market. That is all the traffic will bear, in the end. The adjustments can be painful and tedious but they are unavoidable.

* * *

MAKING HASTE SLOWLY — Over in England, despite the fervour of some dispatches, the tenor of the report in the trade press for local consumption indicates a decided attitude of watchful waiting about expensive charges in the production and exhibition plant while the dimensional flux stirs Hollywood. The Cinematograph Exhibitors' Association sent over Dr. Leslie Knopp, high ranking technician, to have a look and he has reported back according to the *Kinematograph Weekly,* "recommendation to exhibitors to make no investment in the wide screen processes and only modest investment in polarized light 3-D systems until standardization is achieved. . . ."

The other day Sir Alexander Korda in a carefully worded interview answer suggested that after all the problem continued to be the production of genuine entertainment. And that position seems to have been expressed also by Sir Michael Balcon.

* * *

IT'S NO EPIDEMIC—Frank Lloyd Wright, famed architect and octogenarian, who has made a deal of copy, mostly designed for sheer showmanship, comes now in a New York speech to confess that "a shadow falls; I feel coming on me a strange disease—humility." He need not be concerned because for him it will prove but a passing discomfiture. He is probably over it now. Meanwhile a lightsome touch of that humility virus could do no harm in several areas of the show world.

Long "Robe" Run Allowed

CHICAGO: Federal Judge Michael Igoe this week granted 20th Century-Fox's first CinemaScope feature, "The Robe," an unlimited first run here saying that to do otherwise would be to defeat a move to bring the motion picture back to its former prosperity.

The Jackson Park decree ordinarily limits first runs to two weeks in "defendant" theatres, i.e., the Balaban and Katz Loop theatres and the RKO Grand.

Judge Igoe said that the people making the attempt (to "bring back" films) should be given an opportunity to recoup some of the large amount of money invested. On their point Al Lichtman, 20th-Fox director of distribution, testified that "The Robe," including the development of CinemaScope, represented an investment of over $5,500,000.

Mr. Lichtman, who appeared with the 20th-Fox branch manager Tom R. Gilliam, also stated that slow production of CinemaScope equipment would limit to around 900 theatres the number that could be equipped for it by the end of the year. Mr. Lichtman said further that he would not consider a run of eight, 10 or 12 weeks, but only one whose length "would be limited by the response of the public."

At the same time Judge Igoe granted an extended run of eight weeks to United Artists' "Return to Paradise" with the stipulation that the picture must be released to outlying theatres immediately following completion of the first run.

Name J. C. Cowdin Head Of New "Voice" Program

J. Cheever Cowdin, chairman of the board of Universal Pictures from 1936 through 1949, was named Wednesday to head the Government's overseas film program. He will direct the International Motion Picture Service, now a part of the International Information Administration under the Department of State and soon to be a part of a semi - independent Overseas Information Agency.

Allied Artists Orders Viewers

Allied Artists has ordered 1,000,000 Polaroid glasses from the Natural Vision Corporation for use in the showings of the company's first three-dimensional film, "The Maze." Pre-release engagements of the film, available with stereophonic sound, begin June 23.

Astor Installs New Screen

The Astor theatre on New York's Times Square closed Wednesday for two weeks to allow for installation of a new "panoramic" screen and projection equipment, preparatory for the July 1 premiere of Paramount's "Stalag 17," produced and directed by Billy Wilder.

NOW... as always

U-I DELIVERS!

NOW... More than ever before—you can

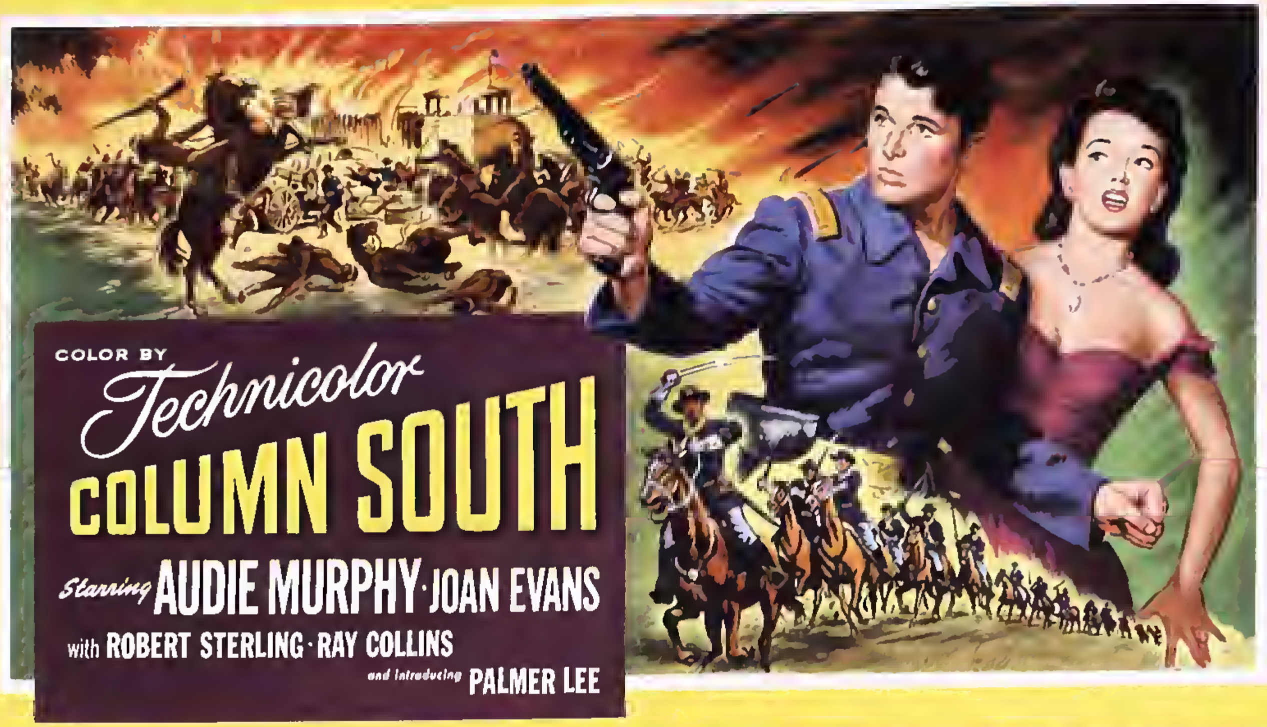
COUNT ON U-I!

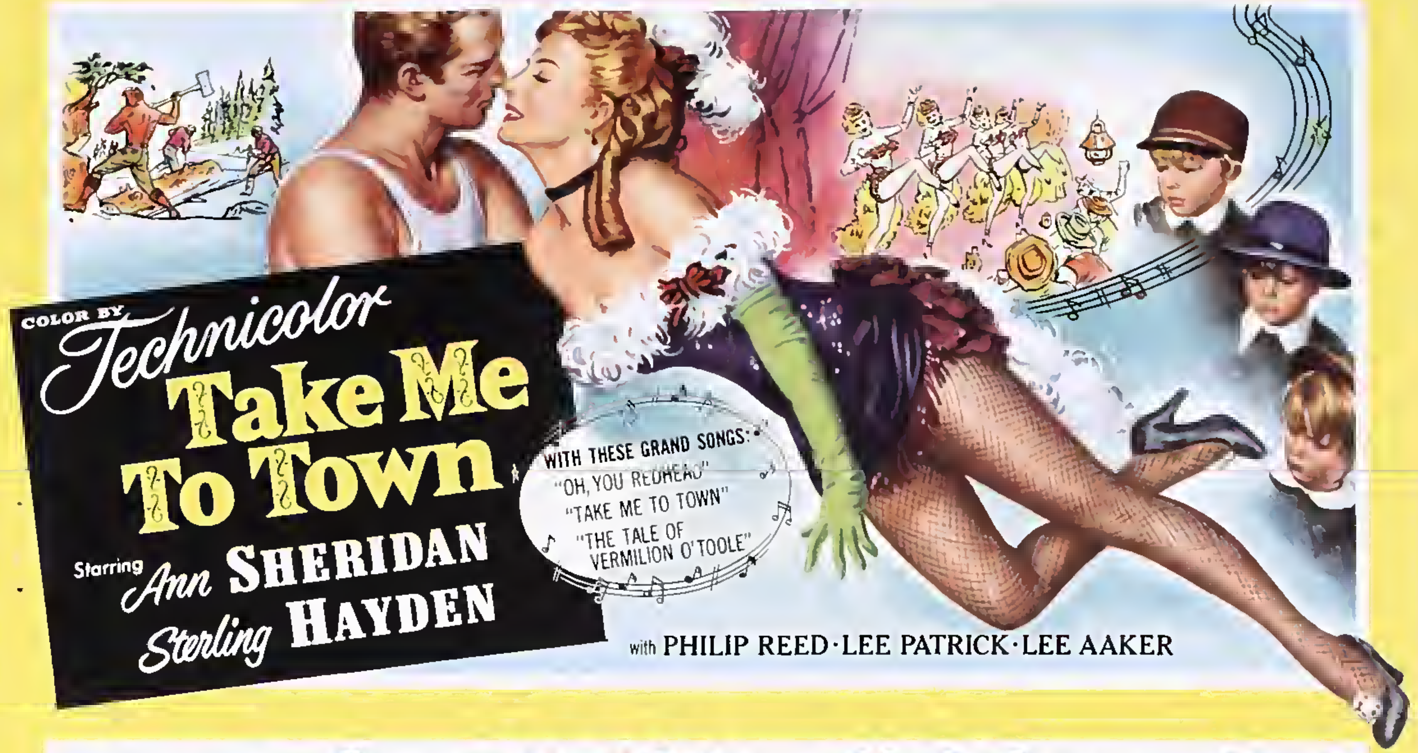
.... to deliver the pictures you need when you need them! Here are 10 big pictures for those big summer months... All in U-I's profit proven tradition.

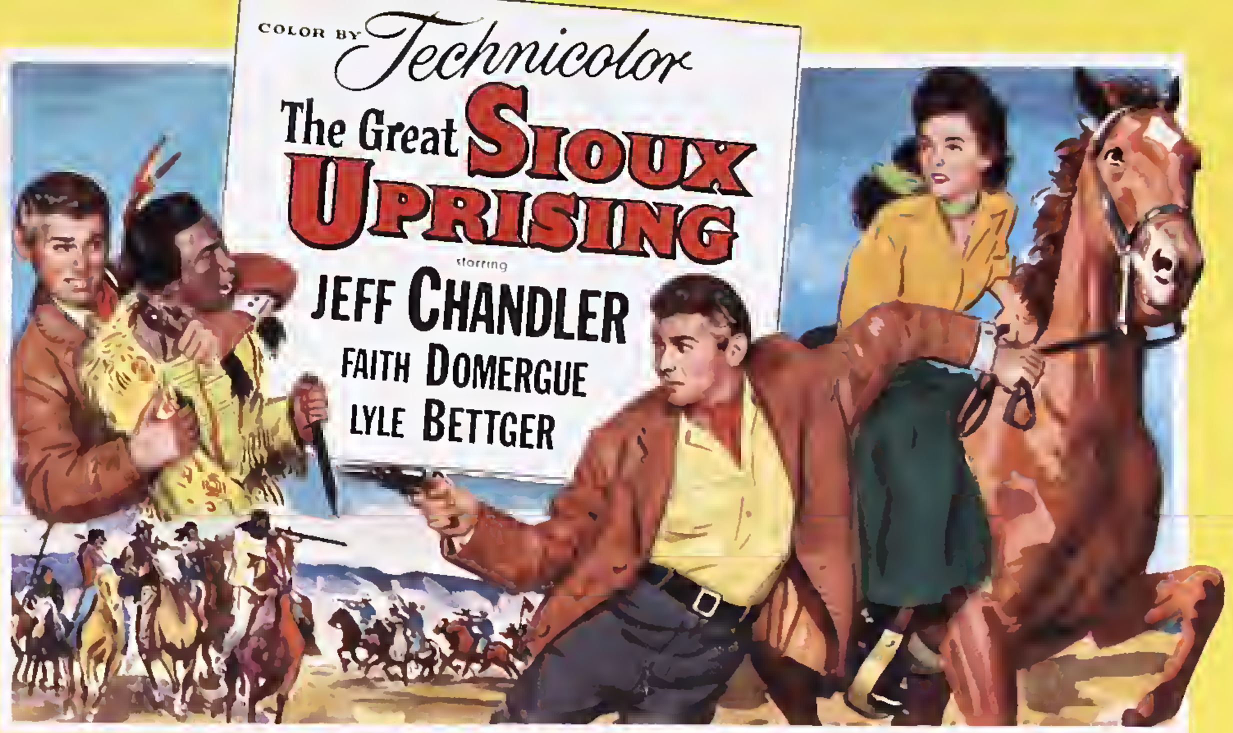
And you can count on U-I to be apace with every new development that is profitable to the exhibitor. Whether Wide-Screen... 3-D... or Stereophonic Sound, U-I will continue to meet the needs of every theatre large or small everywhere.

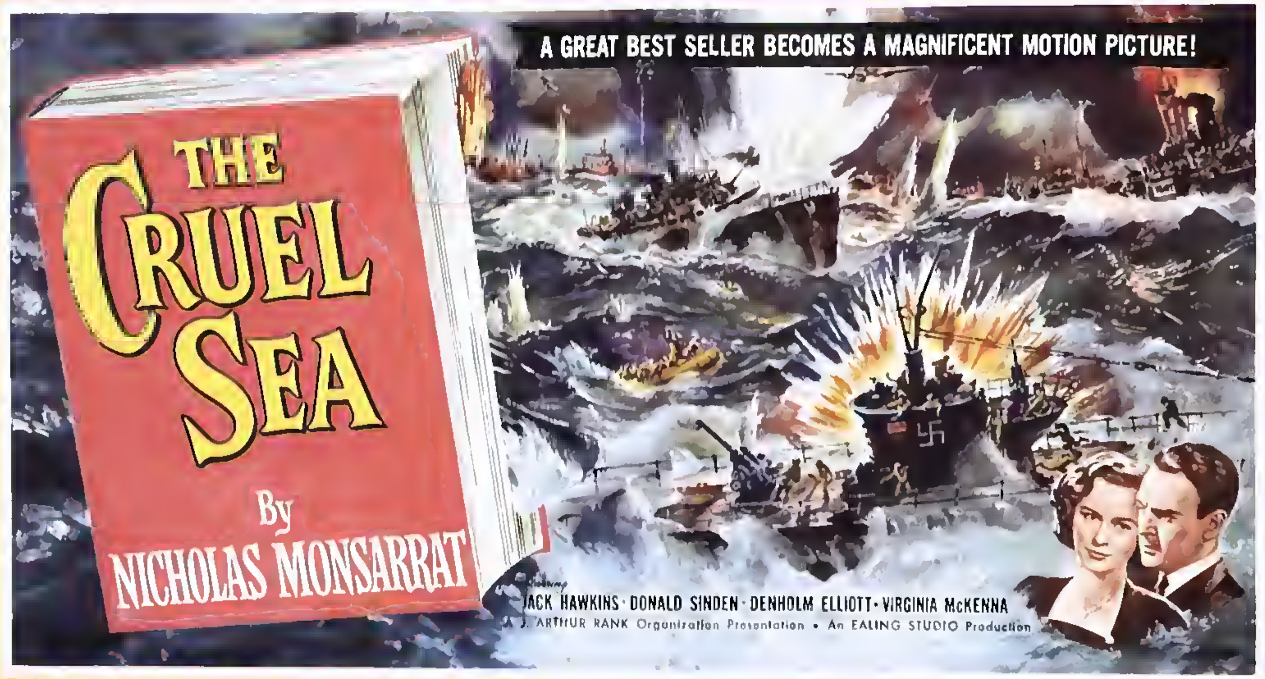
Universal International

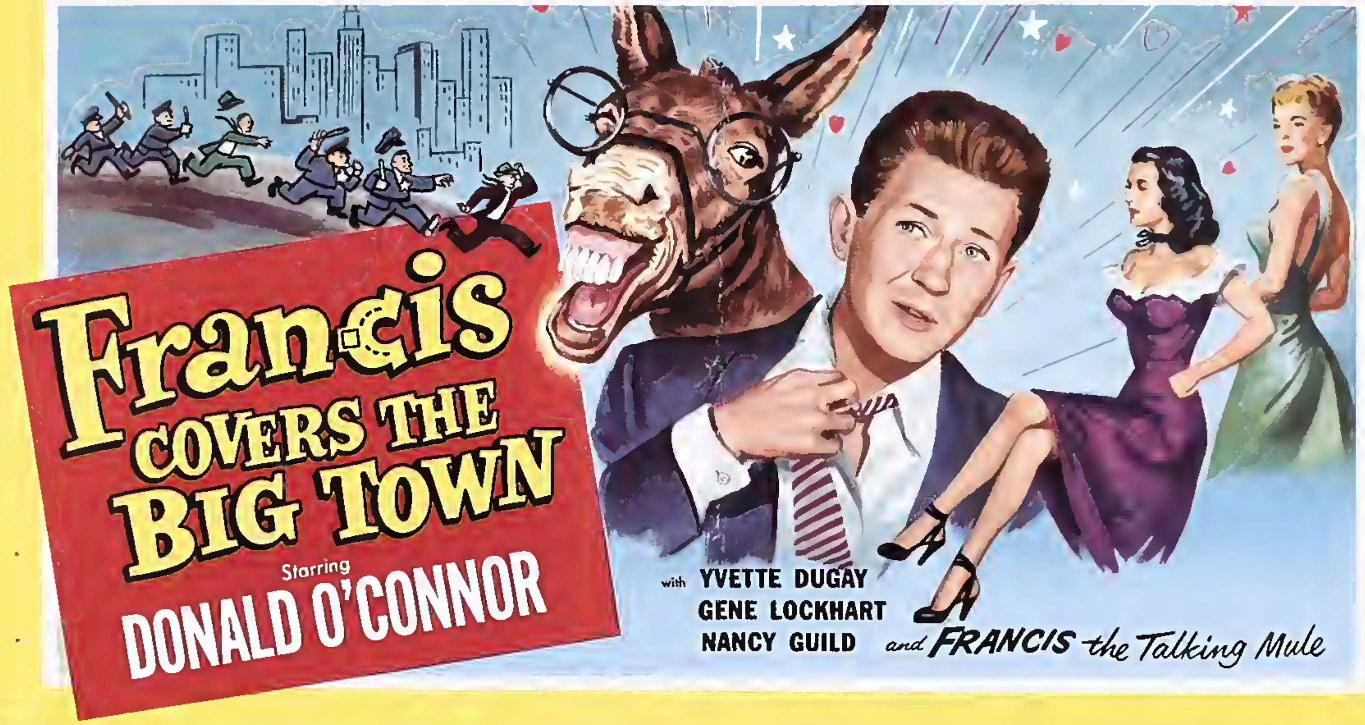
SUMMER TIME IS U-I TIME AT YOUR Box Office

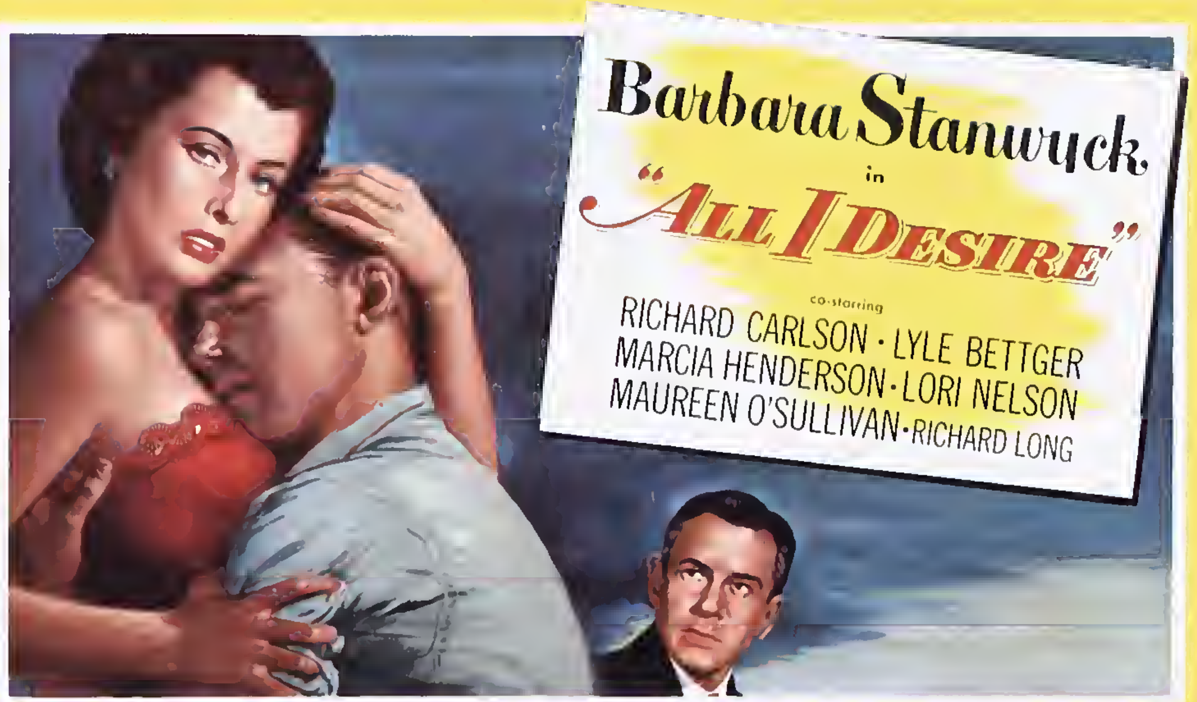

COLOR BY Technicolor
COLUMN SOUTH
Starring AUDIE MURPHY · JOAN EVANS
with ROBERT STERLING · RAY COLLINS
and introducing PALMER LEE

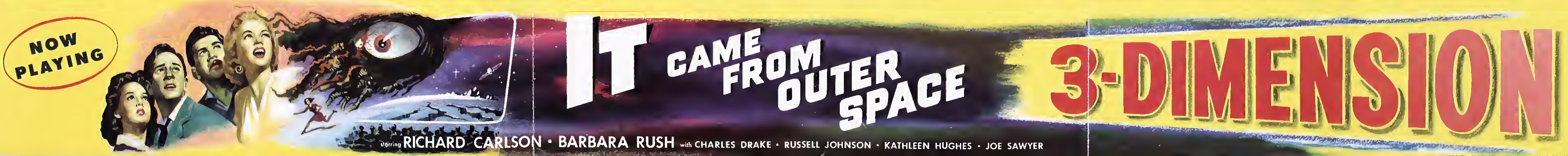

COLOR BY Technicolor
Take Me To Town
Starring Ann SHERIDAN
Sterling HAYDEN
WITH THESE GRAND SONGS:
"OH, YOU REDHEAD"
"TAKE ME TO TOWN"
"THE TALE OF VERMILION O'TOOLE"
with PHILIP REED · LEE PATRICK · LEE AAKER

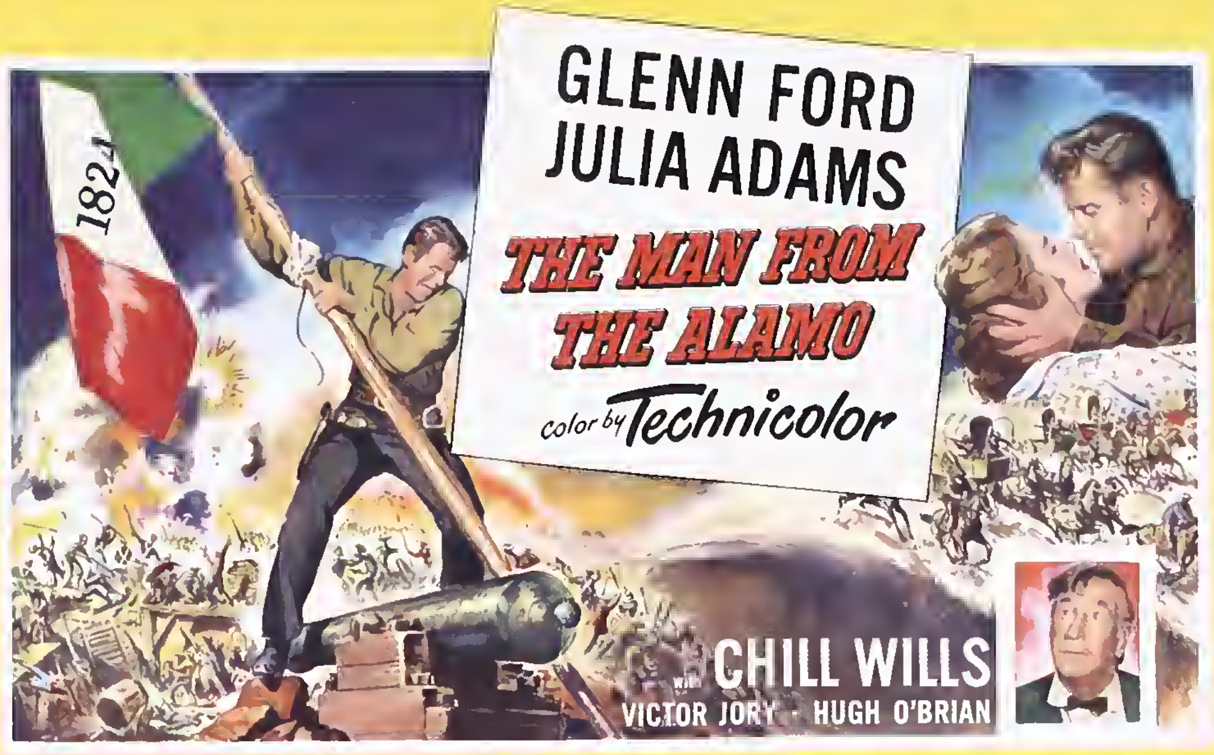

COLOR BY Technicolor
The Great SIOUX UPRISING
starring
JEFF CHANDLER
FAITH DOMERGUE
LYLE BETTGER

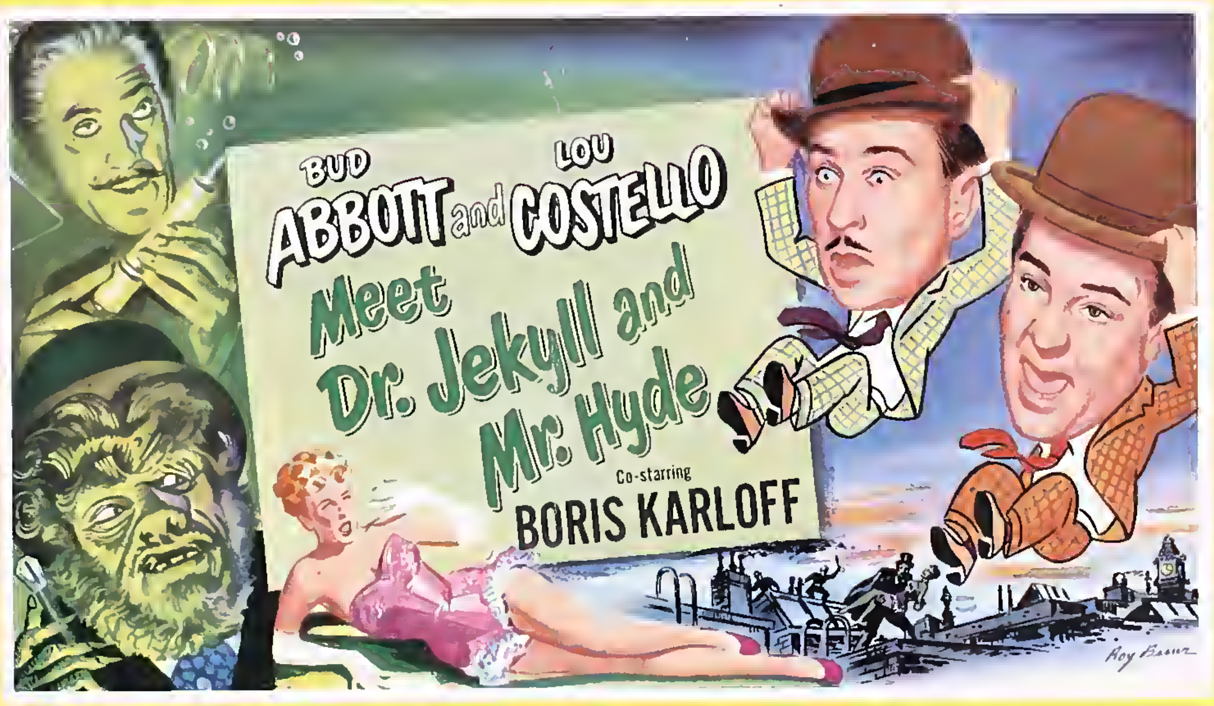

A GREAT BEST SELLER BECOMES A MAGNIFICENT MOTION PICTURE!
THE CRUEL SEA
By NICHOLAS MONSARRAT
Starring JACK HAWKINS · DONALD SINDEN · DENHOLM ELLIOTT · VIRGINIA McKENNA
A J. ARTHUR RANK Organization Presentation • An EALING STUDIO Production


Francis COVERS THE BIG TOWN
Starring DONALD O'CONNOR
with YVETTE DUGAY
GENE LOCKHART
NANCY GUILD
and FRANCIS the Talking Mule


Barbara Stanwyck
in
"ALL I DESIRE"
co-starring
RICHARD CARLSON · LYLE BETTGER
MARCIA HENDERSON · LORI NELSON
MAUREEN O'SULLIVAN · RICHARD LONG

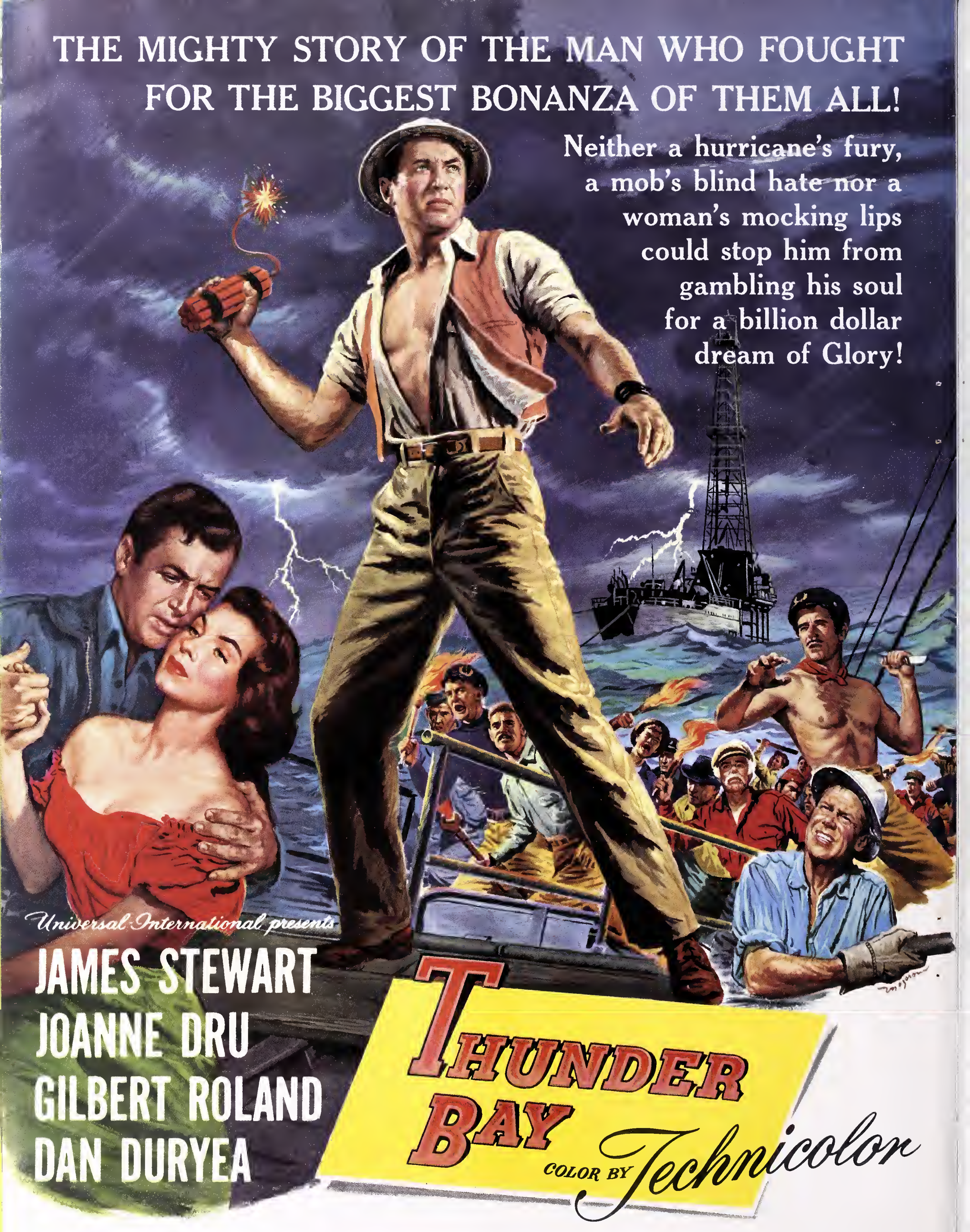

NOW PLAYING
IT CAME FROM OUTER SPACE
3-DIMENSION
starring RICHARD CARLSON · BARBARA RUSH with CHARLES DRAKE · RUSSELL JOHNSON · KATHLEEN HUGHES · JOE SAWYER


1824
GLENN FORD
JULIA ADAMS
THE MAN FROM THE ALAMO
color by Technicolor
with CHILL WILLS
VICTOR JORY · HUGH O'BRIAN


BUD ABBOTT and LOU COSTELLO
Meet Dr. Jekyll and Mr. Hyde
Co-starring
BORIS KARLOFF

... *And* Universal-International's *BIG* highlight

of this Important Summer Season...



THE MIGHTY STORY OF THE MAN WHO FOUGHT FOR THE BIGGEST BONANZA OF THEM ALL!

Neither a hurricane's fury, a mob's blind hate nor a woman's mocking lips could stop him from gambling his soul for a billion dollar dream of Glory!

Universal-International presents

JAMES STEWART
JOANNE DRU
GILBERT ROLAND
DAN DURYEA

THUNDER BAY

COLOR BY *Technicolor*

with **MARCIA HENDERSON · JAY C. FLIPPEN · ANTONIO MORENO · ROBERT MONET**

Directed by ANTHONY MANN · Screenplay by GIL DOUD and JOHN MICHAEL HAYES · Produced by AARON ROSENBERG

LITHO IN U.S.A.

Producers Get Offer of Booking Unit

DETROIT: The services of the proposed national booking-and-buying organization, the groundwork for which was set at a meeting in Chicago earlier this month, are expected to be offered to Hollywood producers, it was learned here this week.

Under the proposed setup, a producer who might tie up with the booking organization would be assured of a substantial number of playdates without any sales effort by his own selling organization. It was indicated that a producer, especially an independent, could depend on as many as 3,000 engagements on his picture as soon as it became available.

While details of the proposed buying syndicate are still being kept under wraps, the fact that 3,000 playdates would be assured to a participating producer is interpreted in trade circles here as meaning that the organization will function on a nationwide scale, embracing a large number of existing booking-buying groups.

The manner in which a producer would tie up with the syndicate has not been revealed.

MGM Product Meetings Held During Week

With the arrival in New York Monday of Howard Strickling, MGM studio publicity head, conferences were held during the week on a number of campaigns for forthcoming pictures. Attending the advertising, publicity and exploitation conferences were Howard Dietz, S. F. Seadler, Dan Terrell, Emery Austin, Oscar A. Doob, and other home office executives.

Stockholder Files Suit Against Disney Company

Clement J. Melancon, minority stockholder in Walt Disney Productions, filed suit in Los Angeles Superior Court Wednesday asking court to invalidate the employment contract given Mr. Disney last month and demanding accounting from Walt and Roy Disney, together with present and past directors, covering a wide range of corporation actions over long period. (See earlier Disney financial story on page 35.)

J. S. Zamecnik Dies

LOS ANGELES: J. S. Zamecnik, composer associated with the film industry since its early days, is dead here at the age of 81. Mr. Zamecnik started his career with Sam Fox Publishing Co. in New York, writing many of that company's hits. He is survived by his widow, Mary Barbara, and two sons, Walter and Edwin.

Columbia's 3-D "Main Event"

Columbia announced this week in Hollywood that its ninth 3-D feature to go into production will be "The Main Event," with Lewis J. Rachmil producing.

REPUBLIC EXPANDS STUDIO TO MEET 'NEW TECHNIQUES'

An expansion program "to meet the challenge of rapidly advancing film techniques" has been launched by Republic Pictures with an announcement this week by company president Herbert J. Yates that construction has begun on four new sound stages of newest design and technical innovation at the San Fernando valley studios.

Expressing confidence in the future of the industry, Mr. Yates declared that Republic is backing up its optimistic evaluation of the future with well-considered expenditures.

Mr. Yates said the new construction will bring the total number of sound stages to 18. "This expansion, coupled with our newly completed Consolidated Laboratory building, built and equipped at a cost of $2,000,000, and similar expansion of our east coast laboratory facilities, will gear Republic for film production and processing in any and all dimensions," Mr. Yates stated.

In looking forward to ultimate standardization of motion picture processes so that a minimum of hardship would be placed on both producer and exhibitor, Mr. Yates said that Republic's new expansion program would enable the company to produce between 18 and 20 top budget pictures a year.

Report Goldstein Signed For 10 20th-Fox Films

HOLLYWOOD: Leonard Goldstein's long-term producer contract signed last year by Darryl F. Zanuck, will be altered to allow him to become an independent producer with a firm commitment to make 10 conventional pictures for 20th Century-Fox release, it was indicated this week. The series of 10 pictures will assure the company, now committed to full-scale CinemaScope production, a flow of regular product during the transition.

The pictures are to be made within one year, it is believed. Production will be outside the 20th-Fox studio, thus saving on overhead, and Mr. Goldstein is said to be in full charge of financing arrangements. The producer for many years was with Universal, where he established an industry reputation as an expert on box office type pictures made with modest budgets.

In the six months since he went to 20th-Fox he has produced four pictures, "City of Bad Men," "Vicki," "Kid from Left Field" and "Scoutmaster." Final details of the deal will be delayed until the return of Spyros Skouras, 20th-Fox president, from Europe.

Lichtman, Einfeld Attend 20th-Fox Studio Talks

Al Lichtman, 20th Century-Fox director of distribution, and Charles Einfeld, vice-president, were scheduled to leave New York for California by plane Friday to view the first prints of the company's first three CinemaScope features, "The Robe," "How to Marry a Millionaire" and "Twelve Mile Reef," scheduled to go into release this fall. While at the studio Mr. Lichtman and Mr. Einfeld will hold discussions with production chief Darryl Zanuck to chart over-all campaigns on the three, and to initiate plans for the handling of the recently announced line-up of 13 CinemaScope pictures to be produced at a cost of more than $30,000,000.

New Mexico Unit Meets

ALBUQUERQUE: The New Mexico Theatre Owners Association reelected Tom Riddle president of the organization at a three-day convention held here last week. Other officers elected were Russell Allen, vice-president; Mrs. S. E. Allen, second vice-president, and Boyd Scott, secretary-treasurer. The new officers named Roswell, N. M., as the site for next year's convention.

Herman Wobber, of 20th Century-Fox, and Joe Chantry, of the Ballantyne Company, were the featured speakers at the business sessions. Mr. Wobber compared the problems that 3-D had posed to the frustrations that arose when sound was first introduced. He predicted that by October 1, CinemaScope would be installed in 500 theatres. Mr. Chantry said his company's new equipment package would be delivered by September 1.

The convention closed with a banquet at which Chill Wills was the guest of honor. Approximately 300 delegates attended the sessions.

Yarnall Reports $250,000 In Cinecolor Expansion

HOLLYWOOD: Color Corporation of America has invested $250,000 in expanding its plant facilities since taking over Cinecolor six months ago, has expended $500,000 in aiding independent producers in financing productions, and anticipates ending 1953 with a net profit, president W. R. Yarnall told the press here Wednesday. Included in "expanding plant facilities," he said, is installation of equipment for handling 45,000,000 feet of color-television film annually when color-television is started.

JOHNSTON SEES NEW HORIZONS

Annual Report on MPAA Cites Innovations as Opening of a New Era

The industry is at the threshold of an era that will open "vast new horizons in film entertainment to the world-wide public," Eric Johnston, president of the Motion Picture Association of America, forecast this week in his published annual report.

Referring to the developments in 3-D and wide screen projection, and to stereophonic sound, Mr. Johnston said, "these spectacular innovations in motion picture presentation augur a new age of enjoyment for moviegoers in America and throughout the world." He pointed out that wide-scale introduction of the new techniques would be gradual and costly.

Patience Required

"The production of films under the new system and their exhibition in thousands of theatres throughout the land may create delays, disruptions and problems," he said. "The transition will require wisdom and patience, not to speak of sizable dollar outlays by both studios and exhibitors. But the rewards will be considerable."

In an opening statement Mr. Johnston said:

"The year 1952 opened new vistas to the motion picture industry.

"It was a year of challenge, yet also a year of constructive and heartening response to the challenges of the times.

"It was a year of transition, yet also a year of new rewarding promise."

While not minimizing the problems and difficulties confronting the industry, Mr. Johnston characterized 1952 as "a year that saw the resurgence of faith and confidence in the industry and its future."

"The relative stability of motion picture attendance during 1952, notwithstanding the substantial increase in the sale of TV receivers," he said, "offers striking evidence that top quality motion pictures can hold their own against any competition."

Emphasis on Quality

"The emphasis on quality in motion picture entertainment is reflected in figures which indicate that theatres in the United States last year aggregated more than 2,500,000,000 admissions, with an average weekly attendance of 50,000,000."

Mr. Johnston also pointed to the continued flow of capital investment in both the production and exhibition arms of the business. Drive-in theatres, he noted, which now represent about 20 per cent of total boxoffice receipts, have added the equivalent of 4,000,000 seats, or more than one-third of the total seating capacity of the nation's indoor theatres.

STREAMLINING NEED CONTINUES: JOHNSTON

The introduction of extra-dimensional pictures may bring about some changes in the pattern of physical distribution, but regardless, "the need for streamlining our basic machinery for getting pictures to the theatres remains, and active study of the problem continues," Eric Johnston, Motion Picture Association of America president, asserted in his annual report.

On the efforts to advance an industry arbitration system "to reduce the financial drain of anti-trust litigation," he said: "I am confident that these efforts will not have been wasted. I am confident that the slim area of disagreement which barred acceptance of the proposals will ultimately be resolved."

Commenting on the variety of 3-D and panoramic screen processes which have emerged during this period of technological progress, Mr. Johnston said:

"I do not share the concern of those who are worrying over the fact that studios are competing to develop and introduce their own dimensional systems. Competition may be a costly process, but it has been the bosom companion of progress and perfection. The by-law of competition is that the best will survive and flourish."

"It is difficult at this stage to predict which system or systems will set the pattern for the future. But I think it can be said with certainty that a new day for the motion picture industry is at hand and the potentialities are infinite."

Spurred by the U. S. Supreme Court decisions of 1952 which said that motion pictures are entitled to the same constitutional guarantees as the press, Mr. Johnston pledged a continuing fight to free motion pictures from the toils of political censorship.

Must Fight Censors

"As momentous as these decisions were," he said, they had little immediate effect in hastening the demise of official censors. The wielders of the shears and the blue pencil still hold forth in six states of the nation and in scores of communities.

"It is obvious that we shall have to fight and scrap every inch of the way from now on before censorship is really routed from the country. And this is precisely what we are determined to do.

"Voluntary self-regulation (through the industry's Production Code) and a high sense of public responsibility will continue to be the film industry's answer to political censorship."

Speaking of the foreign market he said the industry is geared economically to a world market.

"A few years ago about one-third of the industry's total revenue came from abroad. Today the business done by American companies in foreign markets accounts for more than 40 per cent of their total earnings.

"Some measure of the magnitude of global demand for American pictures may be found in the latest available statistics from the U. S. Department of Commerce which disclose that Hollywood films fill 74 per cent of the total playing time in theatres throughout the world."

Rentals Spurted

The new importance of the foreign market cannot be overemphasized, he said. "According to the international balance of payments estimates of the U. S. Department of Commerce, net film rentals abroad amounted to $49,000,000 in 1940. They increased to $142,000,000 in 1946 and dropped to $120,000,000 in 1949 and 1950. This decline was heavily influenced by the devaluation of the pound sterling and related currencies in 1949, since the countries affected accounted for considerably more than half of all foreign film revenues. In 1951 net film rentals spurted sharply again to $160,000,000. The business figures in 1952 continued at similarly high levels."

Discussing the MPAA's departments and services, Mr. Johnston pointed out that the new television department devoted a major part of the year to preparing the industry's petition to the Federal Communications Commission for motion picture theatre television channels.

He again cited the fact that the vast majority of patrons enjoy the newsreels, as was established by a recently conducted nationwide survey.

Stevens, McCarey in New Roach-Gold Productions

George Stevens and Leo McCarey, producer and director, will be associated with the newly formed Roach-Gold Productions, which plans to produce four high-budget pictures in its first year. Harry L. Gold, who with Hal Roach formed the new company, said in New York Tuesday that the organization had started to negotiate for stories and talent and that top talent would function on a flexible participating basis. Mr. Gold for many years was a sales executive of United Artists.

Imports Into Canada Continue to Rise

OTTAWA: Importation of films into Canada has continued to rise in value so far in 1953 month after month, the Canadian government says, disclosing the total of $1,958,000 in the first quarter against $1,487,000 in the same period of 1952. Film imports amounted to $535,000 in January, $622,000 in February and $801,000 in March.

THE MOST UNUSUAL SUCCESS STORY IN THE HISTORY OF OUR INDUSTRY!

All the unprecedented newspaper, radio, magazine and television coverage of the Coronation of Queen Elizabeth has only served to make everyone more eager to see this historic once-in-a-lifetime event *in full color on the motion picture screen.*

That is why

"A QUEEN IS CROWNED"

is setting box-office records across the country...Boston... Denver . . . Washington . . . Detroit . . . Cincinnati . . . Chicago . . . New York; playing to top grosses in cities large and small, Dallas . . . Richmond . . . Hartford . . . Wilkes-Barre . . . Little Rock, etc.

Unanimous rave reviews and superlative word-of-mouth are making "A QUEEN IS CROWNED" a bigger box-office attraction every day.

IT WILL BE BIG NO MATTER WHEN YOU PLAY IT!

Please be patient with our bookers. They are doing their best to satisfy the overwhelming demand for prints.

The J. Arthur Rank Organization
proudly presents
"A QUEEN IS CROWNED"
Narrated by LAURENCE OLIVIER
Narrative by CHRISTOPHER FRY
The only full-length feature of the Coronation in glorious color by Technicolor

King-size Profits...from U-I

EXTEND BRITISH FINANCE UNIT

Government Film Company Will Get 3 More Years, Running Until 1957

by PETER BURNUP

LONDON: The Government announced in the House of Lords last week that it plans extending for three years the life of the National Film Finance Corporation. The five years during which the Corporation now is authorized to make loans end March 8, 1954. This term will be extended until 1957.

The matter had been raised by Lord Archibald, a former director of the J Arthur Rank organization. Cinema-going, he asserted, had fallen by 20 per cent in five years and the fall was continuing. In addition, people were seeking the cheaper seats.

Urges Tax Reduction

Lord Archibald urged that a reduction in the entertainment tax was essential if prices of admission were to be made attractive. Unless there was some amelioration of conditions cinemas would begin to close.

Announcing the Government's decision, Lord Mancroft claimed that in the past year the film industry had made progress and showed signs of maintaining it. Eighty-five major films had been registered, compared with 63 in the previous year. There had also been a marked improvement in the quality and quantity of shorter films.

Supporting the Government decision, his lordship said the industry was faced with the development of new techniques, including wide-screen and 3-D films and the influence of television. The prospects of attracting private capital were far from bright, he said. If the powers of the Corporation were allowed to lapse disaster would come to the industry.

Protect British Lion Loan

It was revealed that the Corporation had discussed with British Lion the steps necessary to protect the £3,000,000 which have been advanced to them. The Corporation and the Government considered that the best way was to strengthen the structure and organization of British Lion rather than to try to enforce any repayment which would cause serious disturbance to the industry.

Lord Mancroft commented on a proposal that the equity shares of British Lion should be taken over by the Government. He felt that this would put the Government into the film business and he was reluctant to see the Government get mixed up in private industry. The proposal seemed to be just a little crack in the door opening to a nationalized film industry.

The Corporation and the Government, Lord Mancroft went on, desired that the Eady levy should be continued for three years after 1954. This levy has caused some heartburning and argument within the industry and some form of statutory scheme might be required to get it on an even footing. He hoped that the matter would be evened out within the industry itself.

Must Increase Efficiency

The industry must increase its efficiency and avoid wasteful expenditure, he said. An industry in which artificial aid was normal rather than exceptional was not likely to fill its admirers with everlasting hope and enthusiasm. The real backbone of its success must be its ability to produce films which the public would pay hard cash to see.

His lordship declared that the Government wished to go into the film industry as little as possible but to do everything possible to remove unfair or unnecessary handicaps which might stand in the way of the industry.

The film industry also had an airing in the House of Commons, although it was slightly unilluminating.

A Socialist M. P. wanted to know on what revised terms the Anglo-American monetary agreement would be renewed.

Peter Thorneycroft, president of the Board of Trade, refused to be drawn. He said the agreement ran until September 30. Arrangements after that date would be the subject of discussion later this year. He could not say what proposals might be made. Senior Board of Trade officials continue to maintain that no arrangements have yet been made for discussions of the agreement.

Russian 3-D System

Thirty-six-year-old Kenneth Rive, specialist in Russian films, plans to install Russia's 3-D equipment in one of his West End theatres devoted to foreign films. The system, says Mr. Rive, requires neither polarizing viewers nor twin projectors. The only adaptations necessary are an attachment on the conventional projector and a special screen. On a recent trip to Moscow, Mr. Rive closed a deal with the Russian Government under which he becomes for five years the sole importer for Great Britain and the Commonwealth of Russia films and the sole agency for export of British films to Russia.

▽

A film biography of the Duke of Edinburgh, claimed to be the first authentic life of the Duke to be shown on the screen, has been completed by Associated British-Pathe. The film runs a half-hour and is expected to be screened in several weeks' time.

Autry to Open in London

Gene Autry will open a four-week stand July 27 at the Empress Hall, Earls Court, London.

Wilcox' "Beggar's Opera" To Open in August

"The Beggar's Opera," production in color by Technicolor of John Gay's musical comedy, starring Sir Laurence Olivier, will have its American premiere in August in New York at the Baronet, a Walter Reade theatre, it was announced by Warner Brothers. The film was produced by Mr. Olivier and Herbert Wilcox and marks the first time the perenially popular musical will be presented on the screen in English. In the film Sir Olivier sings for the first time. At the moment the picture is playing to capacity audiences in London at the Rialto theatre. The musical score was arranged and composed by Sir Arthur Bliss, and additional dialogue and lyrics were written by the poet and playwright Christopher Fry.

Visual Education Company To Aid "Sea Around Us"

Pictorial Events, producers of visual education aides, is preparing a special campaign to sell RKO's Academy Award winning, "The Sea Around Us," to the nation's children, Mervin Houser, RKO eastern advertising-publicity director, has announced. Pictorial Events will provide a package to schools, consisting of a teacher's Study Guide and some film strips, which will be sent out to its 6,000 subscribers, for an estimated audience of four and one-half million children. In addition, 110,000 brochures will be sent to schools having projection machines, informing them of the availability of the special package.

Stewart and Everett Lease 5 Cash Houses

CHARLOTTE: H. H. Everett of Charlotte, N. C., head of Stewart and Everett Theatres, Inc., which operates more than 80 houses in the Carolinas, announces that his organization has leased the five theatres operated by the Cash Brothers of Kings Mountain, N. C. Term of the lease is 10 years. Stewart-Everett will assume management of the five Cash theatres, which includes two in Mount Holly and the Victory in Cramerton, N. C., after the close of business June 27.

Competitive Bidding To Milwaukee Towne

CHICAGO: Opening the way to competitive bidding in Milwaukee, Federal Judge Julius Hoffman Monday entered an order, based on an opinion of the Court of Appeals, stating that distributors may offer pictures to the Milwaukee Towne theatre on a competitive bid and that the Towne is entitled only to the privilege of licensing pictures on a fair and equitable basis.

Buy Keene Drive-in

HARTFORD: The Keene (N. H.) Drive-in has been bought by Mr. and Mrs. Gabriel M. Shakour from Joseph Mathieu and Warren Nichols. It has a 500-car capacity.

Pickup ON SOUTH STREET

IS THE INDUSTRY'S HOTTEST ATTRACTION IN ANY DIMENSION!

Detroit - FIRST 3 DAYS TOPS FULL WEEK GROSS
OF ANY 20th ATTRACTION IN YEARS!

Boston - 3rd RECORD WEEK!

Philadelphia - 3rd SENSATIONAL WEEK!

Washington - 3rd SOCK WEEK!

Seattle - TOP GROSSER and HELD OVER!

San Diego - TORRID and HELD OVER!

Los Angeles - TERRIFIC and HELD OVER!

Providence - RECORD BUSINESS!

Cincinnati - BOXOFFICE DYNAMITE!

Same wonderful story in every engagement, every type of house...everywhere!

NOW CLEANING UP AT THE ROXY, N.Y.!

RICHARD WIDMARK · JEAN PETERS · THELMA RITTER

Pickup ON SOUTH STREET

Produced by JULES SCHERMER

Directed by SAMUEL FULLER

Screen Play by SAMUEL FULLER

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

VERSATILITY THE BIG WORD FOR UNIVERSAL'S SUMMER PRODUCT

THE EXECUTIVE LINEUP, above. Milton R. Rackmil, president; Alfred E. Daff, executive vice-president; Charles Feldman, general sales manager; Foster M. Blake, western sales manager; P. T. Dana, eastern sales manager; Frank J. A. McCarthy, southern and Canadian sales manager.

UNIVERSAL'S message to the showmen of the nation this summer is: "We have the product for you to sell."

Potential box office records, the company executives stress, are in a lineup of films versatile and powerful. They range from outdoor adventure to straight romantic drama, and there is for spice an example of screaming comedy, the new and latest Abbott and Costello opus, "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde." This has as an added starter the most famous of all horror character performers, Boris Karloff.

Dividends also lie in the use of stereophonic sound, the wide screen, 3-D, and lavish use of color by Technicolor in the company's product.

David A. Lipton, the company's vice-president in charge of publicity, announced all the product will be backed to the hilt with diversified and intense promotional campaigns.

A Steady Flow of Product

Milton R. Rackmil, Universal president, had this to say:

"Ever mindful of the day to day needs of the nation's exhibitors for a steady flow of strong box office product from the studios in Hollywood to their local screens in this period of transition, Universal-International is again taking steps to insure this steady supply by scheduling for release one of its strongest lineups of diversified pictures during the Summer months.

"However, we are keenly aware of our responsibilities toward the exhibitors for providing them with pictures encompassing the newest developments in motion picture production and exhibition. Maintaining a flow of U-I pictures in tune with the times is a responsibility readily undertaken by the entire Universal organization."

The new lineup is a reaffirmation by Universal of its optimism and faith in the industry, Alfred E. Daff, executive vice-president, declared. He added:

"Here is a program of motion pictures conceived to provide the kind of popular entertainment that will attract the mass motion picture going public.

"Our production, distribution and promotion forces, which have earned for U-I the reputation as 'The Showmanship Company,' are mobilized for an even greater record of achievement in the months ahead."

Two of the new pictures are: "Thunder Bay," which stars Jimmy Stewart, and is seen on the wide screen, being one of the biggest productions in the history of Universal-International; and "It Came from Outer Space," the company's first 3-D picture, which is already rolling up new records. This is available with or without stereophonic sound, and to theatres with or without the wide screen. In its premiere

David Lipton, center, vice-president in charge of advertising, exploitation and publicity, is seen with Mr. Daff and Mr. Feldman.

"Abbott and Costello Meet Dr. Jekyll and Mr. Hyde"—a scene, left, from the latest in the series, which also stars Boris Karloff.

"THE Great Sioux Uprising," above; at the right, a scene from "The Cruel Sea."

Violence, right, from "Thunder Bay."

at the RKO Pantages and Hillside theatres, Los Angeles, it was the first 3-D picture to be presented on a wide screen.

"The Cruel Sea," from the Nicholas Monsarrat best seller, is another for the summer, and has received much promotion through serializations in leading newspapers. Special features and photo layouts will herald it in national magazines the coming weeks.

A highlight of the list is "All I Desire," starring Barbara Stanwyck, Richard Carlson, Lori Nelson, Marcia Henderson, and Lyle Bettger. This is backed by a heavy national magazine campaign reaching 90,000,000 persons, and a record campaign built upon the thematic music.

Other pictures are "The Great Sioux Uprising" in Technicolor, starring Jeff Chandler, Faith Domergue and Lyle Bettger; "Francis Covers the Big Town," starring Donald O'Connor; "The Man from Alamo," starring Glenn Ford and Julia Adams; "All-American," starring Tony Curtis and Lori Nelson; "Take Me to Town," starring Ann Sheridan and Sterling Hayden; "Column South," starring Audie Murphy and Joan Evans; and "A Queen Is Crowned," the Coronation picture, in Technicolor.

"The Great Sioux Uprising" will have intensive national promotion. Sioux Indians direct from their South Dakota reservation will make personal appearances. A world premiere will occur in Chicago with Chandler making personal appearances and aiding in the advance promotion.

The "Francis" picture is the fourth of its kind based upon the experiences of the famous "talking mule". The others have rolled up record grosses, and the company will supply the promotional aids which helped them.

"All-American" will have an August prerelease world premiere in Chicago to take advantage of the annual all-star football game sponsored by the *Chicago Tribune*. Curtis and Miss Nelson are aided in the film by a group of outstanding all-American players headed by Herman Hickman. There will be personal appearances on stage, radio, television, and at syndicated interviews.

SCENES, below, from "The Man from Alamo," and right, from "All I Desire."

BRINGING A NEW DIMEN
TO SCREEN ENTERTAI
THE FIRST MUSICAL W

JUNE 19TH
WORLD PREMIERE
AT THE **CRITERION,** NEW YORK

ON THE NEW WIDE SCREE

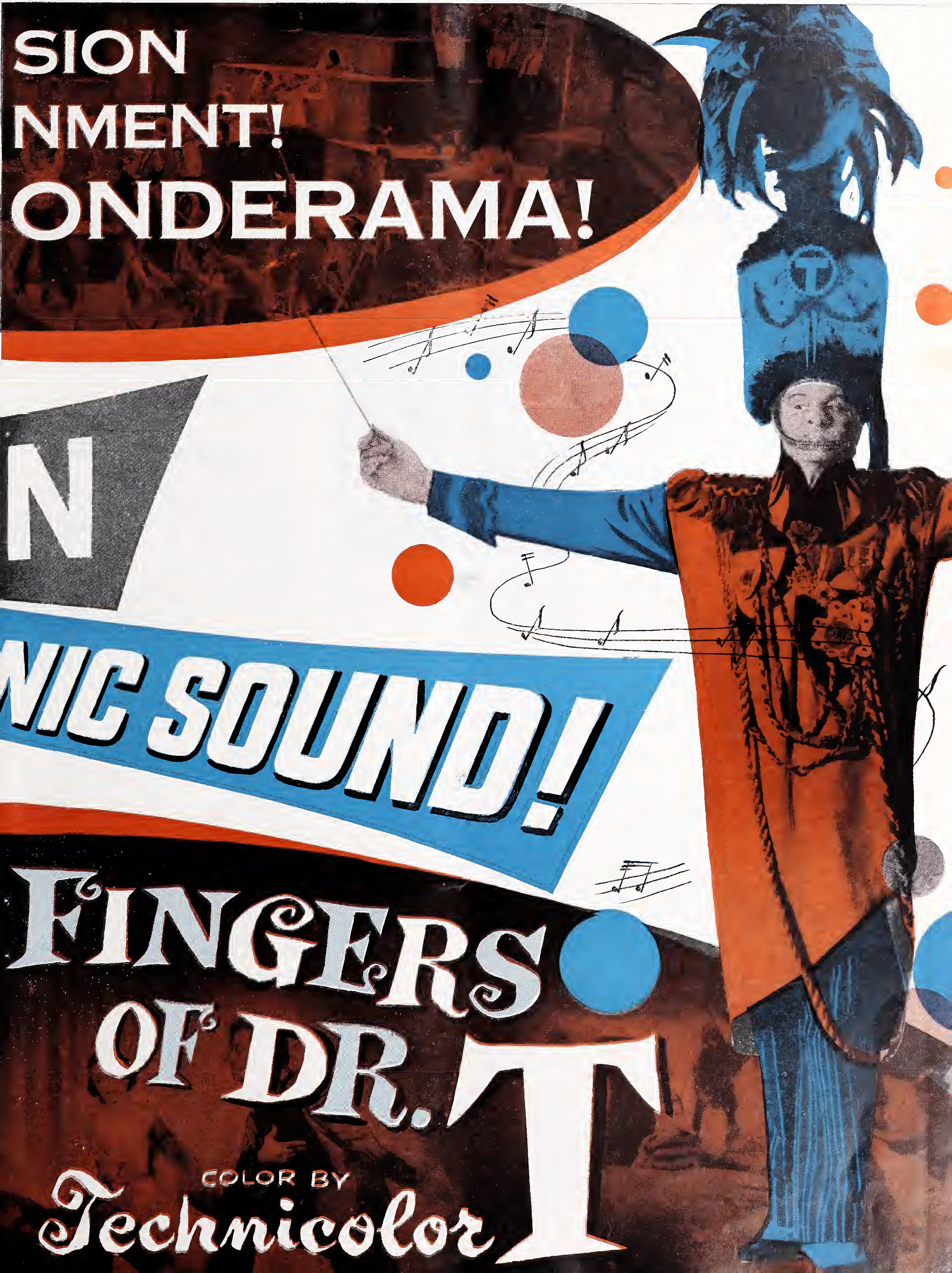
WITH STEREOPHO

COLUMBIA PICTURES presents
STANLEY KRAMER'S Production of

THE 5000

starring
PETER LIND MARY
HAYES · HEALY
HANS CONRIED · TOMMY RETTIG
Screen Play by DR. SEUSS and ALLAN SCOTT
Directed by ROY ROWLAND

Backed by the greatest merchandise-promotion campaign in the history of the industry!


SION
NMENT!
ONDERAMA!
N
NIC SOUND!
FINGERS OF DR. T
COLOR BY
Technicolor

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

THIS town that's forever throwing luncheons, cocktail parties, dinners and/or banquets strictly for purposes of publicity, promotion, politics and/or propaganda ran into an on-the-level table-turnout last week that fell into none of these categories. And who, it is logical to inquire, would be throwing in Hollywood a luncheon event that wasn't conceived and executed to serve the ends of publicity? Who but, of all unlikely parties, the members of the Publicists Guild itself!

The Publicists Guild had two good reasons for staging the event that started out with an attendance expectancy of 75 and wound up with 272 foregathering at the board in the Roosevelt Hotel.

The first and principal reason was a long-building wish to pay an over-due tribute to the professional genius and the personal character of the industry's Frank Whitbeck, whose 50-plus years in the practice of advertising and exploitation embrace such diverse principals as Barnum & Bailey, Ignace Jan Paderewski, Palisades Park and MGM studio. The second reason was the Guild's 18th birthday and its establishment, in observance of that milepost, of an annual Tom Tom Award to be given each year to the individual deemed by Guild members to rate its bestowal.

Whitbeck Sole Reason For Big Attendance

The reason for the record attendance was Mr. Whitbeck. It was he whom Bob O'Donnell, whose own extensively celebrated career in show business neighbored the Whitbeck career as long ago as 1911 and as far away as Brooklyn, flew the continent to talk about in the day's principal address. It was Mr. Whitbeck whose luncheon-tribute Charles P. Skouras flew in from Honolulu a day in advance of vacation-end to attend. It was Flag Day on the calendar but it was Whitbeck Day here.

Bill Thomas, a rattlin' good publicity-exploitation man himself before becoming a similarly describable producer, led off the after-coffee speaking with an account of asking Mr. Whitbeck to get him a job, at a time when he needed one badly, and abruptly finding himself with two!

Don Hartman, who used to write pictures for comedians as funny as Bob Hope, before becoming head of production at Paramount, outdid most publicists and most comedians with "unprepared remarks" which listed titles, casts and playdates of the next 10 or so Paramount pictures going into release.

PUBLICISTS GUILD FIRST ANNUAL
TOM-TOM
AWARD
PG
Frank Whitbeck
June 12 1953

Winner of the Tom Tom Award, first from the Publicists Guild, Hollywood, is Frank Whitbeck, left, of MGM, honored at that organization's luncheon. With him are Janet Gaynor and Dore Schary.

MGM's Eddie Mannix, whose managerial zone of authority Mr. Whitbeck is said to over-run without penalty on disputed occasions, spoke level praise of the man whose trailers for MGM product will do as standard for the industry until an officially-recognized standard comes along.

Dore Schary, head of production at the Whitbeck studio, put aside his formal after-dinner-speaker manner and slipped back to his writer-years for a prose-picture of Whitbeck ("I start off each day asking myself whether I've done anything to upset Whitbeck?") that outshone most of the recent works of his studio-ful of writing men.

Bob O'Donnell, chronicling the Whitbeck career from 1911 on down, keynoted the indicated sentiment of the assemblage with the flat statement that "publicity is as important in the motion picture business as the product itself."

Nobody contested his statement.

◆

SEVEN pictures, some of them pretty newsy, got started during the week, maintaining with only slight letdown a production pace that was quickened dramatically the previous week after a long lull.

Possibly the newsiest of the new undertakings is MGM's "Knights of the Round Table," which is that studio's first venture in CinemaScope, indeed the first by anybody but 20th Century-Fox. It is being filmed in England by the distinguished Pandro S. Berman, with Robert Taylor, the company's prime performer for subjects of this kind, heading a cast that includes Ava Gardner, Mel Ferrer, George Sanders and Maureen Swanson, and it is being directed by Richard Thorpe in Technicolor.

The same Pandro S. Berman, wearing 5,000-mile boots, launched "The Long, Long Trailer" in Hollywood, with Lucille Ball and Desi Arnaz, TV's tip-top twosome, proving thereby a point of some kind that isn't quite as clear as crystal just yet but can turn out, conceivably, to be vitally important to both screen media. It'll take playoff of the picture to clarify that completely. Meanwhile, MGM is giving the production everything in the book, budget-

(Continued on opposite page, column 1)

THIS WEEK IN PRODUCTION:

STARTED (7)

ALLIED ARTISTS

Mexican Quest (Lindsley Parsons Prod.)

INDEPENDENT

Riders to the Stars (Ivan Tors Prod., U.A. release, Eastman Color)

Hondo (Wayne-Fellows Prod., Warner release, 3-D WarnerColor)

Carnival (King Bros., RKO release, Color, 3-D, Munich)

MGM

Rhapsody (Technicolor)

The Long, Long Trailer (Technicolor)

Knights of the Round Table (Technicolor, CinemaScope, London)

COMPLETED (4)

COLUMBIA

Miss Sadie Thompson (Beckworth Corp., 3-D, Technicolor)

INDEPENDENT

Go, Man, Go! (Alfred Palca Enterprises)

Sabre Jet (Carl Krueger Prod., Cinecolor, United Artists release)

20TH CENTURY-FOX

Twelve Mile Reef (CinemaScope, Technicolor)

SHOOTING (20)

ALLIED ARTISTS

Deputy Marshal

Fighter Attack (Color)

COLUMBIA

The Caine Mutiny (Kramer Co., Technicolor)

Gun Fury (3-D, Technicolor)

A Name for Herself

INDEPENDENT

Rage of the Jungle (Alpine Prod., RKO release, Eastman Color)

Marry Me Again (Alex Gottlieb)

MGM

Flame and the Flesh (Technicolor, Europe)

Kiss Me Kate (3-D, Technicolor)

Crest of the Wave (London)

PARAMOUNT

Knock on Wood (Technicolor)

Flight to Tangier (Technicolor, 3-D)

Lost Treasure of the Amazon (Pine-Thomas Prod., 3-D, Tech.)

Red Garters (Technicolor)

REPUBLIC

Flight Nurse

RKO RADIO

The French Line (Edmund Grainger Prod., Technicolor)

Son of Sinbad (3-D, Color)

20TH CENTURY-FOX

Story of Demetrius (CinemaScope, Technicolor)

UNIVERSAL-INTERNATIONAL

Border River (Technicolor)

The Glenn Miller Story (Technicolor)

Trade Act Opens Way

The chances that the Motion Picture Association of America will be able to carry out its plan to set up global offices appeared good this week as the House of Representatives passed the Republican compromise bill to extend the Reciprocal Trade Agreements Act for another year. Similar Senate action is expected.

Earlier MPA officials said that the success of the plan to establish offices in strategic points on a worldwide basis depended on Congressional approval of the trade agreements act, which the MPA long has advocated. The MPA has argued that the United States cannot expect to bring dollars back from foreign countries unless those countries are given an opportunity to earn dollars in the United States.

HOLLYWOOD SCENE

(Continued from opposite page)

wise, with Technicolor, wide-screen and Vincente Minelli (three things TV hasn't got to give) among the special benefits provided.

A third launching by MGM for the week, and a third in Technicolor, is "Rhapsody," which has Elizabeth Taylor, Vittorio Gassman, Louis Calhern, John Ericson and Jacqueline Duval in the cast directed by Charles Vidor. Lawrence Weingarten is credited as producer of this one.

Wayne - Fellows Productions, releasing through Warner Brothers, started "Hondo" in Mexico, using the Warner all-media camera, with the picture going in 3-D and WarnerColor, doubtless also for wide-screen, although W.B. hasn't yet announced any particular aspect ratio as its choice, and with WarnerPhonic sound. It stars the all-purpose John Wayne, one of the Top Ten mightiest men on a marquee, and is being produced by his partner, Robert Fellows, with John Farrow directing. Ward Bond, Geraldine Page, Michael Pate, Paul Fix and Rodolfo Acosta are among the players.

In far-off Munich, Hollywood's Maurice and Franklin King began filming "Carnival" with a cast that includes Anne Baxter, Steve Cochran, Lyle Bettger, J. C. Flippen, Helene Stanley and George Nader, directed by Kurt Neumann. The picture is being shot in 3-D, with use of a system and camera devised by the Zeiss scientists, and in color. It is for RKO release.

Lindsley Parsons began shooting "Mexican Queen" for Allied Artists release, with George Brent, Hillary Brooke, Karen Sharpe, Marjorie Lord and Douglas Kennedy in the cast. Frank McDonald is directing.

Ivan Tors Productions, releasing through United Artists, got cameras going on "Riders to the Stars," in Eastman color, which Richard Carlson is directing with Herbert Marshall, William Lundigan, Martha Hyer and himself as principals. Tors is producer.

Foreign Distributors Hit In Anti-Trust Action

One of the rare anti-trust actions to be filed against distributors of foreign films was initiated last week in Federal Court in New York by the Charben Cinema Corporation. The company which operates the Jewel theatre, Brooklyn, sued for triple damages totaling $375,000.

Exhibitors named as defendants were the Cinema Circuit, Springer Theatres, Century Circuit and the Liggett-Florin Booking Service. Distributors named as defendants were Stratford Pictures, Souvaine Selective Pictures, Spalter-International Pictures, Pacemaker Pictures, Manor Films, Lux Film Distributing Corporation, Lopart Films, Fine Arts, Ellis Films, Distinguished Films, Arlan Pictures, Classic Pictures, Discina International Film Corporation, AFE Corporation, I.F.E. Releasing Corporation, Universal and United Artists.

The brief charges that the distributors combined and conspired to fix admission prices, runs and clearances and discriminated against the Jewel theatre in favor of circuit theatres.

Two-Thirds of Italian Film Imports in 1952 from U.S.

WASHINGTON: U. S. films accounted for about two-thirds of all foreign films imported into Italy last year, about the same percentage as in 1951, the U. S. Commerce Department has reported. Nathan D. Golden, film chief, said that of 383 features imported into Italy last year, 246 were from the U. S. In 1951, U. S. films totaled 230 out of 342 features that were imported by Italy.

During 1952, Mr. Golden said, 133 features were completed in Italy and 11 others were in production at the end of the year. This compares to 110 feature films produced in 1951.

Gross receipts at Italian theatres last year were estimated by Mr. Golden at about $125,440,000, about 12 per cent above 1951 receipts. Receipts for the showing of Italian films accounted for 30 per cent of the total, compared to 24 per cent the year earlier. The number of tickets sold was put at 745,000,000—up 6.5% from the previous year. Mr. Golden said 1,080 new theatres were established in 1952, including 530 commercial theatres and 550 non-commercial ones.

Air Lines Plan Theatre

A motion picture theatre, that will seat 250 people, is planned for a new air terminal at Gander, Newfoundland. The theatre will provide entertainment for patrons of the air lines which use the base for refueling and repairing.

Producers Reorganize

Mier & Brooks, Mexico City producers, have recently completed a reorganization, which now includes Manuel Espinosa Iglesias and Gabriel Alarcon, exhibitors, as stockholders.

1,422 'Beast' Dates Set

Warner Brothers has set a record total of 1,422 saturation bookings to date on "The Beast from 20,000 Fathoms," it has been announced by Ben Kalmenson, general sales manager. An intensive television and radio campaign and extensive publicity and newspaper advertising are credited by the company for the big booking.

The cross-country territorial bookings started Wednesday in the central district area which comprises the Pittsburgh, Cleveland, Cincinnati, Indianapolis and Detroit exchanges, simultaneously with the western territory encompassing Portland, Seattle, Denver and Salt Lake City. On June 24, the film will open simultaneously in Los Angeles, San Francisco, Chicago, Milwaukee, Minneapolis, St. Louis, Kansas City, Des Moines and Omaha branch offices.

Charlotte, Atlanta, Jacksonville, New Orleans, Memphis, Oklahoma City and Dallas, which make up the company's southern territory, will also start their bookings June 24. The eastern territorial saturation campaign will commence July 1 in New Haven, Boston, Albany and Buffalo.

The record number of bookings does not include the Metropolitan New York area, where the picture will open June 24 at the Paramount theatre. It will then open in outlying situations July 8 before making New York subsequent runs July 17.

Life Magazine Praises U-I's "Universal Appeal"

Five pages of text and pictures in the June 15 issue of *Life* magazine are devoted to praising Universal-International's production policy of "universal appeal as a profitable substitute for prestige." The article points to the success the company has had since 1946 by tossing "prestige" films "out the window." The company has also adopted a policy of getting a big-name star to forego salary for a percentage of the profits.

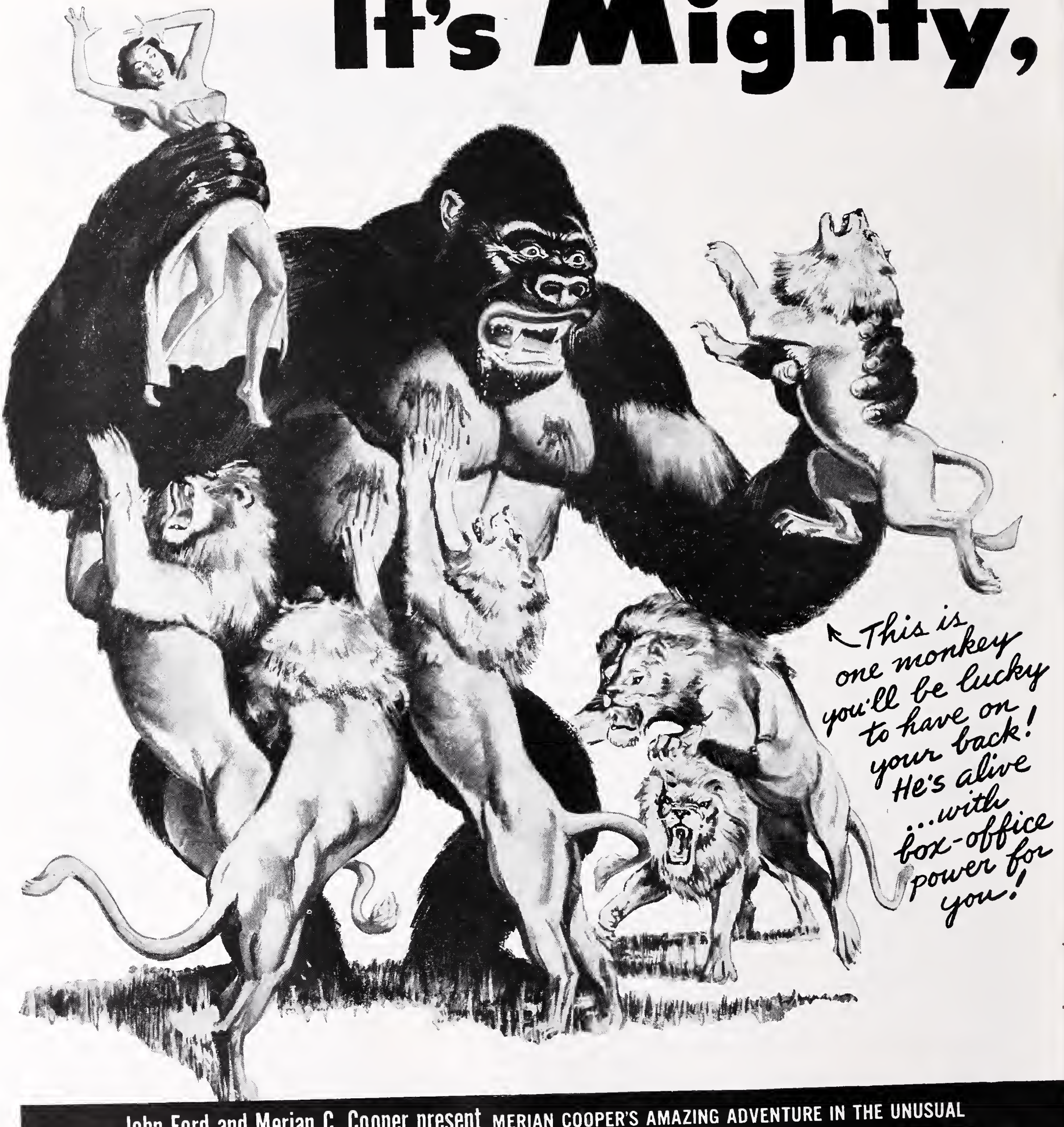
First Continental Variety Club Receives Charter

A newly-formed unit in Hamburg, Germany, was to be presented Friday in Hamburg with the first Variety Club charter on the European continent. C. J. Latta, European representative of Variety Clubs International and past chief barker of the tent in London, was to have made the charter presentation. This is the sixth tent to be formed outside the United States; the others are in England, Ireland, Mexico, Canada and Japan.

Drive-In Nears Completion

A new drive-in in Indianapolis, the Lafayette Road Outdoor theatre, is nearing completion and will open within the next month. The theatre, which will have a capacity of 1,000 cars, will cost approximately $250,000.

It's Mighty,



This is one monkey you'll be lucky to have on your back! He's alive ...with box-office power for you!

John Ford and Merian C. Cooper present MERIAN COOPER'S AMAZING ADVENTURE IN THE UNUSUAL

MIGHTY JOE YOUNG

starring **TERRY MOORE · BEN JOHNSON** and **ROBERT ARMSTRONG** with **FRANK McHUGH**

Directed by **ERNEST B. SCHOEDSACK** · Technical Creator **Willis O'Brien** · Screen Play by **Ruth Rose** · An Arko Production

Re-released by RKO RADIO PICTURES

Mighty, Mighty

MIGHTY JOE YOUNG

The 'KING KONG' of '53!

HUNDREDS OF EXHIBITORS HAVE ALREADY BOOKED IT!

...and thousands more will join the 'MIGHTY JOE YOUNG' parade following the saturation area showings starting July 15th

CITY	THEATRE	CITY	THEATRE	CITY	THEATRE	CITY	THEATRE
CINCINNATI, O.	RKO Palace	CLEVELAND, O.	Palace	CANTON, O.	Palace	DETROIT, Mich.	Palms
COLUMBUS, O.	RKO Grand	TOLEDO, O.	Rivali	AKRON, O.	Palace	GRAND RAPIDS, Mich.	Regent
DAYTON, O.	RKO Calanial	ZANESVILLE, O.	Weller	HUNTINGBURG, Ind.	Victary	NILES, Mich.	Ready
SPRINGFIELD, O.	State	SHELBY, O.	Castamba	JASPER, Ind.	Tivali	ADRIAN, Mich.	Craswell
ATTICA, Ind.	Devan	TIFFIN, O.	Ritz	KENDALLVILLE, Ind.	Strand	BAY CITY, Mich.	Regent
AUSTIN, Ind.	Austin	WOOSTER, O.	Schine	LOUISVILLE, Ky.	Grand	OWOSSO, Mich.	Capital
BARDSTOWN, Ky.	Arca	FOSTORIA, O.	State	MARTINSVILLE, Ind.	Indiana	PORT HURON, Mich.	Family
BLOOMFIELD, Ind.	Citadel	MT. VERNON, O.	Memarial	MOBLESVILLE,Ind.	Lagan	SOUTH HAVEN, Mich.	Michigan
BRAZIL, Ind.	Caaper	WARREN, O.	Rabins	PLYMOUTH, Ind.	Rees	STURGIS, Mich.	Strand
CAMPBELLSVILLE, Ky.	Alhambra	ALLIANCE, O.	Marrisan	PORTLAND, Ind.	Beacan	YPSILANTI, Mich.	Martha Wash.
COLUMBIA CITY, Ind.	Calumbia	ELYRIA, O.	Rivali	SHOALS, Ind.	Shaals	ANN ARBOR, Mich.	State
CONNERSVILLE, Ind.	Drive In	E. LIVERPOOL, O.	State	TIPTON, Ind.	Ritz	BATTLE CREEK, Mich.	Regent
DECATUR, Ind.	Adams	SANDUSKY, O.	State	UNION CITY, Ind.	Grand	FLINT, Mich.	Palace
GLASGOW, Ky.	Star	SALEM, O.	State	VERSAILLES, Ind.	Austin	JACKSON, Mich.	Capital
GREENFIELD, Ind.	Weil	BOWLING GREEN, O.	Cla-Zel	WARSAW, Ind.	Drive In	KALAMAZOO, Mich.	Capital
GREENSBURG, Ind.	K af P	NAPEOLEON, O.	State	ZIONSVILLE, Ind.	Zionsville	LANSING, Mich.	Gladmer
HUNTINGTON, Ind.	Drive In	DELPHOS, O.	Van Del	DANVILLE, Ky.	Kentucky	PONTIAC, Mich.	Strand
LEBANON, Ky.	Arista	MONTPELIER, O.	Kaufman	HAMILTON, O.	Paramaunt	SAGINAW, Mich.	Franklin
MADISON, Ind.	Ohia	KENTON, O.	Kentan	MIDDLETOWN, O.	Paramaunt	TRAVERSE CITY, Mich.	State
MONTICELLO, Ind.	Lakes	CAREY, O.	Indian Trail	CAMBRIDGE, O.	State	ALLEGAN, Mich.	Regent
ORLEANS, Ind.	Orleans	OTTOWA, O.	Hallywaad	MARIETTA, O.	Calany	ALPENA, Mich.	Maltz
PAOLI, Ind.	Strand	BRYAN, O.	Bryan	NEWARK, O.	Auditarium	BIG RAPIDS, Mich.	Big Rapids
PETERSBURG, Ind.	Lincaln	BRANDENBURG, Ky.	Ace	CHARLESTON, W. Va.	Virginian	CADILLAC, Mich.	Lyric
PRINCETON, Ind.	Princetan	CHARESTOWN, Ind.	Venrae	CHILLICOTHE, O.	Sherman	GREENVILLE, Mich.	Silver
RENSSELAER, Ind.	Ritz	CLOVERPORT, Ky.	Ria	PORTSMOUTH, O.	Columbia	HILLSDALE, Mich.	Dawn
ROCKPORT, Ind.	Ria	MARENGO, Ind.	Rialta	HARLAN, Ky.	Margie G	IONIA, Mich.	Iania
ROCKVILLE, Ind.	Ritz	BEFORD, Ind.	Indiana	LEXINGTON, Ky	Ben Ali	LUDINGTON, Mich.	Lyric
RUSHVILLE, Ind.	Princess	BLOOMINGTON, Ind.	Harris Grand	MAYSVILLE, Ky.	Russell	MANISTEE, Mich.	Vague
SPENCER, Ind.	Tivali	MUNCIE, Ind.	Rivali	MIDDLESBORO, Ky.	Manring	THREE RIVERS, Mich.	Riviera
TELL CITY, Ind.	Ohia	NEW CASTLE, Ind.	Princess	PIQUA, O.	Piqua	MUSKEGON, Mich.	Regent
FINDLAY, O.	Harris	NO. MANCHESTER, Ind.	Marshall	RICHMOND, Ky.	Madisan	WILLIAMSTOWN, Ky.	Grant
LORAIN, O.	Palace	SULLIVAN, Ind.	Lyric	CORBIN, Ky.	Viv	COWEN, W. Va.	Cawen
LIMA, O.	Sigma	WINCHESTER, Ind.	Lyric	CELINA, O.	Celina	E. RAINELLE, W. Va.	Alpine
MANSFIELD, O.	Ohia	EVANSVILLE, Ind.	Carlton	CIRCLEVILLE, O.	Grand	PARKERSBURG, W. Va.	Strand
MASSILLON, O.	Lincaln	FORT WAYNE, Ind.	Palace	FAIRBORN, O.	Fairbarn	WHITESVILLE, W. Va.	Jur
COSHOCTON, O.	Sixth Street	INDIANAPOLIS, Ind.	Circle	FRANKFORT, Ky.	Capital	ATHENS, O.	Varsity
FREMONT, O.	Paramaunt	LAFAYETTE, Ind.	Main	HARRODSBURG, Ky.	Harrad	GREENVILLE, O.	Wayne
MARION, O.	Palace	LOUISVILLE, Ky.	Rialta	HILLSBORO, O.	Calany	ASHLAND, Ky.	Paramount
BELLEVUE, O.	State	RICHMOND, Ind.	State	JACKSON, O.	Markay	EATON, O.	Cruise-In
ASHTABULA, O.	Sheas	ALEXANDRIA, Ind.	Alex	WILMINGTON, O.	New Lamax	IRONTON, O.	Ra-Na
DOVER, O.	Bexley	ANGOLA, Ind.	Strand	LOGAN, O.	Lagan	LANCASTER, O.	Palace
GENEVA, O.	Sheas	BAINBRIDGE, Ind.	Meadawbraok	LONDON, O.	State	LAWRENCEBURG, Ind.	Liberty
CONNEAUT, O.	State	BICKNELL, Ind.	Calanial	MECHANICSBURG, O.	Frances	LEBANON, O.	Tawn Hall
ASHLAND, O.	Ashland	BLUFFTON, Ind.	Drive In	MOREHEAD, Ky.	Trail	MIAMISBURG, O.	Cruise-In
BELLEFONTAINE, O.	Halland	CLINTON, Ind.	Palace	ST. MARYS, O.	St. Marys	MONTICELLO, Ky.	Stardust
BUCYRUS, O.	Bucyrus	CALHOUN, Ky.	Victary	SHELBYVILLE, Ky.	Shelby	PAINTSVILLE, Ky.	Rayal
DELAWARE, O.	Strand	CRAWFORDSVILLE, Ind.	Ben Hur	URBANA, O.	Glaria	WASHINGTON C. H., O.	Fayette
KENT, O.	Kent	DUNKIRK, Ind.	Main	BENTON HARBOR, Mich.	Liberty	ZENIA, O.	Oldtown
RAVENNA, O.	Ravenna	GAS CITY, Ind.	Arcade	HOLLAND, Mich.	Center		
NORWALK, O.	Norwalk	HARTFORD CITY, Ind.	Drive In	MONROE, Mich.	Manrae		

...and many, many more!

YOUR BOX-OFFICE GUARANTEE

RKO IS GIVING 'MIGHTY JOE YOUNG' A MIGHTY TV SATURATION CAMPAIGN, *plus* TREMENDOUS NEWSPAPER PUBLICITY AND EXPLOITATION AND MERCHANT TIE-UPS!

and the big companion attraction

BORIS KARLOFF IN

ISLE OF THE DEAD

WITH **ELLEN DREW · MARC CRAMER**

Produced by
VAL LEWTON

Directed by
MARK ROBSON

Written by
ARDEL WRAY

Re-released by RKO RADIO PICTURES

'Mighty Joe Young' and 'Isle of the Dead' may be booked as a combination or individually

List Cost of Theatre TV To Clients

The cost to a client to reach an audience in 23 cities with a one-hour commercial theatre telecast would be 76 cents per seat, according to a price schedule released in New York by the Closed Circuit Television Co., headed by Harold Azine.

The price schedule, which breaks down the costs for prospective clients, outlines the uses of theatre television in the fields of sales, education and industry. The section devoted to costs marked the first time a theatre TV firm has put an estimated price tag on its package for public study and the information of clients.

Under the heading of "Sample Cost Estimate," the schedule lists 23 cities, with a seating capacity of 63,350, which could be made available at a cost of $48,420 or 76 cents per seat. The total cost to the client for the one-hour telecast was broken down as follows: theatres and local loops, $27,600; longlines, $3,500; two-way communication, $1,250; studio and production, $8,000; technical coordination and miscellaneous fees, $8,070.

The estimated cost for a two-hour commercial telecast for the same 23 cities would be $56,580, or 89 cents per seat, and $64,740, or $1.02 per seat for a three hour telecast.

Cities included in the network, for which the estimated costs were listed are from New York to Kansas City, taking in such cities as Buffalo, Richmond, Detroit, Boston, Chicago and Des Moines.

Schine and Fabian Win TV Channel Allocations

WASHINGTON: The Federal Communications Commission last week approved the applications of two theatre groups for television stations in the Albany area. Channel 23 in Albany was awarded to the Patroon Broadcasting Co., controlled by Schine Theatres. Channel 35 in Schenectady went to Van Curler Broadcasting Corp., owned 50 per cent by S. H. Fabian and 50 per cent by veteran CBS affiliate Harry Wilder, both channels are UHF channels.

Paramount Sales Heads Discuss Summer Films

Divisional sales managers of Paramount Pictures engaged in a week-long series of meetings, which started Monday in New York, to discuss distribution and promotion plans for product to be released during the summer. A. W. Schwalberg, president of Paramount Film Distributing Corporation, conducted the meetings with the assistance of E. K. O'Shea, distribution vice-president, and Jerry Pickman, vice-president in charge of advertising, publicity and exploitation.

MOTHER'S DAY

It's not only in the scripts you'll find stories of devotion of mother and son. The photo above tells a story out of real life. Producer Al Lewin has just come back from Morocco where he completed "Saadia" for MGM. It wasn't by accident that he planned his arrival for Mother's Day. His first stop was East Orange, N. J., where his mother, Mrs. Yetta Lewin, resides. The snapshot shows Mr. Lewin with his arm around the lady who has proudly watched him build to success in motion pictures. Consulting our copy of Fame, *we note that Mrs. Lewin has good cause for pride. Her son's credits range from production executive on early triumphs that span the years from "Smilin' Through," "Red Headed Woman," "China Seas" and "Mutiny on the Bounty" to his more recent producer-director-writer attractions, "The Portrait of Dorian Gray" and "Pandora and the Flying Dutchman."*

Plan Four Drive-ins For Del.-Md.-Va. Area

Plans for the construction of four drive-ins, two of them in Delaware, within the next 60 days, was announced by Reese B. Harrington in Harrington, Del., president of the Movi-Park Company in that city. Each theatre will cost from $60,000 to $80,000, and will feature large screens. One theatre will be built for the Harrington area, another for the Georgetown area, in Delaware. There will be one for the Salisbury, Md., area, and the fourth will be built in the Norfolk, Va., area. The Movi-Park Company was chartered recently in Dover, Del., with Mr. Harrington as president, Harrison Scarth, Atlantic City, N. J., as vice-president, and Harry Keith, Saratoga, N. Y., as secretary-treasurer.

House Offers City Lease

The Rialto Amusement Company, Fall River, Mass. has offered to lease one of its buildings to the city for use as a welfare department headquarters.

Seek to Stop 'Bad' Films Sent Abroad

WASHINGTON: A Senate Foreign Relations sub-committee has recommended the Government enlist the industry's aid in holding down the number of "objectionable" commercial films sent overseas by U. S. film companies.

The committee has been studying the Government's overseas information program. The sub-committee, headed by Sen. Hickenlooper (R., Iowa), submitted its report and conclusions last weekend.

The administrator of the overseas information program, the report said, "should consider the advisability of establishing a motion picture advisory group especially with a view to minimizing further the number of objectionable commercial films which, when exported, tend to give a distorted picture of the United States."

The report noted that Eric Johnston, president of the Motion Picture Association of America, in testimony before the sub-committee, had expressed the industry's willingness to cooperate with the Government wherever possible. "This is an offer which the committee believes should not be ignored," the report stated.

The sub-committee said it agreed with testimony it received which indicated that the film portion of the overseas information program was generally a good one and should be continued. In fact the film program fared very well in the sub-committee report, compared to the criticisms it made of the information program generally and of other individual media.

The strength of the film program lies in its combined "visual and audio appeal and its mass impact," the sub-committee said. It declared that the appeal of free motion pictures, regardless of content, is very great, especially in impoverished parts of the world, but warned against "the showing of films willy-nilly merely to attract mass attention for the movement."

Amend Theatre Building Code in New York City

In an effort to ease the plight of theatre builders in New York City, a number of amendments to the building code were approved last week by Mayor Vincent Impellitterri. Among the major changes are the permission to build a structure over stages for rental purposes, and the lifting of the limitation on the entrance of theatres at street level.

Tower Acquires Rights

Tower Pictures Company has acquired distribution rights to product handled by the Western Releasing Corporation. The package includes film from Beverly Pictures, Alexander Films and Herbert Bregstein Productions of New York City.

Disney Net in 6 Months Up To $142,723

An appreciable gain in consolidated net profit for the six months ended March 28, 1953, over the comparative period the previous year has been reported by Walt Disney Productions. The current net for the first half of the fiscal year was $142,723, equal to 22 cents a share on the 652,840 common share outstanding, compared to $19,980, or three cents a share, in the first half of last year.

In his report to the stockholders, Roy O. Disney, president, announced the company was keeping abreast of the latest developments in projection and exhibition, and would adapt its production plan to whatever method receives public approval. He said that until the time when theatre attendance demonstrates the public's choice, the company production program would remain flexible regarding 3-D, wide-screen and other technological developments.

Discussing the wide-screen method, Mr. Disney informed stockholders, "we feel that this offers more long range possibilities for the better presentation of motion pictures. We have already taken steps to make use of this method in various forthcoming productions." These steps seem to point to recent tests the company has made of "Fantasia" using CinemaScope and stereophonic sound. The company intends to reissue this film using one of the new presentation devices.

The report also announced the completion of a new seven-year contract with Walt Disney, executive producer, which grants him an increase of $1,000 a week to $3,000. In the contract, Mr. Disney gave the company perpetual right to use his name in connection with all pictures he has and shall produce for it. He will be allowed to produce one outside non-cartoon picture a year.

The company has also agreed to minimum percentage royalties of $50,000 per year for the use of the Disney name. This section of the contract calls for payment by the company of $150,000 in five annual installments with percentages of annual grosses received from merchandising licenses.

Mr. Disney said television will be of tremendous value in the exploiting and marketing of films. But, he said, "We have no present intention of selling outright to television any of our inventory of motion pictures."

Reelect Sidney President Of Directors Guild

HOLLYWOOD: The Screen Directors Guild of America has reelected George Sidney president for the third successive term.

Also elected were: Rouben Mamoulian, first vice-president; Fred Zinnemann, second vice-president; H. C. Potter, secretary, and Leslie Selander, treasurer.

People in The News

ERIC JOHNSTON, president of the Motion Picture Association of America, spoke Monday at the convention of the Washington Bankers Association at Victoria, B.C., and also spoke at the Hahnemann Medical College and Hospital of Philadelphia commencement exercises Thursday.

STANLEY KOSITISKI has been appointed branch manager of United Artists' Buffalo exchange, succeeding MANNIE BROWN, resigned. Mr. Kositiski had been city sales manager in the U.A. branch in Philadelphia.

RALPH ELLIS and MAURICE CROMPTON of the National Film Board of Canada have resigned. Mr. Ellis will enter the insurance field, while Mr. Crompton will take a position as public relations officer with the Imperial Oil Co.

P. J. DWYER, manager of the Family theatre, Halifax, N. S., Canada, for the past 20 years, has retired to become a farmer. Mr. Dwyer has been succeeded by C. BROWN, of Miami Beach, Fla.

DICK COOK, manager of the motion picture department of the Pictorial Review, is visiting studio executives and independent producers in Hollywood.

TOM BALDRIDGE, Middle Atlantic states field press representative for MGM, has been awarded an honorary life membership in the United States Junior Chamber of Commerce.

FRANK J. WOLF has resigned as executive assistant at E. M. Loew Theatres, Boston, to move to the coast. He had been an office manager for various film companies for 31 years in the area.

CHARLES E. KURTZMAN, northeastern division manager of Loew's Theatres, Inc., has been appointed to the board of directors of the Joseph P. Kennedy, Jr. Memorial Hospital, Boston, by ARCHBISHOP RICHARD J. CUSHING.

DR. EDWIN H. LAND, president and director of research of the Polaroid Corporation, has been honored by Bates College, Lewiston, Me., with an honorary degree of Doctor of Laws.

LEON LEVENSON, chairman of the Theatre Owners of America's concessions committee, addressed the convention of the National Confectioners Association Monday at the Hotel Waldorf-Astoria, New York.

FERNAND BOURLAND, RKO Radio manager in Belgium, has been awarded the order of "Le Chevalier de Leopold," one of the highest honors given by the Belgian Government, for his work in the cinematographic field.

Uphold Pennsylvania's Non-Segregation Laws

Federal Judge George A. Welsh, of the District Court in Philadelphia, upheld the constitutionality of Pennsylvania's non-segregation laws and assessed $500 damages against Joseph Crowl, owner and manager of the Oxford theatre, Oxford, Pa. The judge also issued an injunction against the defendant which restrains him from interfering with rights of persons, regardless of color or race, to sit in any portion of the theatre they choose.

Discuss New Techniques At Indiana Allied Meet

FRENCH LICK: A discussion of new techniques in projection and current business conditions highlighted last week's two-day spring convention of the Allied Theatre Owners of Indiana. The meeting closed with a banquet.

In analyzing a decline in business during the last 60 days, it was decided that the situation was more serious than at first realized. A comparison was made between current theatre patrons and prospective purchasers of automobiles when new models have been announced. A report on the campaign to eliminate the Federal admissions tax was made by Trueman Rembusch, president of the unit.

The leaders of the panel discussions were R. H. Haecock, manager of RCA's theatre equipment engineering department; J. W. Servies, vice-president of National Theatre Supply, and C. E. Heppburger of National Carbon Company.

O'Connor Heads Pioneer Foundation Committee

John J. O'Connor has been named chairman of the finance committee of the Foundation of the Motion Picture Pioneers by Jack Cohn, president. Others named to the committee for 1953-54 were Ned Depinet, William German, Maurice Bergman, Harry J. Takiff and Marvin Kirsch. Additional members will be named by Mr. O'Connor.

AB-PT Votes Dividends

The board of directors of American Broadcasting-Paramount Theatres, Inc., has declared dividends of 25 cents per share on the outstanding preferred and common stock, payable July 20 to holders of record on June 26, 1953.

A RIP

She's a riot of laughs in

EVE ARDEN

as

OUR MISS BROOKS

loved by millions on radio and television

-ROARING FAMILY COMEDY!

I'M POP:
I hate the farm!

I'M SANDY:
I found out about
the birds . . . and
the minks!

I'M MOM:
You'll never get the
country out of a
gal like me!

I'M RITCHIE:
I love Brooklyn . . .
you keep the farm!

"mink!"

The chickens never got to bed when the hilarious O'Connors moved to the farm!

HERBERT J. YATES
Presents

THE LADY WANTS MINK

TRUCOLOR BY CONSOLIDATED

Starring

DENNIS O'KEEFE · **RUTH HUSSEY**
as Pop O'Connor · as Mom O'Connor

EVE ARDEN · **WILLIAM DEMAREST**
as the meddling next door neighbor · who out-talks everyone but his wife

with **GENE LOCKHART** · **HOPE EMERSON**

Screen Play By DANE LUSSIER and RICHARD ALAN SIMMONS · Story By LEONARD NEUBAUER and LOU SCHOR

Associate Producer-Director WILLIAM A. SEITER · **A REPUBLIC PICTURE** Republic Pictures Corporation

The National Spotlight

ALBANY

Entrance of Fabian Theatre Enterprises and Schine Chain Theatres into the local television picture—the former through a merger of its Van Curler Broadcasting Corporation's TV application for UHF Channel 35 with Troy Broadcasting Company (WTRY), in Schenectady, and the latter through the Patroon Broadcasting Corporation's (WPTR, Albany) deal which left it unopposed as applicant for UHF Channel 23—touched off industry speculation as to the reasons for the two circuit's participation in television operation and as to the effect of the new outlets on motion picture business. . . . Jules Perlmutter may be the first drive-in owner of the district to play a 3-D feature. He booked "Fort Ti" for the Fort George, Lake George and will use 3-D equipment from his Lake, indoor house at Lake George Village. . . . Universal is reported to have spent $17,000 modernizing its exchange. . . . Columbia Pictures has installed an air-conditioning unit and a new floor.

ATLANTA

Little Ginger Prince, Hallmark's screen star, was a visitor here. . . . Joyce Manning, secretary Realart Pictures, has resigned to go with I-F-E. . . . Mrs. Sara Smith, Monogram, back after a visit to New York. . . . The Florida Theatres announced the closing of their Delray theatre Del Ray Beach, Fla. . . . The Midway theatre, Perrine, Fla. has closed untill Sept. . . . Paramount theatre is still doing good business with "Sangaree" on its second week. . . . Mike Servo, head booker for Warner's Jacksonville, Fla., back there after a visit to Chicago. . . . William O. Humphreys, appointed as office manager Warner's Jacksonville, Fla. He comes from their St. Louis branch. . . . Bob's drive-in, owned by Jesse Brewer and Bob Kent, at Brunswick, Ga. has opened. . . . Kenneth Williams and associates have taken over the Dawn theatre, Knoxville, Tenn., from its owner W. E. Dumbar. . . . Vincent Shar, formerly with Paramount Exchange here, is now with Columbia Pictures booking department.

BALTIMORE

Richard Dizon, has been moved to the Hippodrome theatre as assistant to manager Milt Harris, from the Little theatre, replacing Ken Most, who has been appointed relief manager by the Rappaport interests. . . . Milt Harris is spending three days in New York preparatory to moving his family here. . . . Tom Akely is the new assistant manager at the Little theatre. . . . Jim Gladfelter relieving at Schwaber's Playhouse while manager Ted Rouston is a patient in Mt. Sinai Hospital. . . . Stephen Luxembourg is the new manager at the Cluster theatre. . . . J. Lawrence Schanberger, Keith's theatre, celebrated his 36th wedding anniversary with Mrs. Schanberger. . . . Don Dulaney, Carroll and State theatres, Westminster, Md., in town visiting. . . . Stanley Stern, Town theatre manager, broke a finger avoiding an auto accident. . . . Elmer Kastner, Aero projectionist, recovering from an influenza attack. . . . M. Robert Rappaport, Town theatre, has returned from a California vacation.

BOSTON

Manley Popcorn will have "open house" for exhibitors in the area June 23 from 3 to 5 P.M., hosted by district manager, Lyman O. Seley, and former district manager, Sam Horenstein. Refreshments will be served. . . . Exhibitor Dick Rubin has opened a new plant in Saugus, Mass. for the manufacture of 3-D equipment , specializing in 25-inch magazines and mechanical interlocking devices. . . . Redstone Drive-in Theatres has sold the Bay Shore, Long Island drive-in to Associated Prudential Theatres. The Redstones still operate the Valley Stream in Long Island and the Whitestone in the Bronx as well as three others in New England. . . . J. Wells Farley, president of the Children's Medical Center and chairman of the board of the Children's Hospital, was presented a distinguished service citation by chief barker Walter A. Brown at a small luncheon at Variety Club headquarters. It was the distinguished Bostonian's 75th birthday.

BUFFALO

The Mercury theatre will close Dec. 1 or Jan. 1, but will continue to show films until that time, according to an announcement by Dewey Michaels, head of the Michaels Theatres circuit and owner of the house. The Mercury has been leased by the Buffalo Optical Company, which will move its store to the Mercury site about May 1, 1954, after extensive remodeling. Mr. Michaels said he is seeking another location for a theatre but he has no definite plans as yet. . . . The Star Broadcasting Co., Inc., of Geneva, N. Y., has geen granted a permit to build Rochester's first UHF station. Maurice R. Forman, head of the Forman department store, is president of the Star company. . . . Phil Todara, manager of the Mercury is staging a benefit showing of "Lili" June 26 for the Children's Hospital Fund. . . . A crew of 22 men are busy installing a new wide screen and stereophonic sound in Basil's Lafayette which Basil flagship house will introduce both innovations with "Thunder Bay" early in July. . . . Shea's Buffalo will launch its first 3-D attraction June 19. It will be MGM's "Arena.". . . A new wide screen and stereophonic sound also will be installed in this ace circuit Shea house in July.

WHEN AND WHERE

July 8-10: 34th Anniversary convention, Allied Theatre Owners of New Jersey, Traymore Hotel, Atlantic City.

September 1-2: Annual convention, West Virginia Allied Theatres Association, Matz Hotel, Bluefield, West Virginia.

September 28 - 30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

CHICAGO

Norman Kassel, who handles advertising and publicity for Minsky's and several drive-ins, became the father of a baby boy last week. Kassel formerly was advertising-publicity chief of Essaness Theatres here. . . . William Nixon, chief of service at the Clark theatre, was scheduled for induction into the army June 19. . . . Loyola University commencement exercises were held in the B. & K. Granada, only half a block from the campus. . . . Max Roth, Capitol Films, went to New York, for a board meeting of Chesapeake Industries. . . . Chairman Elmer Balaban and his Variety Golf Outing committee have lined up a full program for the event at Elmhurst Country Club July 3. . . . Ted Dariotis of Alliance Theatres has been appointed supervisor of the circuit's 13 drive-ins in this area, and will also supervise the 14th, a 500-car theatre to be opened soon at Peru, Ind.

CINCINNATI

Three-dimension showings are spreading to all types of theatres in this area. . . . The Acme drive-in, owned by Marc Cummings, and managed by Ben Cohen, is showing occasional weekend dusk-to-dawn programs, with no repeat pictures on the bill. Coffee and doughnuts are served during the night. . . . Louis Wiethe, who operates the Valley theatre in nearby Roselawn, and his wife, were hosts to approximately 1,500 orphans at the third annual theatre party, sponsored by the Orphans Mothers and Dads Club. . . . The family of Roy White, executive of Mid-States Theatres, has been increased to three. It's a boy. . . . The neighborhood Forrest and Nordland theatres, units of Mid-States Theatres, dark for some time, will be re-opened soon acording to Nick Shafer, president of the organization. . . . Thomas Scott, has closed the theatre bearing his name at Archibald, Ohio, the only house in that town, in protest against the town council's refusal to repeal the three per cent municipal admission tax, which Mr. Scott contends is discriminatory and makes further theatre operation unprofitable.

(Continued on opposite page)

CLEVELAND

All theatres in the Greater Cleveland area escaped serious damage in the Monday tornado that swept the west side of the city, resulting in nine deaths and an estimated fifty million dollar property damage. . . . Robert Stone has turned the Idol theatre, Lodi, over to C. C. Padgett in order to concentrate on his metal awning manufacturing plant. . . . E. L. Staup, Delphos, O. theatre owner, is building a drive-in in Peru, Ind. . . . Jack Ochs, affiliated with his father, Herbert, in the operation of a chain of Canadian drive-ins, became the father of a third son and fourth child named Scott Roger. This brings to 12 total number of the Ochs grandchildren. . . . Frank Murphy, Loew theatre division manager, addressed the 45th annual IATSE & MPMO convention of the 8th district (Ohio, Michigan, Indiana, Kentucky) on "The Problems of the Industry Today." . . . A second son was born to the wife of Jack Gutilla, owner of the East Lake drive-in at Russell's Point. . . . Mollie Weiss, wife of RKO salesman Harry Weiss is a Mt. Sinai Hospital patient, convalescing from a heart attack.

COLUMBUS

Hopes of downtown theatremen that a 1500-car underground parking garage would be built at the State House Yard were dashed when the Ohio House of Representatives defeated a bill to permit such a structure, 56148. . . . John Barcroft, former RKO publicity manager here, and Ben Cowall, local promoter, have been named by the Ohio Sesquincentennial Commission to handle publicity, promotion and exploitation for "The 17th Star" to be presented at Ohio State Fairgrounds August 27-Sept. 7. . . . Bernard Ginley, manager of the Southern announced that the theatre is continuing its summer policy of admitting children under 12 for 10 cents weekdays. Children 12 to 15 pay 20 cents. . . . Denise Darcel will headline the floor show at the Riviera here for one week starting June 22. . . . Charles Sugarman of the World acted as his own film delivery man by picking up a print of "A Queen Is Crowned" on arrival at Port Columbus. . . . A Federal Communications Commission examiner recommended that Woodruff Inc. be awarded a permit for a Channel 30 TV station at Portsmouth, Ohio.

DENVER

"A Queen Is Crowned," at advanced prices of 90 cents for students and $1.20 for others, packed the Vogue Art Cinema to a record figure of $8,000, and is holding indefinitely. . . . The Colorado Western Slope Exhibitors Association will hold their summer meeting July 15 at Paonia, Colo., where they will be guests of Tom Poulos, owner, and Francis Gill, manager, of the Paonia. . . . Wesco Theatres has sold the Wyoming, Lusk, Wyoming, to Melvin Meier. . . . Lewis Rademacher has sold the Plains, Rushville, Neb., to Ross A. Jenkins. . . . Wm. Simons, recently city manager for Gibralter Theatres, Loveland, Colo., has bought the Princess, Del Norte, Colo., from the same company. . . . Harry Ashton, Atlas Theatres booker, has returned to Golden, Colo., to manage the company's Golden, succeeding Bud Traxler, who quit to become Paramount (Denver) manager, succeeding George Ryder, resigned. . . . Fox Inter-Mountain Theatres has sold the American, Sterling, Colo., and the Coronado, Las Vegas, N. M., to the M & M Theatres Inc.

DES MOINES

The Moorhead theatre at Soldier has been reopened after being dark for several months. Owner Ralph Martin said there will be shows four nights a week. . . . Work on the rebuilding of the Cozy at Morning Sun is progressing rapidly, according to reports from the citizen group which is aiding in the construction. . . . Marilyn Maxwell visited her hometown, Clarinda, recently to decorate the grave of her mother, Mrs. Anna Maxwell. . . . Mrs. R. N. Svendsen of Decorah has announced plans to erect a 400-car drive-in theatre on Highway 52 between Calmar and Decorah. . . . Managers of four drive-in theatres in Des Moines have given Sheriff Tom Reilly a pledge to stop midnight shows if they are unable to control the teen-agers who attend them. . . . The new $50,000 350-car Oelwein drive-in theatre has held its grand opening. . . . New assistant shipper at Columbia is Miles McConeghey. . . . Gerd Frenkel has returned to the Des Moines NSS office after working in Denver for the same exchange. He will serve as shipping clerk here. . . . Outdoor church services are being held each Sunday morning during the summer at the Corral drive-in theatre in Storm Lake.

HARTFORD

Initial 3-D attraction to play a Loew's, Inc. situation in northern Connecticut, MGM's "Arena," opens June 26 at Loew's Poli, Hartford. . . . Another smalltown Connecticut house to reduce operating time this summer is the Colonial, Southington, with performances on Friday and Saturday nights, and on Sunday afternoons and evenings. Regular schedule will resume in mid-August. . . . James F. McCarthy, manager of the Stanley Warner Strand, Hartford, has been named to a 32-member Connecticut committee for Korean Relief. Paul W. Morency, vice-president and general manager of WTIC, Hartford, is serving as chairman. . . . Nick E. Brickates, manager of the Stanley Warner Garde, New London, Conn., and Mrs. Brickates are marking their 10th wedding anniversary. . . . A late June opening is planned for $100,000 Manchester drive-in, Bolton, Conn., being built by Manchester Drive-In Theatre Corp. . . . Variety Club of Connecticut, Tent 31, sponsored a vaudeville revue at the Shubert theatre, New Haven, June 14, with proceeds to the Tent's charities. Chief barker Robert E. Elliano was general chairman, assisted by Sam Wasserman, Harry Shaw, Barney Pitkin and Harry Feinstein.

INDIANAPOLIS

Bill Horsefield and Irving Long, both Kentucky exhibitors, tied for low gross in the golf tournament at the Allied Theatre Owners of Indiana spring convention last week. Long, 1952 winner, withdrew in Horsefield's favor. . . . Tommy McCleaster, 20th-Fox district manager, was both low net and low gross among the distributors attending. . . . Trueman Rembusch, ATOI president, left after the convention for a week's cruise in his boat off Miami. . . . The Variety Club will hold a special meeting Monday night in its rooms at the Hotel Antlers. . . . Three Cantor houses, the Esquire, Rivoli and Shadeland Outdoor, are playing "Salome" first run at popular prices. . . . The Ben Hur Drive-In Corp. has taken over the Ritz at Crawfordsville. . . . Alliance has closed the Woods at Kokomo and Fort Sackville at Vincennes for the summer. . . . Hobart E. Hart has reopened the Court at Auburn, in the state of Indiana's lake resort region.

JACKSONVILLE

The first local second-run of a 3-D picture, "House of Wax," played at Cecil Cohen's suburban Murray Hill theatre. . . . C. R. Bamford, former local exhibitor, died in Asheville, N. C. . . . Harry Chambers, Wil-Kin Theatre Supply, busied himself while on vacation by enlarging his parakeet aviary. . . . Hal Stanton, assistant manager and organist of the Florida theatre, has one of the highest Hooper ratings in the city with his daily radio broadcast of organ music. . . . Harry Botwick, general manager of Florida State Theatres confection sales department, and his assistant, Bob Harris, were touring the circuit to emphasize a new merchandising program for theatre managers. . . . Bob Daugherty, executive, and Dick Johnson and Joe Threatt, bookers, of the Carl Floyd Theatres, with headquarters in Haines City, were here on a film buying trip. . . . Earl Turbyfill, Warner Bros., is serving as the local IASMPO business agent. . . . The Florida theatre extended its run of "Scared Stiff."

KANSAS CITY

The Kansas wheat harvest is in progress; exhibitors note that the crop is turning out very small. . . . Greater Kansas City theatre attendance, like many other patronages, is suffering from the direct and indirect effects of the strike in the construction industry. It is estimated that more than 22,000 construction workers are idle with an estimated wage loss of $2,000,000 a week. . . . The special permit for a drive-in theatre east of Kansas City issued to James E. Fortmeyer in January, 1951, has been under litigation since; and the Kansas City court of appeals on June 5 reversed the lower courts which had upheld its granting. . . . The Warwick, operated by Fox Midwest for 25 years, is being dismantled. . . . Jack Bunker, who had experience in theatre management in the East before the war, has returned to the field, as assistant to Harold Lyon, at the Paramount. He succeeds Don Haley, gone to California.

LOS ANGELES

Mr. and Mrs. Jesse Levin, operators of the Levin theatres in San Francisco, were visitors to the Southland. . . . Dick Barth, Western Releasing Corp., returned from a business trip to San Francisco. . . . The new general clerk at Warner's is Billie Tanner, succeeding Vicky Simon, who resigned. . . . Fire broke out at Dallas Day's Rodeo drive-in, Tucson, completely destroying the screen. The theatre will resume operations after repairs are made. . . . Alex Cooperman, I.F.E. Western sales manager, flew to Manhattan to attend sales meetings at the home office. . . . Harry Lloyd, Warner Bros. shipper, is back from a two weeks' vacation. . . . The Film Row Club Annual Golf

(Continued on following page)

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Tournament was held at the Brookside Courses, Pasadena, with bookers, salesmen, and exhibitors trying their skill on the links. . . . Lloyd Katz, Sperling Theatres, Las Vegas, was in town on a booking and buying expedition. Also seen on the Row were Henry Slater, Chula Vista, and H. C. Johnson, Moor Park. . . . The sympathy of the entire Film Row was extended to the Roy Lemmucchis, Bakerfield exhibitor, whose eighteen-month-old son passed way.

MEMPHIS

Demonstration of CinemaScope, 20th Century-Fox wide screen system, at Malco theatre in Memphis drew the largest number of mid-south exhibitors and Film Row employes and officials ever assembled here—about 2,000. . . . Mid-South exhibitors praised the demonstration. Newspaper critics gave long and warm approval. . . . R. L. Bostick, vice-president of National Theatre Supply Co., held a meeting in Memphis for his Memphis, Charlotte, Dallas, Oklahoma City and St. Louis managers on the same date so they could see the Malco demonstration. . . . Ed Williamson, district manager, Warner Bros., Dallas, was a Memphis visitor. . . . W. P. McCowan, owner, installed 3-D equipment and a 30 ton air conditioning system in his Royal theatre, West Point, Miss. . . . Walter Kirkham, Commonwealth, Kansas City, was in town on business. . . . W. F. Ruffin, Sr., and W. F. Ruffin, Jr., Covington; Louis and Henry Haven, Forrest City exhibitor brothers; M S. McCord, United Theatre Corporation, Little Rock, were among Memphis visitors.

MIAMI

Keith McComas, owner-manager of the Tropicaire, corraled Charlie Haley, Canadian yodelling cowboy as an added feature for the week-end patrons. . . . The Flagler continues its policy of alternating with Spanish speaking features. . . . Tim Tyler, manager of the Miami, was in Denmark, S. C. for a well earned vacation. . . . The Edison has been offering a family night summer rate at 19c. . . . "House of Wax" is currently featured at three theatres and the Beach is pioneering with stereophonic sound via the Martin and Lewis opus, "Scared Stiff." . . . Parkway now has Harry Gabriel as manager. . . . John Alleman, formerly assistant at the Essex, is vacation relief manager for the Wometco neighborhood houses. . . . The annual banquet of the Wometco Old Guard is to be held June 25 at the Westview Country Club. . . . Changes include Oran Cohen at the Strand as manager and Harry Brady out to assist Burt Clark at the Boulevard drive-in.

MILWAUKEE

H. Olshan, branch manager at Columbia here, had a big surprise in store for him when he went to Madison recently to attend the spring formal of his son's fraternity, the Alpha Eta of Phi Epsilon Pi, at the Loraine Hotel there. The fraternity's program, presented to each guest at the dinner, was dedicated to Alan Olshan 'for his six years of invaluable service.' Dad Olshan was mighty proud of his son. . . . Billy Pierce is back at the Savoy theatre after managing the new Highway No. 15 drive-in. Rudy Koutnik has taken over the managership for the drive-in. . . . The Cooker Amusement Co. has closed their theatre at Bruce's Crossing, Michigan, due to poor grosses. . . . John Bates, office manager at the Republic exchange, has returned from his vacation in Indianapolis, Ind. . . . Andy Kenny, head booker at the Warner office here is leaving to work at the Chicago exchange. Bill Lange, booker at Metro here, will take Andy's place at Warner's.

MINNEAPOLIS

John Brickzin and M. P. Jaeger opened their 300-car Midway drive-in at Foston, Minn., this week. . . . Ben Berger, president, and Gil Swenburger, general manager, spoke at the annual convention of the Berger circuit at Fergus Falls, Minn. Policies and three-dimensional pictures were discussed. . . . The deluxe Navarre drive-in at Navarre, Lake Minnetonka, near Minneapolis, opened last week. The theatre has a capacity of 535 cars and 336 seats and is bowl-shaped. . . . Vern Skorey, assistant to the division manager at 20th-Fox, is being transferred to Kansas City as sales and office manager. . . . Amusement taxes collected in Minnesota by the Department of Internal Revenue in May were $462,000 as compared with $371,000 in May, 1952. . . . Charges of percentage underreporting filed in Federal district court at Duluth, Minn., against the Swanson Enterprises, operators of theatres at Ely and Tower, Minn., were denied by the defendants. . . . Drive-ins slated for early opening or construction include those at Devils Lake, N. D., Mott, N. D., and Miller, S. D.

NEW ORLEANS

Mike Heck, regional popcorn and supply dealer and his wife are on a 2-week look and see pleasure jaunt in Washington, D. C. They are being escorted by their daughter, Mrs. A. Lucas. . . . Johnnie Harrell, Martin's theatre booker, returned to headquarters in Atlanta after a couple of days calling here. . . . John Kenlo left hurriedly for Montgomery, Ala., to confer with Mrs. Hank "Billie" Williams in the interest of the film, "The Life of Hank Williams," which he and associates are producing. . . . F. F. Goodrow announced that he has taken on the distribution of Southern Bell Telephone and Telegraph short subjects which are without charge to the exhibitor. He also announced that he has just received a shipment of prints on 18 20th Century-Fox reissues, which he has set up for immediate booking. . . . Lew Langlois, New Roads, La., moving picture man was recently reelected as the town's mayor by a big majority. . . . Hook Theatres, of Aliceville, Ala., assumed ownership of the Dreamland, Macon, Miss., formerly a M. A. Connett theatre. Ann K. Owens is the manager. Sammy Wright will continue to buy and book. . . . 20th-Fox's initial showing here of CinemaScope is slated for June 23 at the Saenger.

OKLAHOMA CITY

Harold Combs, manager of the concessions of the Barton Theatres, and Mrs. Combs, spent a few days this week visiting Mr. Combs parents at Davenport, Okla. . . . The Criterion theatre opened "Shane" on a wide screen June 17. . . . The Warner theatre is showing "It Came From Outer Space" on their new 3-D screen. . . . "Scared Stiff" has been moved over to the Tower theatre for the 2nd week. . . . Phillip Griffing, whose father is Henry C. Griffing, president of the Video string of theatres, graduated from Cassidy high school in Oklahoma City this week. He has already been accepted by Yale university which he will enter this coming September. . . . Henry Simpson, owner of the Walmer and Princess theatres at Bristow, Okla., will open his new 300-car drive-in theatre, the Pirate drive-in this week end. Mr. Simpson announced the Walmer theatre will be closed except on week ends for the summer, but the Princess theatre will operate on full time.

OMAHA

Walter J. Hagedone, Cozad theatre owner 26 years, former mayor and city councilman and one of the most active workers for the development of the city, was given the Cozad Man of the Year Award for "distinguished and unceasing community services through numerous boards and committees for more than 25 years." . . . Frank Wood has reopened the theatre at Neloa, Ia., formerly operated by Charles Lathrop. . . . F. A. Van Husan has left the hospital at Richmond, Va., where he was treated for a heart ailment while visiting his daughter. . . . The Carter Lake dump in East Omaha, for years an eyesore and smoke nuisance to a wide area, is becoming a beauty spot, the site of a drive-in theatre. O. C. Johnson has leveled and covered the spot with tons of dirt and hopes to open by the end of the month. . . . Harold Struve is shooting for a late June opening at his new Hebron drive-in. His downtown Majestic theatre was demolished by a tornado.

PHILADELPHIA

The City Treasurer reported a slight decrease in the yield of the amusemet tax: $903,843 for the first four months of the year as compared with $949,125 for the same period last year. . . . Lewen Pizor closed his Chelten. . . . Warners' Lindley, which had been closed, has been leased for a weekend operation, showing Mexican-made films in Spanish. . . . Lower employment records in many lines of industry in Reading, Pa., are giving theatre managers there some concern. . . . J. Lester Stallman, manager of the Astor, Reading, Pa., arranging plans for the 25th anniversary celebration of the house next October. . . . Local Variety Club, joined by the *Philadelphia Daily News,* selected the Athletics-Cleveland ball game on June 16 at Connie Mack Stadium for the annual "Johnny Night" benefit for the club's Camp for Handicapped Children. . . . Republic salesman Bill Doyle moved over to United Artists, taking over the Pennsylvania and New Jersey territory left vacant with the promotion of Stanley Kositsky to city salesman. Eli Ginsberg, Screen Guild-Lippert salesman, replaces Doyle at Republic. . . . John Phelan, RKO booker, is now convalescing following hospitalization.

PITTSBURGH

For the first time since it opened 25 years ago the famous Enright theatre in East Liberty is closed. Stanley Warner officials have not decided whether it is permanent or not.

(Continued on opposite page)

(Continued from opposite page)

. . . The all-night Variety Club telethon raised an estimated $30,000 for its many charities. The new wing to the Rosalia Foundling Home will get first attention. . . . The MGM exchange held its annual picnic at South Park. . . . Sneak previews are still the rage here. Loew's Penn tossed in "Scandal at Scourie" and the house was jammed to boost the week's gross. . . . This town is again tangled up with oldies. At the Ritz theatre is "Trader Horn" and "Sequoia," and at the Art Cinema is "Manon" and "Ladies of the Chorus," the latter because of Marilyn Monroe. . . . The Joseph Caytons were credited with doing a swell job hosting the final Family Night party at the Variety Club.

PORTLAND

Business is really perking at all first run theatres this week. The town is loaded with out-of-town visitors here for the annual Rose Festival besides the 8 Navy ships stationed here for the week-long activities. . . . Paramount manager Oscar Nyberg off on a two-week vacation June 11 followed by Orpheum manager Kenny Hughes when he returns. . . . Pasco, Wash., city manager, Charley Welch, has just returned from a two-week vacation in Chicago. His wife and two daughters returned to Pasco with him. . . . Midstate Theatres getting set to open their 3rd drive-in in the Tri-City Area next week. . . . Tommy Richardson set to relieve Charley Welch and Pasco theatre manager Ross Gosney one day a week. This is the first time that either man has taken time off from a 7-days schedule. . . . Rick Raynor is in as doorman and Billie Parker in as cashier of the Pasco theatre. . . . Guild manager Marty Foster returned from a trip to the Bay Area. Mrs. J. J. Parker has just returned from a trip to the film capital.

PROVIDENCE

In conjunction with the screening of "Fort Ti" at the Strand, Al Siner, manager, was credited with excellent exploitation via displays in prominent downtown stores. . . . Dave Levin, RKO Albee manager, with an eye towards Father's Day, offered a free package of 10 Star razor blades with all purchases of Ticket-books for Dad. These books, available in several denominations, afford substantial savings. . . . The Metropolitan held Martin and Lewis in "Scared Stiff" for a second week. . . . The Somerset Family drive-in became the first open-air theatre in this area to offer 3-D. Initial showing featured "Bwana Devil," and the Marciano-Walcott fight. . . . Among top-flight stars signed to make guest appearances at Somerset Playhouse, according to Sara Stamm are Sir Cedric Hardwicke, Zachary Scott, Barry Sullivan, Billie Burke and Magda Gabor.

SAN FRANCISCO

Don Haley, former assistant, Paramount, Kansas City, has been transferred to the Paramount, here. . . . At RKO, Peter Thorn, salesman in the San Joaquin district, has been upped to city salesman and Robert Leach, former head booker, replaced him in the valley. . . . The row was saddened with news of the death of George A. Naify, brother of Michael Naify, who died at his home here, June 7. . . . Jerry Zigmond, western district manager, United-Paramount, was in town for meetings with San Francisco manager, Earl Long. . . . The Golden Gate theatre here is the first with wide-screen and stereophonic sound; the screen completed during the run of "Sangaree." . . . The Paramount, on July 1, will have wide-screen for the opening of "Shane." . . . Marge Armstrong, MGM contract clerk, resigned. . . . Emery Austin, director of MGM exploitation, has been here from New York for meetings with Ted Galanter and his assistants, Alan Wieder of Seattle and Portland and Edward Beck of Los Angeles. . . . Grace Bazell has returned to MGM as office manager Lila Goodin's secretary.

ST. LOUIS

The Fred Wehrenberg Circuit, Inc. has installed refrigeration units in two of its South St. Louis theatres. . . . Same circuit is pursuing plans for a St. Louis County drive-in. . . . Headquarters for the Midwest Drive-In Theatres Corp. affiliate of the Smith Management Co., Boston, Mass., has been moved to the Airway drive-in theatre in St. Louis County—former address was Gem Theatre Building. . . . MGM's manager Bailey has brought his family here from Charlotte, N. C. Bailey succeeded Herb Bennin as MGM manager here recently. . . . Eileen Guinan, daughter of Bill Guinan of McCarty Theatre Supply Company, has graduated from grade school. . . . Jim Castle, Paramount's district exploiteer and advertising man, is to be co-chairman for the St. Louis Advertising Club's luncheon gathering at Hotel Statler early in July. This meeting will salute the amusement industry. The MPTO plans to attend in full force.

TORONTO

Plans are being made by the Toronto Transportation Commission to have Sunday movies at Hanlan's Point, thus encouraging traffic on the ferries. . . . Group of businessmen in Guelph are planning to transmit television into homes by cable. . . . Mickey Langston has succeeded Gerald Basci as manager of the Odeon, Brampton. He comes from the York, Hamilton. Vic Nowe, manager of the Odeon Hyland, has taken over the Odeon Flagship in Toronto, succeeding Gerry Saunderson. Saunderson has left the theatre business to devote full time to his activities on the radio. . . . Albert Genaske is to be branch manager of the Calgary office of MGM of Canada, succeeding Bill Guss who moved to Montreal. . . . Victims of the Sarnia tornado benefited to the extent of $1,423 through a benefit show staged by J. D. McCulloch and the Iroquois, Petrolia. Mr. McCulloch is president of the Motion Picture Theatres Association of Ontario. . . . Mr. and Mrs. Oscar Hanson were guests at the Coronation of Sir Arthur Jarrett, of British Lion, whom Hanson represents in Canada.

VANCOUVER

The big news here this week is the outstanding business being done on the Coronation films: "A Queen Is Crowned," the JARO release in technicolor, and "Elizabeth Is Queen" in WarnerColor. . . Vogue-Plaza and Strand had crowds lined up from opening until closing. . . . Toffee-Bird circuit moved Doug White from the Port Moody theatre to manage the Ruskin drive-in near Haney. . . . Marlene Hall of the Vogue and Edna Merrick of the Hastings are on vacation. . . . Odeon circuit has closed out its head office concession department. Theatres now will buy direct from wholesalers. . . . Jim Fitz-Henry, manager of the Odeon Haney, who has been a part-time farmer, sold out his acres near Haney. . . . Bidwell McCormack, RKO field man, was in town lining up publicity for "Peter Pan." . . . Lethbridge and Medicine Hat in Alberta are having flood troubles with the rivers on a rampage. . . . Gordon Brewerton, owner of the Mayfair and Roxy in Cardston in Southern Alberta, is building a 300-car drive-in near the town. Outdoor theatres recently opened at Westlock and Vegreville in Alberta, and at Melfort, in the province of Saskatchewan.

WASHINGTON

Gerald Price, first assistant chief barker of the Variety Club of Washington, Tent No. 11, has resigned from his post on the Board of Governors because of the press of work and increased responsibilities as general manager of Glen Echo Park. The Board of Governors, on June 8, elected Hirsh de La Viez to membership on the Board for the balance of 1953 and elected as new first assistant chief barker Jack Fruchtman. . . . Charlotte Anne Hiser, daughter of Mr. and Mrs. John Henry Hiser of Bethesda, Md. (he's the owner of the Hiser theatre) was married at the United States Naval academy on June 9, to Lt. Bertram Arthur Maas, U.S.M.C. . . . Benny Norris, son of C. Glenn Norris, Atlantic division manager for 20th Century-Fox, was scheduled to attend the Boy Scout Jamboree in California. . . . Variety Clubs International Chief Barker Jack Beresin has reappointed Nathan D. Golden to the position of International Heart Chairman and Jake Flax to the position of International Representative for Baltimore and Washington.

Newsreel Censorship Is Fought in Cuba

WASHINGTON: Cuban newspapermen and broadcasters are fighting a government ruling requiring newsreel censorship, according to U.S. Commerce Department film chief Nathan D. Golden. The ruling, issued May 4, required that all newsreels filmed by private companies must be submitted to the Minister of the Interior for clearance before showing in theatres or on television. Mr. Golden said the director of one Cuban newsreel, Noticiario Nacional, has announced his organization would not comply with the government ruling.

COMPO Speakers' Bureau To Begin This Fall

The Council of Motion Picture Organizations' speakers bureau and its "round table" meeting will begin functions in the fall, the organization disclosed in New York this week. The "round table" will be on the coast. The speakers will then be sent to sections of the country. The organization also is continuing its economic studies of the industry, so that in future campaigns such as the one for repeal of the Federal admission tax, it will have at its command accurate figures.

The Amazing Story of THE MAZE is told in these Amazing Bookings!

SAN FRANCISCO
ST. FRANCIS
June 23

OMAHA
ORPHEUM
July 10

PHILADELPHIA
STANTON
June 26

KANSAS CITY
PARAMOUNT
July 10

PITTSBURGH
WARNER
June 25

PORTLAND
PARAMOUNT
June 24

NEW ORLEANS
ORPHEUM
July 1

WASHINGTON
ONTARIO & APEX
July 10

ROCHESTER
PALACE
July 15

LOUISVILLE
MARY ANDERSON
August 6

SPOKANE
FOX
July 16

ST. PAUL
RIVIERA
July 1

OAKLAND
PARAMOUNT
June 24

DAYTON
KEITH
July 23

PHOENIX
PARAMOUNT
July 26

Top Circuits Everywhere! RKO • STANLEY WARNER • UNITED PARAMOUNT • BUTTERFIELD • TRI STATES • PENN PARAMOUNT • NEW ENGLAND THEATRES

ALLIED ARTISTS' 3-D SENSATION
Leaps into the NATION'S TOP "A" HOUSES!

AMA

CHICAGO
UNITED ARTISTS
July 22

• AMAZING

LOS ANGELES
Hollywood & Downtown
PARAMOUNTS
July 2

• AMAZING

BOSTON
PARAMOUNT & FENWAY July 2

MILWAUKEE
WARNER
July 3

ZING • AMAZINC

CLEVELAND
PALACE
July 2

• AMAZING • AMA

ST. LOUIS
FOX
July 17

NG • AMAZING

SEATTLE
PARAMOUNT
June 30

AMAZING • AMAZING • AMAZI

G • AMAZING • AMAZING • AMAZING • AMAZINC

DES MOINES
DES MOINES
July 2

• AMAZING

BALTIMORE
HIPPODROME
June 25

AMAZIN

DENVER
DENVER & ESQUIRE
July 2

AMAZING

AMAZI

MINNEAPOLIS
STATE
July 2

AMAZING • AMAZING •

SPRINGFIELD
MASS.
PARAMOUNT
July 1

G • AMAZING

PROVIDENCE
MAJESTIC
July 1

NG •

SALT LAKE
LYRIC
June 26

SIOUX CITY
CAPITOL
July 17

ING • AMAZING • AMAZING • AMAZING • AMAZING

G • AMAZING

DETROIT
MADISON
July 2

SYRACUSE
KEITH'S
July 15

• AMAZING

IG • AMAZ

ALBUQUERQUE
STATE
July 29

WORCESTER
CAPITOL
July 3

AMAZING

• AMAZING •

YOUNGSTOWN
WARNER
July 23

AMAZING •

FOX WEST COAST • MINNESOTA AMUSEMENT • SHEA • ALLIANCE • ALTOONA PUBLIX

THE MAZE

First Sensational Suspense Novel in
3-D

Available with STEREOPHONIC SOUND

Allied Artists PRODUCTIONS

ALLIED ARTISTS presents
"THE MAZE" starring **RICHARD CARLSON • VERONICA HURST** with
Katherine Emery • Michael Pate • Hillary Brooke • Produced by RICHARD HEERMANCE
Production Designed and Directed by WILLIAM CAMERON MENZIES
Written for the Screen by DAN ULLMAN • Based upon a story by MAURICE SANDOZ
Executive Producer WALTER MIRISCH

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

FEUDIN' FOOLS: Leo Gorcey, Huntz Hall—Corn, corn, corn, but when my audience enjoys it, I do also—what pleases my patrons pleases me. Played Tuesday, May 26.—J. C. Balkcom, Gray Theatre, Gray, Ga.

Columbia

ALL ASHORE: Mickey Rooney, Dick Haymes—Star power was lacking—Mickey just doesn't have box office appeal. Think Dick Haymes should have stayed in retirement. A fair show that could be used in a double bill. Played Wednesday, Thursday, May 13, 14.—J. C. Balkcom, Gray Theatre, Gray, Ga.

HANGMAN'S KNOT: Randolph Scott, Donna Reed—This is another fine action offering from Columbia and Mr. Scott, probably one of the best he has made to date. It has a top supporting cast and a story to hold you on the edge of the cushion. Running time was a bit short, but no one complained. Did outstanding business for the way conditions are here. Played Sunday, Monday, Tuesday, May 31, June 1, 2.—Bob Walker, Uintah Theatre, Fruita, Colo.

LAST OF THE COMANCHES: Broderick Crawford, Barbara Hale—Pictures of this type have been a dime a dozen the past few months—just too many Indians. Good action, but don't you think we've killed enough Indians for a spell? Played Sunday, Monday, May 10, 11.—J. C. Balkcom, Gray Theatre, Gray, Ga.

LAST OF THE COMANCHES: Broderick Crawford, Barbara Hale—Good Indian and soldier drama. Business O.K. Played on Sunday and Monday.—Edward M. Starkey, Rex Theatre, Berlin, Wis.

LAST TRAIN FROM BOMBAY: Jon Hall, Lisa Farraday—This is a nice little programmer that won't hurt any dualer. Doubled with "The Showdown" (Rep.) and competition of circus, class play, car races and piano recital which killed us off. Played Friday, Saturday, May 22, 23.—Bob Walker, Uintah Theatre, Fruita, Colo.

Paramount

CLEOPATRA: Claudette Colbert, Henry Wilcoxon—If you can get your school to sponsor this, it will do O.K. Otherwise, I have my doubts. Played Monday, May 25.—J. C. Balkcom, Gray Theatre, Gray, Ga.

HURRICANE SMITH: Yvonne De Carlo, John Ireland—Very entertaining but a poor draw. Played Sunday, May 24.—J. C. Balkcom, Gray Theatre, Gray, Ga.

STARS ARE SINGING, THE: Rosemary Clooney, Lauritz Melchior—This has a human interest story, but why did they have to have that awful opera singing in a Rosemary Clooney picture? She was pushed in the background. My people came to see her and hear some good numbers, but what did the producer do but ruin her debut by putting a child opera star in it. Small towns had better be prepared for lots of walkouts. Don't fool your patrons into thinking this is a Rosemary Clooney movie. Better luck, next time, Rosemary, because you have what the public wants.—J. C. Balkcom, Gray Theatre, Gray, Ga.

STOOGE, THE: Dean Martin, Jerry Lewis—Good! Did a little less than their other pictures. Played on Monday, Tuesday and Wednesday.—Edward M. Starkey, Rex Theatre, Berlin, Wis.

Republic

IN OLD MISSOURI: Weaver Brothers—Here's an old dose of corn that still seems to be the perfect prescription for a spring tonic for box office doldrums. It was a tonic to me to have every seat in the house getting dusted by paying customers, and the howls of laughter made me forget how badly I've been faring on most of the Republic product lately. Doubled with "Thunder in God's Country" (Rep.) to outstanding business. Played Friday, Saturday, May 29, 30.—Bob Walker, Uintah Theatre, Fruita, Colo.

NEW CONTRIBUTORS ARE WELCOMED

Contributors to the What the Picture Did for Me department continue to multiply as more exhibitors assist their fellow-showmen with reports of what the product is doing at the box office.

The new contributors, in the past two months, herewith extended a weclome:

JESSE R. HEBERT, Lincoln Theatre, Baton Rouge, La.

JASPER HODGINS, Star Theatre, Moulton, Ala.

JESS JONES, Ritz Theatre, Crescent, Okla.

W. N. McINTOSH, Pembina Theatre, Manitou, Man., Canada.

ED ROSENFELD, Trans-Lux 85th St. Theatre, New York, N. Y.

ROCK SALZER, State Theatre, St. Petersburg, Fla.

HAROLD SCOTT, Consort Theatre, Consort, Alta., Canada.

CARL W. VESETH, Palace Theatre, Malta, Mont.

Twentieth Century-Fox

DEADLINE, U. S. A.: Humphrey Bogart, Ethel Barrymore—A trailer that smacked of murder and intrigue scared away all but the regulars, so we were murdered, too. A good newspaper yarn that did a fair job of pleasing most of the $27.57 worth of customers that came out to see it. Fox, N. S. S. and freight alone made me many dollars in the hole, but good old Fox will be around asking more money on the next one—there ain't gonna be any next though. Played Wednesday, Thursday, June 3, 4.—Bob Walker, Uintah Theatre, Fruita, Colo.

KANGAROO: Peter Lawford, Maureen O'Hara—If you can't sell this one, then throwing in the sponge is all there is left for you. I painted kangaroos on the sidewalks all over the business district (can't straighten out today). Hung cardboard kangaroos all over underneath side of marquee and all over store. It got 'em talking. We jammed them in last night and are a cinch for tonight as it's raining and will stop the farmers early. Story is good, running time too short and there aren't enough scenic shots of Australia for the expense they went to, but most seemed to like it. Doubled with "Royal Journey". Played Friday, Saturday, June 5, 6.—Bob Walker, Uintah Theatre, Fruita, Colo.

PONY SOLDIER: Tyrone Power, Cameron Mitchell—Good outdoor picture in Technicolor (still the best), but did poorest business in years. Barely made film rental in three days' run. It's not TV nor the 20% tax that is the hardship on theatres—it's the excessive film rentals. Played on Tuesday, Wednesday, Thursday.—Edward M. Starkey, Rex Theatre, Berlin, Wis.

SILVER WHIP: Rory Calhoun, Dale Robertson—Three young stars from Fox were very good and each seemed to be competing for each scene. Think Robert Wagner was the most outstanding and the most promising star of today. Played Wednesday, Thursday, May 20, 21.—J. C. Balkcom, Gray Theatre, Gray, Ga.

TO THE SHORES OF TRIPOLI: John Payne, Maureen O'Hara—Another top reissue from Fox that I recommend for another run. Played on a double bill with satisfactory results. Played Friday, Saturday, May 29, 30.—J. C. Balkcom, Gray Theatre, Gray, Ga.

United Artists

HIGH NOON: Gary Cooper, Grace Kelly—Had good attendance and it was well liked by everyone—and we bought it at a reasonable price. I find if you want to get good pictures at a reasonable price, you have to buy them from a small company. Box office above average. Played Sunday, Monday, May 10, 11.—W. W. Kibler, Caroline Theatre, Bowling Green, Va.

Universal

ABBOTT & COSTELLO GO TO MARS: Bud Abbott, Lou Costello—Thought this was their worst movie. Still good box office, but story was very weak. Played Sunday, Monday, May 17, 18.—J. C. Balkcom, Gray Theatre, Gray, Ga.

MEET ME AT THE FAIR: Dan Dailey, Diana Lynn—One of the most enjoyable and entertaining movies I've played in months. Played Wednesday, Thursday, May 27, 28.—J. C. Balkcom, Gray Theatre, Gray, Ga.

Warner Bros.

I CONFESS: Montgomery Clift, Anne Baxter—Fairly good dramatic production. Sound quality not too good at times. Way below average business. Played on Tuesday, Wednesday and Thursday.—Edward M. Starkey, Rex Theatre, Berlin, Wis.

MAN BEHIND THE GUN: Randolph Scott. Patrice Wymore—We are always happy to get Randolph Scott in a picture. This is a good picture for small towns—good color, good acting and well liked by everyone. I wish Randolph Scott would make more pictures. We play everyone that he is in and always have satisfactory results. Box office above average. Played Sunday, May 31, Monday, June 1.—W. W. Kibler, Caroline Theatre, Bowling Green, Va.

TROUBLE ALONG THE WAY: John Wayne, Donna Reed—Good picture, but don't look for much on this one. We did less than average. Played on Wednesday, Thursday, Friday.—Edward M. Starkey, Rex Theatre, Berlin, Wis.

Stalag 17

The address of a Prisoner of War Camp...

"Packs solid boxoffice punch." —*M. P. Daily*

Stalag 17

Where the enemy made the mistake of putting 630 U.S. Army sergeants together...

"Rough, bawdy, sock entertainment." —*Film Daily*

Stalag 17

Where G.I.'s fought back with their only weapon—laughter!

"Lusty, bold, uninhibited earthiness." —*Variety*

Stalag 17

Where no prisoner ever escaped...

"The *different* war film for bigger grosses." —*The Exhibitor*

Stalag 17

The story that'll make your patrons laugh, cry and cheer...

"A big grosser with tremendous suspense." —*Hollywood Reporter*

EAST-WEST WORLD PREMIERE—
ASTOR, NEW YORK CITY—JULY 1
WARNER'S BEVERLY,
LOS ANGELES—JULY 8

A Paramount Picture

STARRING
WILLIAM HOLDEN · DON TAYLOR
OTTO PREMINGER
Produced and Directed by **BILLY WILDER**
Written for the screen by BILLY WILDER and EDWIN BLUM
Based on the play by DONALD BEVAN and EDMUND TRZCINSKI

Ben Fielding, 44, Dies; Was Loew's Executive

Benjamin Fielding, Loew's, Inc., executive and former Commissioner of Licenses and Commissioner of Welfare of New York City, died Monday night of a cerebral hemorrhage. He was 44. The widow, Ann Dorson, and a daughter Mary, survive. As License Commissioner he banned Howard Hughes' "The Outlaw," on the ground that its advertising was indecent and offensive. He was sustained by the courts and the picture did not show until the advertising had been modified.

Lewis Allen Weiss

Lewis Allen Weiss, 69, former president of the Don Lee Broadcasting System and at one time director of the Mutual Broadcasting System, died June 15 at his home in Beverly Hills, Calif. Mr. Weiss retired in 1950.

Paul J. Harvey

Paul J. Harvey, theatre manager in York, Pa., died of a heart attack, June 3, at his home. He was manager of the Strand and Capitol theatres in York for 18 years, and for the past two years was manager of the Southern. He is survived by his wife, a son, a brother and a sister.

Percy A. Bloch

Percy A. Bloch, 65, retired district manager for Paramount Pictures Distributing Corporation in Philadelphia, died June 5 in that city. Mr. Bloch had been with the company more than 20 years when he retired during the past war. He was a former president of the Philadelphia Film Board of Trade.

Frank N. Phelps

Frank N. Phelps, 68, director of labor relations for the Stanley Warner Corporation, died June 15 of a heart attack at the New Rochelle Hospital, New Rochelle, N. Y. A member of the Motion Picture Pioneers, he had been in show business since 1906. He is survived by his widow, two daughters and five grandchildren.

R. G. Mann

Funeral services were held June 16 in East Hampton, Long Island, N. Y., for R. G. Mann, chief engineer for Warner Pathe News, who died June 13 of a heart attack at his home in East Hampton. Mr. Mann had been with Pathe News and Warner Pathe for 21 years. He is survived by his widow and two children.

Carl R. Bamford, Circuit Owner, Civic Leader

Carl R. Bamford, 60, theatre and radio executive and for many years active in civic affairs at Asheville, N. C., died June 9 of a cerebral hemorrhage.

Mr. Bamford had been associated with theatre interests since 1909 and was organizer and president of Publix-Bamford Theatres, Inc. In recent months, he had served in an advisory capacity to United Paramount Theatres, having transferred the Publix-Bamford interest to that concern in 1951. He was also president of the radio station, WSKY.

A native of Philadelphia, Mr. Bamford went to Asheville in 1909. He was chosen a member of the Asheville City Council in 1937. He was reelected to the Council in 1939 and again in 1941. He resigned from the Council in September, 1941.

Michael Herman

Michael Herman, 67, pioneer operator in Philadelphia, died June 5, at his home in that city. In the industry for 35 years, he was a charter member of the Philadelphia Motion Picture Operators Local 307, and until recently the projectionist at Warners' Savoy. His wife, a son and a daughter survive.

Skiatron Gets Old Features For Paid TV Demonstration

MGM, RKO Radio and Walt Disney Productions last week agreed to furnish old feature films for the Skiatron subscription television demonstration in New York. The demonstration at the Belmont-Plaza Hotel lasted six days. According to Skiatron, the following features were released, rental free, for the demonstrations: "The Bride Goes Wild" and "The Song of the Thin Man," MGM; "Murder My Sweet" and "Sister Kenney," RKO Radio; "The Reluctant Dragon' and "The Song of the South," Disney Productions. MGM and RKO Radio cooperated in the Phonevision test in Chicago.

FOR OUT-OF-THIS-WORLD SERIAL GROSSES!

COLUMBIA'S BRAND NEW SCIENCE-FICTION SUPER-SERIAL SENSATION!

THEY'LL COME BACK WEEK AFTER WEEK TO LEARN THE SECRETS OF:

Astra Radio! The Hypnotic Ray! The Cosmojet! Flying Saucers! The Mind Monitor! The Stellar-Scope! The Fluoro-Ray! The Thermic Disintegrator! The Sonic Vibrator! The Invisibility Cell! The Cosmic Cannon! The Prysmic Catapult! The Degravitizer! The Solar Thermo Furnace!

A COLUMBIA SUPER-SERIAL

THE LOST PLANET

CONQUEROR OF SPACE

starring JUDD HOLDREN as Fighting Rex Barrow

with Vivian Mason · Ted Thorpe · Forrest Taylor

Story and Screen Play by GEORGE H. PLYMPTON and ARTHUR HOERL

Produced by SAM KATZMAN · Directed by SPENCER BENNET

There are loads of patron-building promotions in the spectacular campaign book! (Available at National Screen)

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Not Every Idea Will Work For Everybody

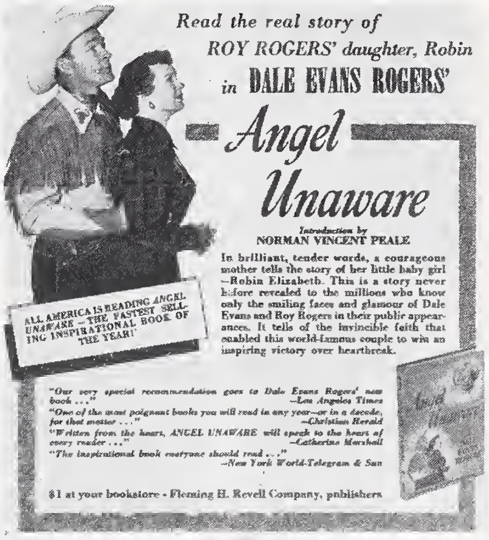
CHARLIE JONES, writing in his Allied Caravan bulletin from Elma, Iowa, says that some day when he has time, he's going to coin a word for wonderful sounding exploitation ideas that flop in practice. We're a little disappointed in Charlie in this remark—for he's just the man who knows that exploitation ideas generally work in direct ratio to the percentage of "git up and git" that is put behind them, plus the native ingenuity of the showman who can see and adapt ideas for his own use.

Not long ago, Charlie reported what we considered one of the best and brightest promotional ideas we've ever known, which he developed at his Dawn theatre in Elma. He rounded up matrons in his audience who had their wedding gowns carefully put away, found high school girls to model them on stage, and re-created that wonderful day for an audience of delighted women. There were cheers, and tears, with plenty of good public relations, for the theatre. We haven't heard of anybody else using the same stunt.

Charlie Jones did it, with energy and enthusiasm—and great success—because he is a showman, and because he had an idea that he could make live, in his theatre and in his town. It's still one of the grandest showmanship ideas of record, and please don't coin a word for it, if *you* fail to put it over. Nobody is going to make such an idea successful but yourself.

In the same paragraph, he tells of Bob Kreuger, manager of the Uptown theatre, Sioux City (who gives old neckties when he gets publicity in the Iowa bulletin for good showmanship, which is a good publicity stunt in itself). Bob is in his second year of giving out "baby-sitter passes" to those who come to the movies, leaving the infantry at home with a paid baby-sitter, and the theatre gives them a pass, good for one admission, which they take back as part of the baby-sitter's pay. It is a workable idea that has been reported in these pages, and which bobs up again and again, as more managers discover it. Mostly, it's a matter of making ideas work by application and effort, rather than finding a word for it.

TO THEATRE MANAGERS



Read the real story of
ROY ROGERS' daughter, Robin
in **DALE EVANS ROGERS'**

Angel Unaware

Introduction by
NORMAN VINCENT PEALE

In brilliant, tender words, a courageous mother tells the story of her little baby girl—Robin Elizabeth. This is a story never before revealed to the millions who know only the smiling faces and glamour of Dale Evans and Roy Rogers in their public appearances. It tells of the invincible faith that enabled this world-famous couple to win an inspiring victory over heartbreak.

ALL AMERICA IS READING ANGEL UNAWARE—THE FASTEST SELLING INSPIRATIONAL BOOK OF THE YEAR!

"Our very special recommendation goes to Dale Evans Rogers' new book . . ." —*Los Angeles Times*

"One of the most poignant books you will read in any year—or in a decade, for that matter . . ." —*Christian Herald*

"Written from the heart, ANGEL UNAWARE will speak to the heart of every reader . . ." —*Catherine Marshall*

"The inspirational book everyone should read . . ." —*New York World-Telegram & Sun*

$1 at your bookstore • *Fleming H. Revell Company, publishers*

We print this from the book review section of the *New York Times*, to show old friends across the country what is available in human relations.

Dale Evans has presented the first "Angel Unaware" royalty checks, amounting to $5,000 on sales of more than 100,000 copies, to the National Association for Retarded Children. She has assigned all royalties in memory of her daughter, Robin, whose story she tells.

Old friends of Roy Rogers, and members of his Roy Rogers Riders Clubs, will see their personal opportunity.

¶ The Board of Estimate in New York City has voted unanimously to permit the sale of alcoholic beverages in theatres, and we believe it's a mistake. Very shortsighted and most ignorant, on the part of the theatre owners and managers, unless they seek now to deliver a body blow to the "Fabulous Invalid" which has so far, survived all their idiosyncrasies.

¶ Arthur J. Wartha, formerly district manager for the Manta & Rose theatres with headquarters at Michigan City, Ind., has just received his current membership card in the Round Table, of which he has been part and parcel for many years. Distribution of the new membership cards at bi-annual intervals helps to obtain such information as this!

Now, Mr. Wartha says he had to make a decision as to whether to continue in show business or have some time to spend with his family. So, he's associated with the Citizens State Bank of Michigan City, and he thinks many showmen could learn some lessons in advertising and public relations from banks. And, he's going to send us his banking campaigns!

* * *

¶ Under "Selling Approach" this week, we have a "book review" of Irving Mack's Midsummer Catalogue of Ideas for Drive-In Theatres. It isn't exactly a pressbook in itself, but it is a supplement to every pressbook you'll be using, for the next few months, in this latitude. And below the Mason & Dixon Line, it's showmanship you can use the year around.

We're going to promote something entitled "We Love Irving"—and it won't need Debbie Reynolds, because exhibitors have other reasons for their affection.

* * *

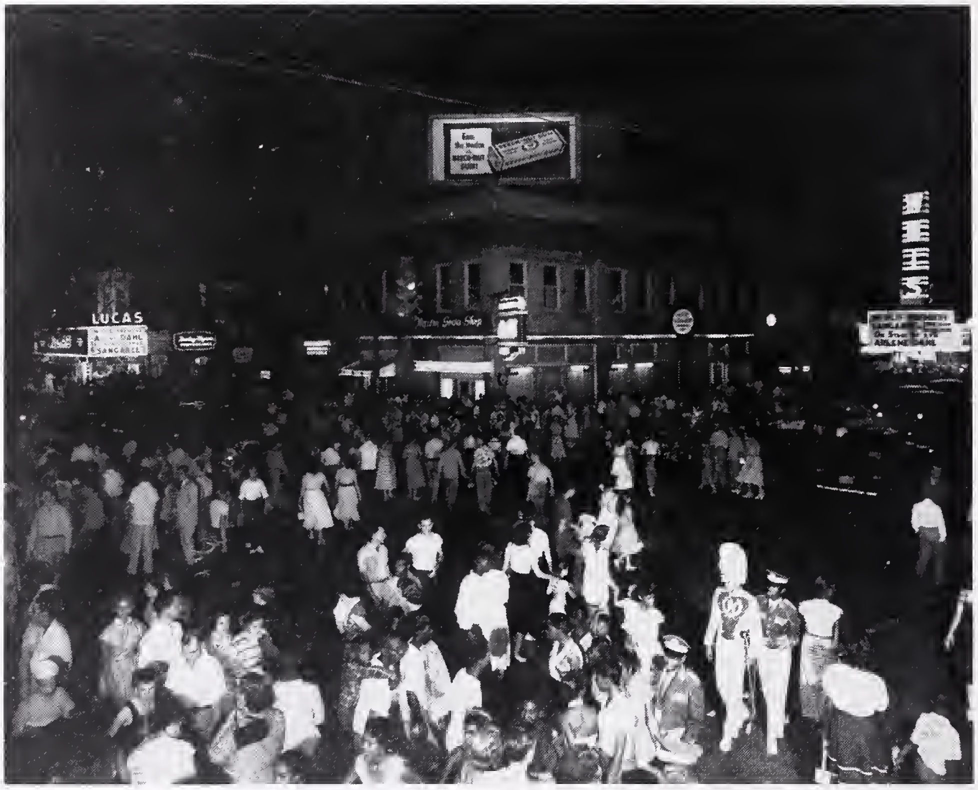
¶ H. H. Everett, chairman of the board of Stewart and Everett Theatres, Charlotte, N. C., made a brief statement that makes a lot of sense, when he addressed a meeting of 64 of his managers and executives recently. He said, "Planning a well-rounded program, selling that program, and letting the people know what is playing, along with taking care of the patron in the most comfortable manner while he attends the movies, are the attributes of a good showman." —*Walter Brooks*

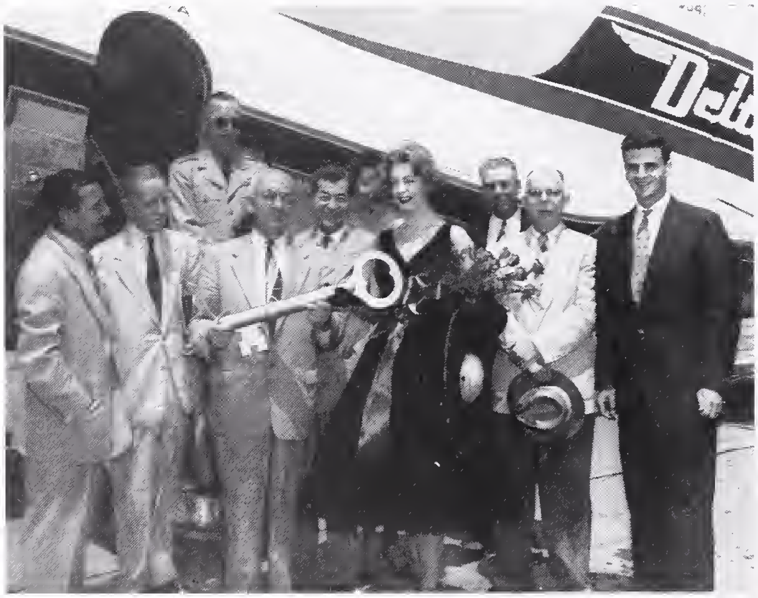
Neighborly Premiere Down In Savannah, Georgia

THERE'S A NICE FEELING in the attached documentary—the world premiere of Paramount's "Sangaree" at the Lucas and Weis theatres in Savannah, Georgia. Here you see two *competitive* theatres, just around the corner from each other, and the crowds, dancing in the streets, ready to join either waiting line.

The Lucas theatre, on the left of the corner, is one of two in Savannah managed by Earle B. Holden. His other house is the Avon. The Weis theatre, on the right of the corner, is the key house for Weis theatres.

Below, Earle B. Holden, and Albert Weis, greet Arlene Dahl, center, when she receives the key to the city from Mayor Fuhmer. William Pine, producer of the picture, is in the middle. At right, below, a bit of atmosphere, with Arlene Dahl heading the night parade, in a surrey without a fringe on top. There were prize-winning window displays, all over town.





'Pike's Peak' In Georgia Campaigns

Thomas L. Pike, manager of Martin's Georgia theatre, Columbus, Ga., submits his overall campaign on several pictures played recently, and it's truly a Pike's Peak in showmanship. We don't blame the contender a bit, for his pride in workmanship. It will be a substantial entry in the Quigley Awards, closing June 30.

Most interesting to us is his handling of "Titanic," which is as well done in Columbus as anywhere in these United States. A lobby display of original newspaper pages, and the reprint of the Columbus paper for April 19, 1912, when the Carpathia arrived in New York with full stories of the disaster, are examples of the manner in which timeliness has been inserted into this exploitation. His lobby display included pages from *Life* magazine, and his newspaper ads were in key with the attraction. Same with "Young Bess"—which matched the Coronation news from England, on the dot.

Going a bit farther back, Tom used all the tricks for "Salome"—even including that coin that we never saw any of, around here. He had a strong ad across the bottom of the amusement page—eight columns wide but not too deep, which nevertheless, dominated. Lots of tricks, including ushers' badges and those "birth" announcements. He celebrated National Guard Day in Columbus, with a full-page ad (very well done) on "Four in a Jeep." For "Call Me Madam," he posts a 24-sheet too high above his marquee. It could come down to the top of the marquee with better advantage for all concerned.

Letter Carriers Laud MGM's "The Postman"

Every letter carrier in town will be wanting you to see Pete Smith's short feature, "The Postman" according to an editorial in the bulletin published by the National Association of Letter Carriers, at Washington, D. C. They say, "You will want to see this MGM feature at your neighborhood theatre. Your national officers have declared it an exceptionally humorous and vivid portrayal of the postman's daily heartaches in the swift completion of his appointed rounds."

Ballyhoo Breaks Down In Front of Theatre

Barbara E. Kern, assistant manager of Loew's Delancey Street theatre, in downtown New York city, sends a snapshot of an army tank which manager Al Gutterman photographed while it was parked in front of the theatre for "Sands of Iwo Jima." The tank was on the way to Poughkeepsie, and broke down at just the right time and place to provide free ballyhoo.

SHOWMEN IN ACTION

Sid Kleper, manager of Loew's College theatre, New Haven, getting up just about everything in his complete campaign for "The Girl That Had Everything"—with a good six-sheet flash back wall display of what she had.

▼

Johnny Corbett, manager of Schine's Paramount theatre, Syracuse, showing pictures of his front display and street activity for "It Came From Outer Space."

▼

Joe Boyle, manager of Loew's Poli, Norwich, Conn., had his own local Coronation Teen Queen, a member of the graduation class at Norwich Freen Academy, as winner of his "Young Bess" contest.

▼

W. V. Dworski, manager of the Harris theatre, Findlay, Ohio, says he played "Tembo" late, but that he found out what the picture could do, with advertising and archery as aides.

▼

Paul Trumbull, manager of the Granada theatre, Hamilton, Ont., says the Round Table never fails to give him some idea or other that he can adapt to his situation.

▼

Bobby Selberg, who has his own "Amusement Presentations" office in So. Portland, Me., writes that he is starting the summer season at the Palace theatre, Old Orchard Beach, and also promoting a new park that will play the Barnum show this summer.

▼

Fox West Coast *Showtime* says "You can salvage a weak mid-week change with a theatre benefit. The larger the organization, the more salesmen out selling tickets. So pick the big ones."

▼

Adam G. Goelz, a good showman, filling in with Gamble Enterprises at the Paramount theatre, Steubenville, Ohio, until September, when he expects to step into TV.

Len Sampson and Bob Spodeck booked an "All Monroe Show" into the Lincoln theatre, New Haven, with a "revival" of two of Marilyn's best pictures. We thought Marilyn revived 'em.

▼

Ernie Gracula, ad-publicity chief for Hartford Theatres, found that a local man wrote the book on which "Girls of Pleasure Island" was based, thus giving this pleasant picture a better break.

▼

As a pre-vacation treat, Sal Adorno, of the M & D theatres, Hartford, ran free children's shows, complete with candy, to celebrate the fact that school was out.

▼

Nathan E. Goldstein, of the Arcade theatre, Springfield, Mass., offers free parking with the purchase of a pair of tickets at the box office, which solves a problem.

▼

G. D. Lovett, manager of the Butte theatre, Gridley, Calif., staged a Mother's Day program with many sponsored gifts for mothers in the audience, promoted from local merchants and services.

▼

U. S. Navy personnel stationed at Pearl Harbor, Honolulu, are filling out 20,000 audience preview cards with their opinions on "Red Garters" before the studio releases the picture.

▼

The Society of American Magicians has given its enthusiastic approval of Paramount's "Houdini," and with 2,000 locals throughout the country, that adds up to penetration. Everybody likes magic tricks, and Tony & Janet are strictly wonderful.

▼

F. C. Leavens, manager of the Elmdale theatre, Ottawa, advertised a "triple-thrill bill"—featuring the scientific thrill, "Breaking the Sound Barrier," the geographical thrill, "Niagara"—and Marilyn Monroe.

This group of Canadian theatre and district managers are pictured in the North Bay Daily Nuggett for their activity in behalf of "Variety Village." Standing: Leode Robineau, Odeon, Sturgeon Falls; Homer Smith, Lida theatre, Sturgeon Falls; Max Conisky, Champlain theatre, Mattawa, and J. McInnis, Rio theatre, Powassan. Seated: Bob Harvey, Capitol, North Bay; Doug Patterson, Bay theatre, North Bay; Lorne Moore, Odeon, North Bay; and Romeo Veltri, North Bay Drive-In.

THERE'S A LITTLE U. N.--IN A THOUSAND TOWNS!

David T. Katz, executive director of the Roxy theatre in New York, had a "Good Neighbor" party for children from the United Nations, with little Sherry Jackson, young star of "Going My Way," and Father Mallory, from Paterson, N. J., to greet them. You may not find any cute kids from Pakistan or Irak or Iran in your town, but there are always youngsters, in the costumes of their parentage, in every community across these broad United States, to be similarly welcomed at your theatre party.

Floyd Theatres Spread In Tarpon Springs, Fla.

Ted Munson, manager of Carl Floyd's Tarpon theatre, Tarpon Springs, Florida, and J. A. Davis, manager of the Floyd Midway Drive-In, on U. S. 19, combined forces to arrange a fine double-truck newspaper ad in the *Tarpon Springs Leader,* with an underwriting by 90 local merchants and services, who signed the testimonial on the occasion of the 13th anniversary of the circuit. Good picture of Carl Floyd, whom we haven't seen in too long, and of the two places serving local movie goers. Nice arrangement for a small town paper, using only type and three half-tones, with lots of white space to set it off. Ted conceived the idea, and even made the two photographs with his Brownie camera, and the two managers called on every business man in town to sell the page.

Capitol Canadians

Harry Wilson, manager of the Capitol theatre, Chatham, is a charter member of that select group, that club within a club, who are known as "Capitol Showmen"—and we have witnesses to prove it, and exhibits, in spades, with flourishes!

Recording Artists Take Part in Talent Quest

Warners' Strand in Albany, N. Y., staged a Talent Quest on its stage the opening night of "The Desert Song," with Tommy Edwards and Danny Davis, MGM recording artists, Ann Hathaway, Avalon Records vocalist, and the audience as judges. Six singers, chosen from thirty-eight participants, competed. One of the awards was an all-expense-paid trip to New York City for a special audition to appear on the Ted Mack program.

A. O. La Flamme, Strand manager, and Charles A. Smakwitz, zone manager, arranged the promotion, in cooperation with Alix Blake, of the "Star Dreams" program on WABY, and the "Knickerbocker News." Blake acted as master of ceremonies.

Displays On Sunday

Gerry Saunderson has a mounted 24-sheet which can be wheeled into position behind the lobby glass doors at the Odeon, Toronto, from Saturday midnight until Monday morning when the house reopens. Theatre is not open on Sundays and this catches the eye of passers-by with a proper message of promotion for the upcoming picture.

Canadians—On the Go!

Seems like every time the mailman comes in our door, he brings more and more evidence of showmanship from across the border, to the North. "Upon what meat do these Canadians feed, that they have grown so great?" All we can say, in Shakespearian terms—since we've seen "Julius Caesar"—is that all the rest of you had best "beware the Ides of March"—for that's when the Quigley Grand Awards are chosen by our impartial panel of industry judges.

Bill Burke, from the Capitol, Brantford, is in with several exhibits, among them "House of Wax"—which featured an exclusive recording made for him in Madame Tussaud's famous Wax Museum in London. He used the tape as an interview on local stations and in the lobby, all for a cost of $2.25 for a cable message to a friend. The rest of his treatment was equally on the radio beam. Bill Trudell, manager of the Capitol, London, Ont., had three-dimensional exploitation for the same picture that literally leaped at you. Vern Hudson shows fine handling of "I Confess" from the Capitol, St. Catharines, all of which qualify as capital showmanship.

We're a Kentucky Colonel And That's Sufficient

Sufficient to make us alert to things that are just as they should be, from Kentucky. We favor Kentucky products, and use them, with moderation. That's why we can enthuse so rightfully about campaigns from Kentucky, such as the examples in hand from John W. Godfroy, manager of the Paramount theatre, Ashland, in the heart of the blue-grass country. He sends us exhibits on "Small Town Girl" and "By the Light of the Silvery Moon"—both very appropriate to the climate and the season.

Tear sheets show excellent coverage in the *Ashland Independent,* the *Ironton Daily News,* and the *Russell Weekly Times,* all of which indicate the best possible use of local papers, both daily and weekly. He has a classified contest running which gets extra attention. Radio coverage includes station WIRO and WCMI, and outside exploitation has local stores and merchandise tieups. Inside the theatre, he used recordings during intermission, three weeks in advance.

J. E. "Watty" Watson Plugs Ex-Loew Man

J. E. "Watty" Watson is our old friend and room-mate in Cincinnati, where he is still MGM's field man in that area and we used to be with Metro's visiting firemen from the home office. Now he's sending us little notes and pictures about a former Loew's manager who has gone over to the opposition, Carl J. Ferrazza, now manager of Keith's theatre in Cincy. Watty says he doesn't sell 'em any MGM pictures but still likes to put in a plug for a good showman.

Small City Ad Budget

Cecil G. Winstead, manager of the Carolina theatre, Rocky Mount, N. C., sends an interesting assortment of photos and information regarding his typically small-budget advertising and exploitation. He says he's trying to keep old-fashioned showmanship alive, and we can see exactly how he operates. He has strong competition, bucking two "A" houses and three drive-ins.

He does all the advertising and art work himself, including hand-drawn heralds which are photographed and done by offset process. And they are very good. His newspaper ads are well-planned, using pressbook mats, with occasional small ads in type that have pertinent local interest. With all the photos in hand, we can only say that he misses the advantages of pictorial art such as he would find in 24-sheet and other poster cut-outs.

As a street ballyhoo, he had a miniature racing auto, excellent; with a miniature racing driver, par excellent, who was Winstead, Jr., age about six. That was for "Roar of the Crowd"—and it brought a miniature of the Indianapolis Speedway to Rocky Mount, with a young citizen at the wheel.

Schine Key Theatre Is A Shining Example

John C. Corbett, manager of Schine's Paramount theatre in Syracuse, inherited a berth with the Schine circuit that is always in the news on this desk, for it is the source and springboard of the best sort of showmanship originating from the Schine circuit.

For "It Came From Outer Space," he had a special lobby display consisting of a blow-up of *Life's* spread on the picture, as advertised in the magazine, with lots of three-dimensional tieups. For "Farmer Takes a Wife"—which is local color along the "canawl" up his way—he held a world premiere, with the Historic Society to support Hollywood, and local business clubs cooperating. "All ten 24-sheet boards were used" —he reports; and we like that.

Marlon the Magnificent

MGM's souvenir book on "Julius Caesar" —for sale in theatres through Al Greenstone—is an attractive selling approach and remembrance for Shakespeare enthusiasts, and for the teen-age set that are apt to be just as crazy about Brando.

FILMACK ...Has Always Led The Field For Top Quality Special TRAILERS

SEND US YOUR NEXT ORDER AND FIND OUT WHY!

CHICAGO 5
1327 S. WABASH AVE.

NEW YORK 36
630 NINTH AVENUE

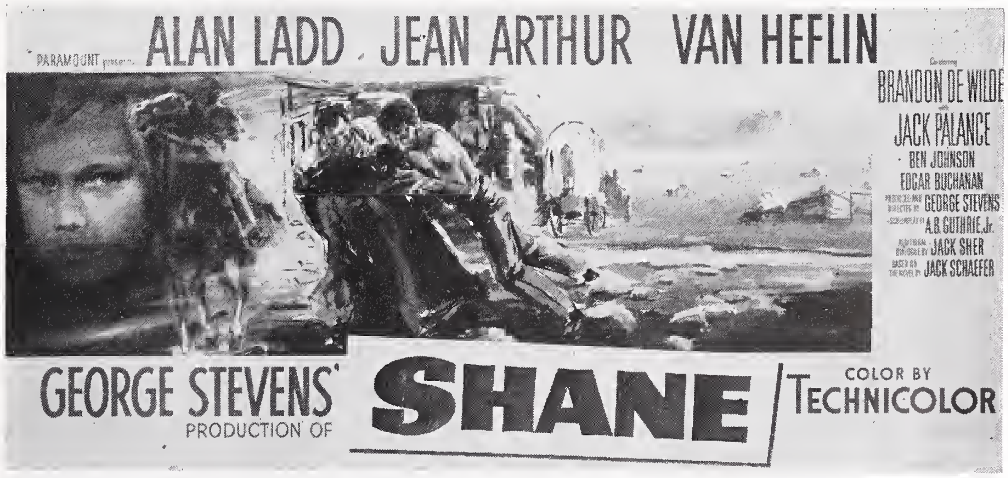
Selling Approach

FILMACK'S MIDSUMMER CATALOGUE OF IDEAS FOR DRIVE-INS. Irving Mack says this is the first time in the history of drive-in theatre operation that anyone has issued an accessory catalogue of this character. We'll concede that it is the complete course in showmanship for drive-in theatre managers, with chapter and verse on sure-fire promotions, trailer ideas and special trailers. There are "welcome" trailers for every occasion, instruction trailers, anniversary and institutional trailers, policy and services information, special trailers for special dates, refreshment trailers, including a screen clock idea that counts the intermission minutes. There are sneak-preview, special show, money games, family night, lucky license, playgrounds, and cross-plug trailers. There are vandalism, speaker loss, season closing and good-night trailers, and ideas to stimulate various kinds of group attendance, church trailers, merchandise tie-ups and free gas trailers.

FORT TI—Columbia. In color by Technicolor. The first great outdoor epic of America in three dimensions. A tremendous new experience. Feel every thrill of the blazing battle of the North, the savage siege of Fort Ticonderoga! You ride, fight, love, with Rogers' Rangers. Pounding fists overpower you. Scalping savages slash at you. From the first kiss to the last killing, you live it all in three dimensions. No poster larger than the 6-sheet, but these will make appropriate three-dimensional display for lobby and marquee. Four-page herald keys the campaign for small situations. Note carefully that some of the very large newspaper ad mats are also available in smaller sizes for ordinary theatre use. None but the largest theatres can use ads that run from 500 to 800 lines. Look back in the pressbook for the same styles in 2- and 3-column sizes. The composite campaign mat at 35c contains eight small newspaper ad mats and slugs and two publicity mats, all for the price of one average size mat.

SANGAREE — Paramount. In color by Technicolor. The first, big, romantic, adventure spectacle in 3-D from Paramount. All the splendor, the lusty drama, the torrid romance, the colorful settings, from the best-selling novel. Now, in third-dimension, with Arlene Dahl, Fernando Lamas and Patricia Medina. It stands alone as the achievement of a studio that unhurriedly devoted all its skills to obtain the finest results in a new dimension. 24-sheet and all posters have strong 3-D treatment, accenting the depth and strength of the picture that comes out of the screen. You can make excellent front display with such art work. Newspaper ads follow this style, for the most part, with a wide variety of sizes and shapes. The complete campaign mat includes all the small mats and slugs for small town theatres, at 35c for the whole selection—eight ad mats and two publicity mats. Pressbook shows you how to arrange a set of stills to spell out 3-D.

THE BEAST FROM 20,000 FATHOMS—Warner Brothers. Raging up from the bottom of time, to loose its crushing fury on the city! The story of the sea's master beast of the ages, on a vengeance-mad tidal wave of terror. From the Saturday Evening Post story by Ray Bradbury. Nothing like it in 140,000,000 years! Cast of thousands; over a year in the making! The thrill picture you've been hearing about on TV and radio. 24-sheet is especially designed to provide basic art work in brilliant full color for lobby and marquee display. All posters and newspaper ads carry the same exciting theme. Special jumbo herald keys the campaign for a majority of showmen. Newspaper ads in a wide variety show "The Beast," and that is the essence of your advertising style for this thriller-diller. There are a set of teaser ads, and a good combination ad and publicity mat for 35c which has all the mats needed for small situations at the price of a single ordinary mat. Since this is a flash picture, it deserves a flash campaign.



We've always said that the 24-sheet contains more and better art for theatre lobby and marquee display, available at lower cost, than from any other source. Here's a particularly good example, which Jerry Pickman, at Paramount, has reason to be proud of.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

EVERYONE'S BUYING 'EM—MASONITE MARquee letters 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GET SET FOR 3-D! INTERLOCKS, MECHANICAL $150.; Electrical $375.; Metallic Screen 90c sq. ft.; 24" Magazines $302; Porthole Filters $47.50 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

3-D MAGAZINES, 25-FEET SET OF 4. ONLY $185. S-D EQUIPMENT CO., P. O. Box 11, Cincinnati 30, Ohio.

SEATING AND UPHOLSTERY FABRIC

LEATHERETTE SQUARES. WONDERFUL VALUES up to 28". State size. Guaranteed to fit all seats. All colors, 40c each. 25 or more. Check with order. Satisfaction guaranteed or money refunded. CROWN MOTION PICTURE SUPPLIES CORP., 354 West 44th St., New York 36, N. Y.

OUR BEST SEAT BUY! 820 HEYWOOD-WAKEfield modern chairs w/7 ply veneer back, metal lined spring edge cushion, curved steel standards, excellent condition, attractive, comfortable, only $5.95; plenty others—send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS. photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

DRIVE-IN EQUIPMENT

SUPER SIMPLEX DRIVE-IN OUTFIT FOR 500 cars $3495, others from $1595. (Send for lists.) Incar speakers w/4" cones $15.90 w/junction box; underground cable $65M. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

STRONG 1KW LAMPS AND RECTIFIERS, RUN like new, $600. Automatic carbon saver, $25. S-D EQUIPMENT CO., P. O. Box 11, Cincinnati 30, Ohio.

YOU CAN'T BEAT STAR'S VALUES! E-7 Mechanisms, excellent, 6 months' guarantee, $475 pair; pair Strong or Simplex 1 kw. lamphouses and rectifiers, rebuilt, $625; Forest 50/50 copper oxide rectifier $125; 2 unit Automaticket register, excellent, $125. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

3-D DEMANDS MORE LIGHT! REBUILT GENerators w/panel, Rheostats: 50/100 amp. $695; 65/130 amp. $795; 80/160 amp. $850. New 90 amp. Rectifiers w/tubes $450 each; 1 KW. Lamps and Rectifiers, excellent, from $575; Brenkert Enarcs, rebult, $600; Hall-Motiographs, fair, $795. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

IT'S FASCINATING, MONEY-MAKING—SHOOT local Newsreels, TV Commercials. Make advertising tie-ups with local merchants. Film Production Equipment catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

THEATRES

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Columbia Sets Duplicate Trailers for "Stranger"

Columbia Pictures is currently planning 3-D and regular trailers for its forthcoming film "The Stranger Wore a Gun," starring Randolph Scott. The stereopticon trailer will be used for situations in which the Columbia film will follow another 3-D presentation. National Screen Service will distribute the trailers.

Legion of Decency Approves 14 of 20 Films Reviewed

The National Legion of Decency this week reviewed 20 films, putting six in Class A, Section I, morally unobjectionable for general patronage; eight in Class A, Section II, morally unobjectionable for adults, and six in Class B, morally objectionable in part for all. In Section I are "The Beast from 20,000 Fathoms," "The Great Sioux Uprising," "Houdini," "Man from the Alama," "Saginaw Trail" and "White Witch Doctor." In Section II are "The Affairs of Dobie Gillis," "Belissima," "Below the Sahara," "Dangerous When Wet," "Flame of Calcutta," "Keepers of the Night," "Night Without Stars" and "Scandal at Scourie." In Class B are "City That Never Sleeps," because of "low moral tone"; "The Counterfeiters," because of "suggestive sequences"; "Doomed," because of "suggestive sequence" and "tends to condone immoral actions"; "Sangaree," because of "suggestive sequence"; "Sea Devils" because of "suggestive costuming," and "South Sea Woman" because of "suggestive costuming and dialogue."

RKO Plans Saturation Campaign for "Joe Young"

Following the procedure used for "King Kong" last year, RKO will launch on July 15 a saturation TV and giveaway promotion for "Mighty Joe Young" in the Cleveland, Cincinnati, Indianapolis and Detroit exchange areas. Some 250 theatres will participate in the kick-off campaign, which will be repeated throughout the country during the remainder of the summer. In addition to the TV campaign, a cut-out card, containing a "Mighty Joe" mask, a jungle village and stand-up jungle animals, has been created for free distribution in chain, drug and department stores in every city in which "Mighty Joe Young" plays.

"The Golden Warriors" To Be Released by UA

United Artists has completed negotiations to release the waterfront film, "The Golden Warriors," to be produced by S. P. Eagle and directed by Elia Kazan from an original screenplay by Budd Schulberg. This film will place Mr. Kazan and Mr. Schulberg in the independent production field for the first time. Mr. Eagle's most recent production for UA, "Melba," will have its premiere June 24 at the Capitol theatre, New York.

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 130 attractions, 6,650 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	–	5	20	14	3
Abbott & Costello Meet Captain Kidd (WB)	2	11	41	20	11
Above and Beyond (MGM)	13	60	32	2	1
Against All Flags (Univ.)	–	5	29	30	32
All Ashore (Col.)	1	5	25	15	3
Androcles and the Lion (RKO)	1	1	8	11	2
Angel Face (RKO)	–	2	26	14	2
Anna (IFE)	6	7	4	4	1
April in Paris (WB)	4	20	30	28	11
Bad and the Beautiful, the (MGM)	2	27	36	45	4
Battle Circus (MGM)	–	7	57	20	11
Black Castle, The (Univ.)	–	1	7	10	6
Blackbeard, the Pirate (RKO)	–	9	29	22	13
Blazing Forest (Para.)	–	2	22	42	3
*Bloodhounds of Broadway (20th-Fox)	2	10	34	28	4
Blue Gardenia, The (WB)	–	–	–	7	3
Breaking the Sound Barrier (UA)	3	3	3	8	11
Bwana Devil (UA)	18	13	4	4	1
By the Light of the Silvery Moon (WB)	–	12	31	6	3
Call Me Madam (20th-Fox)	3	24	27	15	16
Cattle Town (WB)	–	3	12	22	19
City Beneath the Sea (Univ.)	2	1	14	13	9
Cleopatra (Para)	–	3	1	5	9
Clown, The (MGM)	4	37	51	19	3
Come Back, Little Sheba (Para.)	12	32	20	3	1
Confidentially Connie (MGM)	–	1	19	20	10
Count the Hours (RKO)	–	–	2	1	7
Desert Legion (Univ.)	–	5	16	28	–
†Desert Song, The (WB)	–	–	3	3	–
Desperate Search, The (MGM)	–	–	22	5	4
Destination Gobi (20th-Fox)	–	3	20	26	3
Down Among the Sheltering Palms (20th-Fox)	–	1	10	15	3
Eight Iron Men (Col.)	1	1	14	24	3
Fair Wind to Java (Rep.)	–	–	1	5	2
†Fort Ti (Col.)	–	2	5	–	–
Four Poster, The (Col.)	4	2	2	5	6
Girl Who Had Everything (MGM)	–	–	9	5	–
Girls in the Night (Univ.)	–	9	12	–	2
Girls of Pleasure Island (Para.)	2	4	14	6	1
†Glass Wall, The (Col.)	–	2	1	3	1
Gunsmoke (Univ.)	1	18	23	16	1
*Hangman's Knot (Col.)	2	31	41	8	3
Hans Christian Andersen (RKO)	16	9	2	1	1
Happy Time, The (Col.)	4	1	5	16	24
Hiawatha (AA)	1	4	24	9	1
Hitch-Hiker (RKO)	–	2	3	2	–
Hour of 13, The (MGM)	–	7	1	3	3
House of Wax (WB)	28	10	4	1	–
I Confess (WB)	–	9	8	28	6
I Don't Care Girl, The (20th-Fox)	–	9	33	32	7
I Love Melvin (MGM)	–	7	38	36	9
I'll Get You (Lippert)	5	1	–	1	–
Invaders from Mars (20th-Fox)	–	–	3	5	2
Invasion U.S.A. (Col.)	2	4	6	10	11
*Iron Mistress, The (WB)	6	31	69	14	2
Ivanhoe (MGM)	28	42	33	19	3
Jack McCall, Desperado (Col.)	–	–	4	8	3
Jalopy (AA)	2	2	6	–	1
Jazz Singer, The (WB)	–	–	21	20	42
Jeopardy (MGM)	9	18	14	16	4
Jungle Girl (AA)	–	1	5	4	1
Kansas City Confidential (UA)	–	4	9	5	7
Kansas Pacific (AA)	–	–	1	3	5
Lady Wants Mink (Rep.)	–	–	–	1	6
Last of the Comanches (Col.)	–	1	13	34	4
Law and Order (Univ.)	–	2	2	8	–
Lawless Breed (Univ.)	2	17	40	10	2
Limelight (UA)	–	2	–	–	4
Lone Hand (Univ.)	–	8	16	6	–
Ma and Pa Kettle on Vacation (Univ.)	37	24	24	10	–
Man Behind the Gun (WB)	2	11	30	8	1
Man in the Dark (Col.)	4	9	5	3	1
†Man on a Tightrope (20th Fox)	–	–	–	6	–
Meet Me at the Fair (Univ.)	–	10	32	26	11
Member of the Wedding (Col.)	3	1	3	2	3
Million Dollar Mermaid (MGM)	21	72	34	1	–
Mississippi Gambler (Univ.)	21	56	28	5	1
Moulin Rouge (UA)	5	12	7	5	–
My Cousin Rachel (20th-Fox)	–	6	16	27	12
My Pal Gus (20th-Fox)	4	24	38	29	3
Naked Spur, The (MGM)	6	54	48	9	1
Never Let Me Go (MGM)	–	1	17	16	–
Never Wave at a Wac (RKO)	3	33	37	7	7
Niagara (20th-Fox)	5	45	40	10	3
Off Limits (Para.)	2	14	13	15	–
Operation Secret (WB)	–	3	24	21	15
Pathfinder, The (Col.)	–	2	17	17	3
Peter Pan (RKO)	30	6	–	–	–
Plymouth Adventure (MGM)	7	18	46	48	11
Pony Express (Para.)	–	16	16	4	–
†Powder River (20th-Fox)	–	–	1	4	–
President's Lady, The (20th-Fox)	11	18	38	11	5
Prince of Pirates (Col.)	–	–	3	6	–
Quiet Man, The (Rep.)	38	49	16	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	3	17	29	4
Redhead from Wyoming (Univ.)	–	5	35	15	3
Ride the Man Down (Rep.)	1	8	14	15	4
Road to Bali (Para.)	37	63	28	4	–
Rogue's March (MGM)	–	–	9	8	5
Ruby Gentry (20th-Fox)	10	35	26	25	5
Salome (Col.)	6	16	9	–	–
Seminole (Univ.)	–	17	20	9	1
†Serpent of the Nile (Col.)	–	–	–	6	–
She's Back on Broadway (WB)	1	8	29	39	8
Silver Whip (20th-Fox)	–	–	23	14	5
Sky Full of Moon (MGM)	–	3	2	24	8
Small Town Girl (MGM)	–	7	14	26	2
Snows of Kilimanjaro (20th-Fox)	25	49	12	3	1
Sombrero (MGM)	1	4	6	28	1
Split Second (RKO)	–	–	7	6	–
Star, The (20th-Fox)	–	–	15	13	27
Stars and Stripes Forever (20th-Fox)	24	67	36	12	1
Stars Are Singing, The (Para.)	–	3	20	25	9
Stooge, The (Para.)	31	39	34	7	1
Stop, You're Killing Me (WB)	–	–	13	30	31
*Strange Fascination (Col.)	–	–	1	–	5
Tall Texan, The (Lippert)	5	2	2	3	–
Taxi (20th-Fox)	–	4	8	14	12
Thief of Venice (20th-Fox)	–	2	7	6	13
Thunder in the East (Para.)	–	8	30	33	7
Thunderbirds (Rep.)	1	7	42	10	1
Titanic (20th-Fox)	–	10	14	5	1
Tonight We Sing (20th-Fox)	–	4	2	1	4
Torpedo Alley (AA)	–	2	8	6	2
Treasure of Golden Condor (20th-Fox)	–	5	36	33	4
Tropic Zone (Para.)	–	6	19	21	6
Trouble Along the Way (WB)	1	7	16	26	5
*Voodoo-Tiger (Col.)	–	1	6	2	–
†Young Bess (MGM)	–	2	4	4	–

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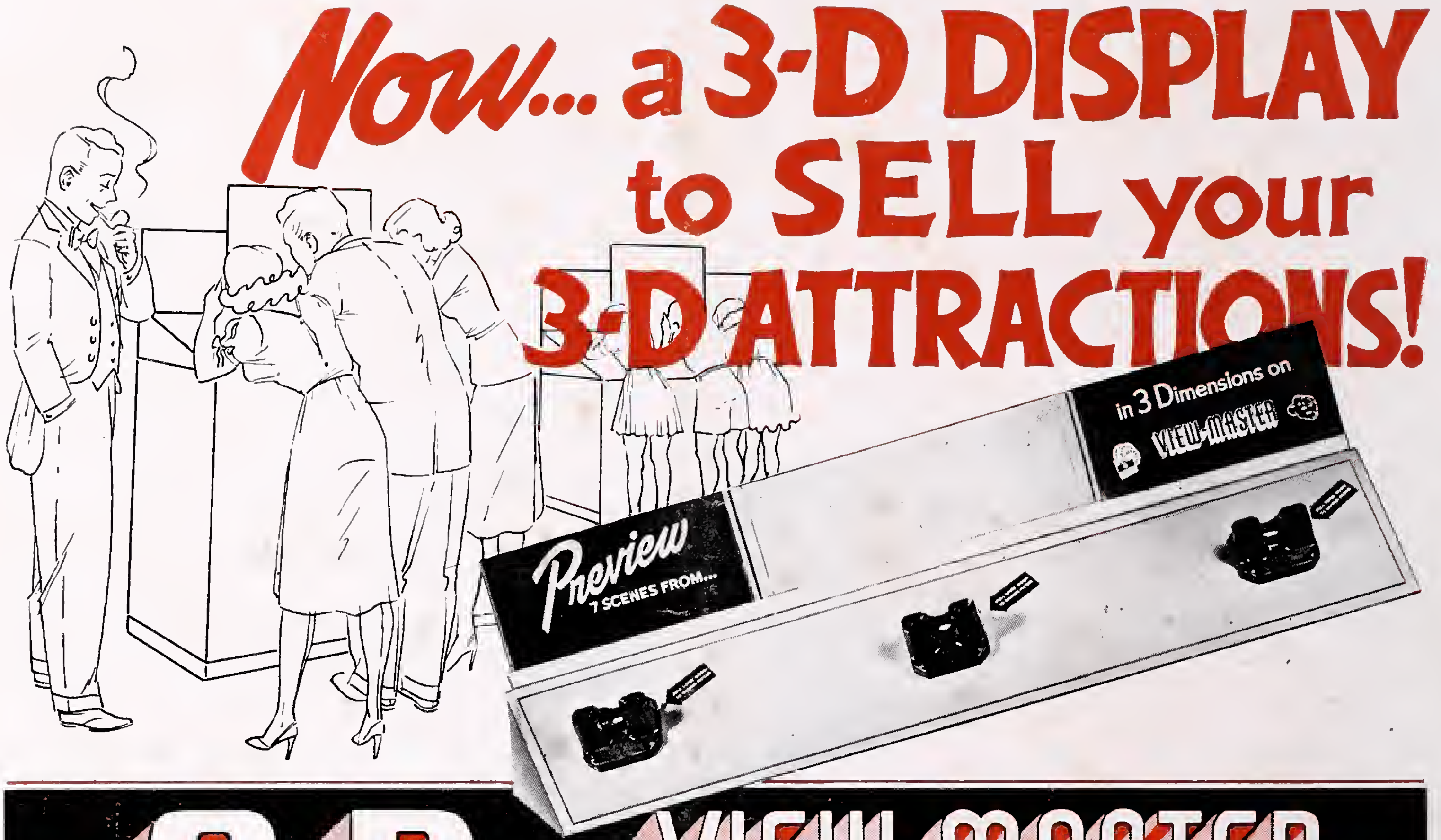

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Prevues *Actual* 3-D Scenes from Coming 3-D Pictures

Here's the dramatic, showmanship way to sell your coming 3-D shows! Show your patrons the startling depth . . . the exciting realism . . . of 3-D with this VIEW-MASTER display from NSS!

Three VIEW-MASTER viewers are locked into this attractive, specially designed steel cabinet. Each contains an identical set of seven 3-D scenes from the 3-D feature that's coming to your theatre.

Display permits three patrons to simultaneously preview your coming 3-D features and to change scenes through the flick of a lever. You'll want to have several of these patron-pulling displays...for use in your lobby and away-from-theatre.

NSS has arranged for complete photographic coverage of all major 3-D productions to keep you supplied with the best possible 3-D transparencies for all your coming 3-D pictures.

You buy the cabinet with the three viewers *outright* for $24.50 . . . and use it for *all* your 3-D engagements. Your only subsequent expenses are the reels of 3-D transparencies for the viewers at $1.85 per set of 3 . . . and Display Cards at 60c each. For full details and complete service contact your NSS exchange. Do it today!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

JUNE 27, 1953

MOTION PICTURE HERALD

Quality Pictures Plus Showmanship Licking The Summer Doldrums

REVIEWS *(In Product Digest)*: MELBA, ARENA, CITY OF BAD MEN, THE GREAT SIOUX UPRISING, SHOOT FIRST, FLAME OF CALCUTTA, O.K. NERO, SAFARI DRUMS, PACK TRAIN, THE TWONKY. *(In News Section)*: GENTLEMEN PREFER BLONDES.

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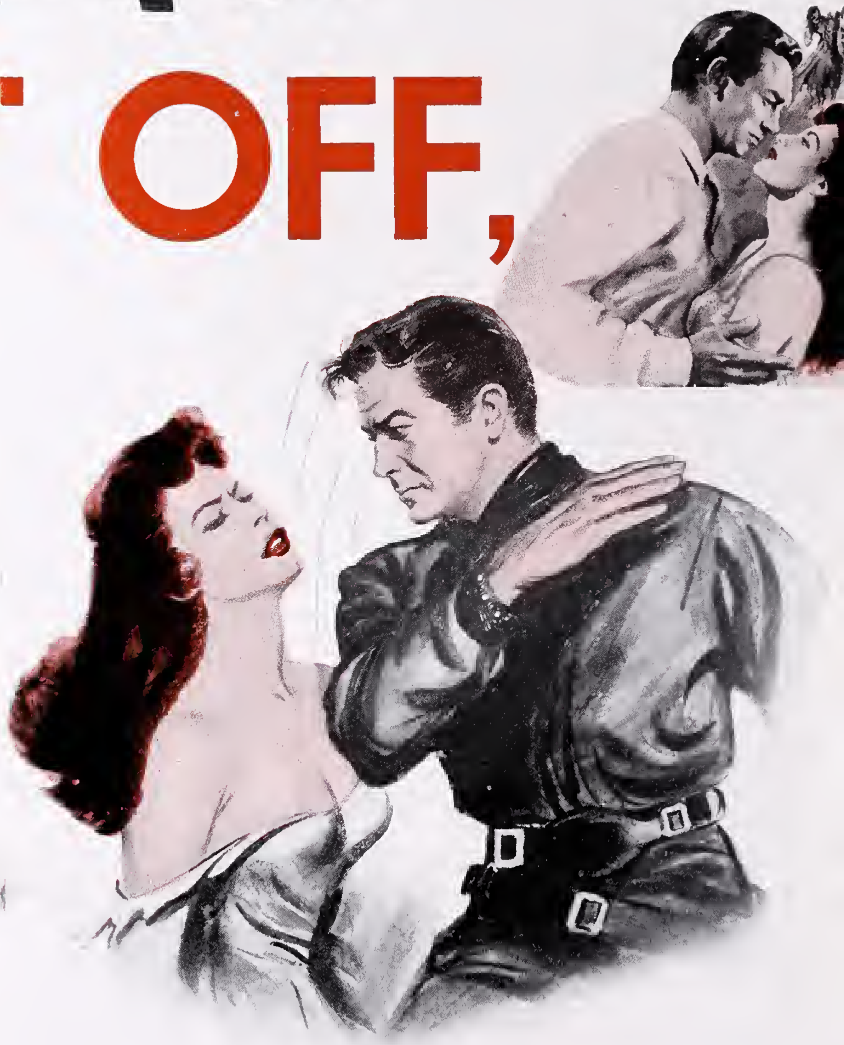
TURN IT OFF, GIRLS!



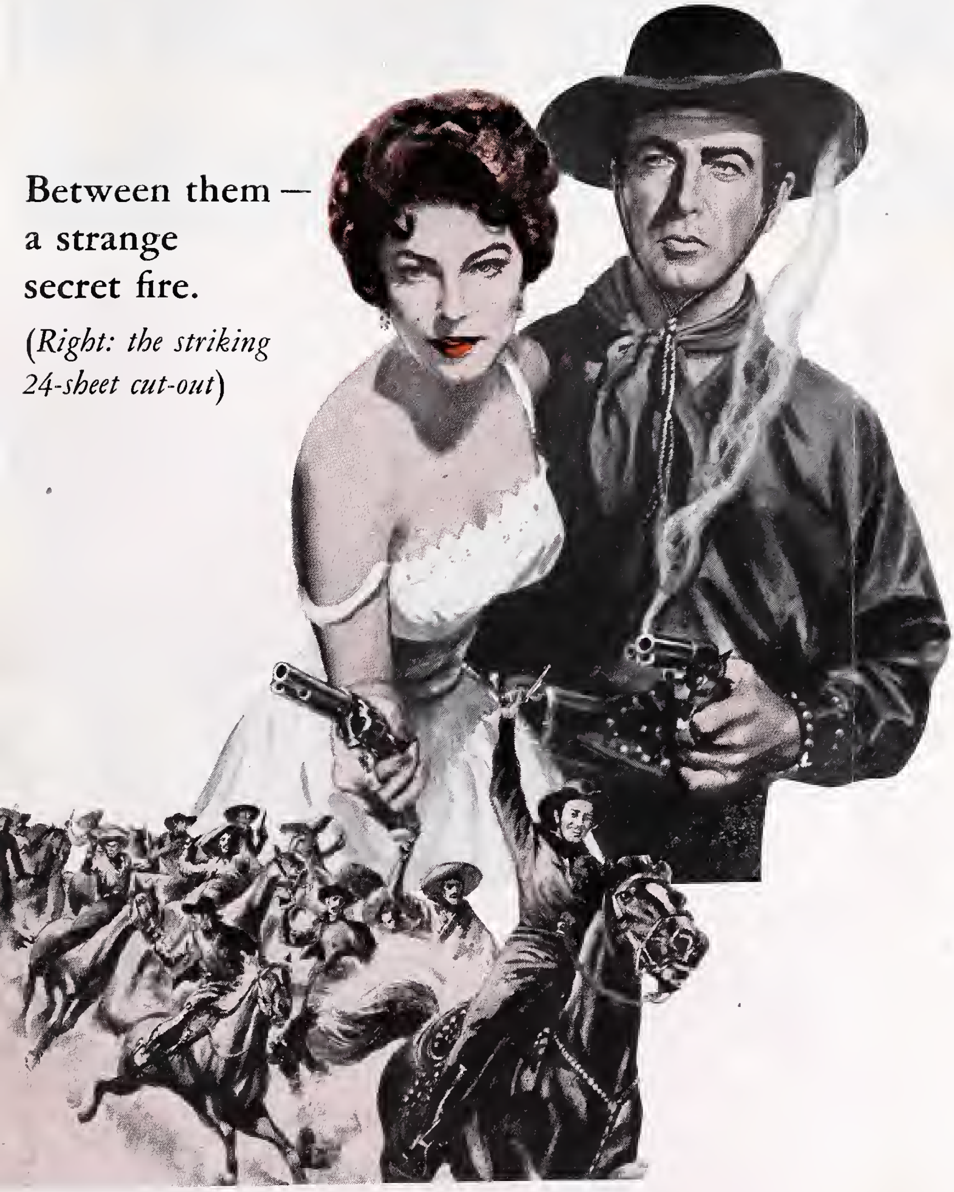
You have *never* in all your TV days watched a scene as sizzling as this movie love duel → between the red-headed temptress and the desperate outlaw!

ROBERT TAYLOR has just slapped gorgeous AVA GARDNER! Why? Because suddenly she kissed him with mad abandon, while her rancher-husband HOWARD KEEL was away!

(more on next page)

Between them —
a strange
secret fire.

(Right: the striking 24-sheet cut-out)



It's been a long time since the screen has blazed forth such a bold, hot-blooded story as this — the romance of

THE GIRL AND THE GUN-FIGHTER!

In Full Flaming Color M-G-M brings you a Spectacular Drama of Great Adventure.

"RIDE, VAQUERO!"

(THE BEAUTY AND THE OUTLAW)

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M-G-M presents Robert Taylor · Ava Gardner · Howard Keel in "RIDE, VAQUERO!"
Print by Technicolor · Photographed in Ansco Color · with Anthony Quinn · Kurt Kasznar
Screen Play by Frank Fenton · Directed by John Farrow · Produced by Stephen Ames

WHAT WARNERS DID FOR THE INDUSTRY WI
EVERYTHING THAT EXHIBITORS SAID

LEONARD GOLDENSON, *President, United Paramount Theatres*—"Another big step forward for Warner Bros. and 3D. My sincere congratulations for a magnificent motion picture entertainment!"

JACK HARRIS, *Walter Reade Circuit*—"Best 3-D action picture delivered to date from any studio!"

JACK HATTAM, *Interboro Circuit*—"It's everything we hoped for—and more! A big story and outdoor spectacle as it never before has been seen!"

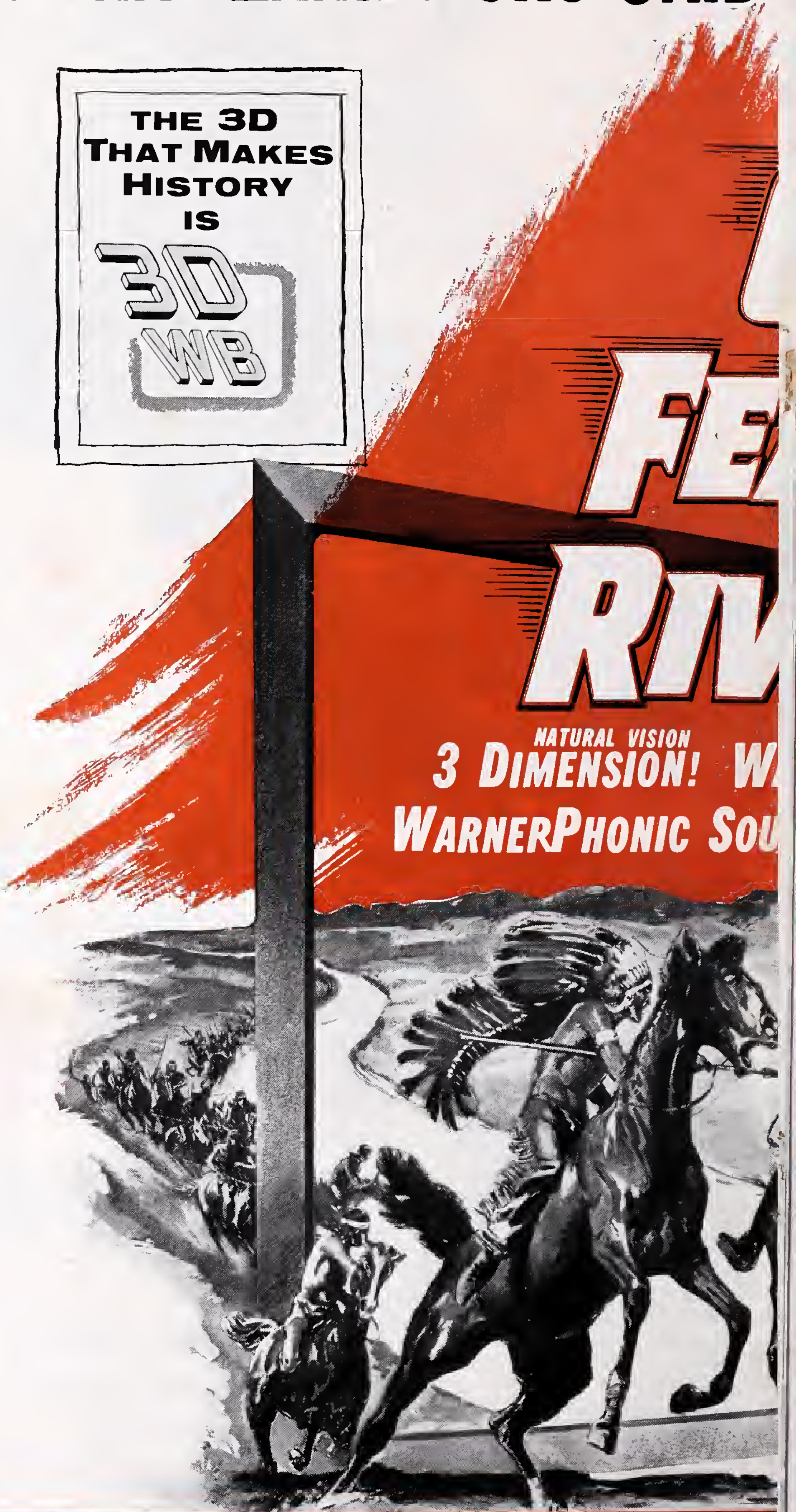
ED HYMAN, *Vice President, United Paramount Theatres*—"We're looking forward to 'House of Wax' business all over again! The WarnerPhonic Sound, the WarnerColor and everything about it is tremendous!"

MORTY LIGHTSTONE, *Island Circuit*—"Just what the box office ordered! A humdinger all the way!"

BOB O'DONNELL, *President Interstate Theatres*—"Thank you Warner Bros.! You have a smash hit if I ever saw one. 'The Charge at Feather River' will take up where your 'House of Wax' left off and keep record crowds charging to theatre boxoffices!"

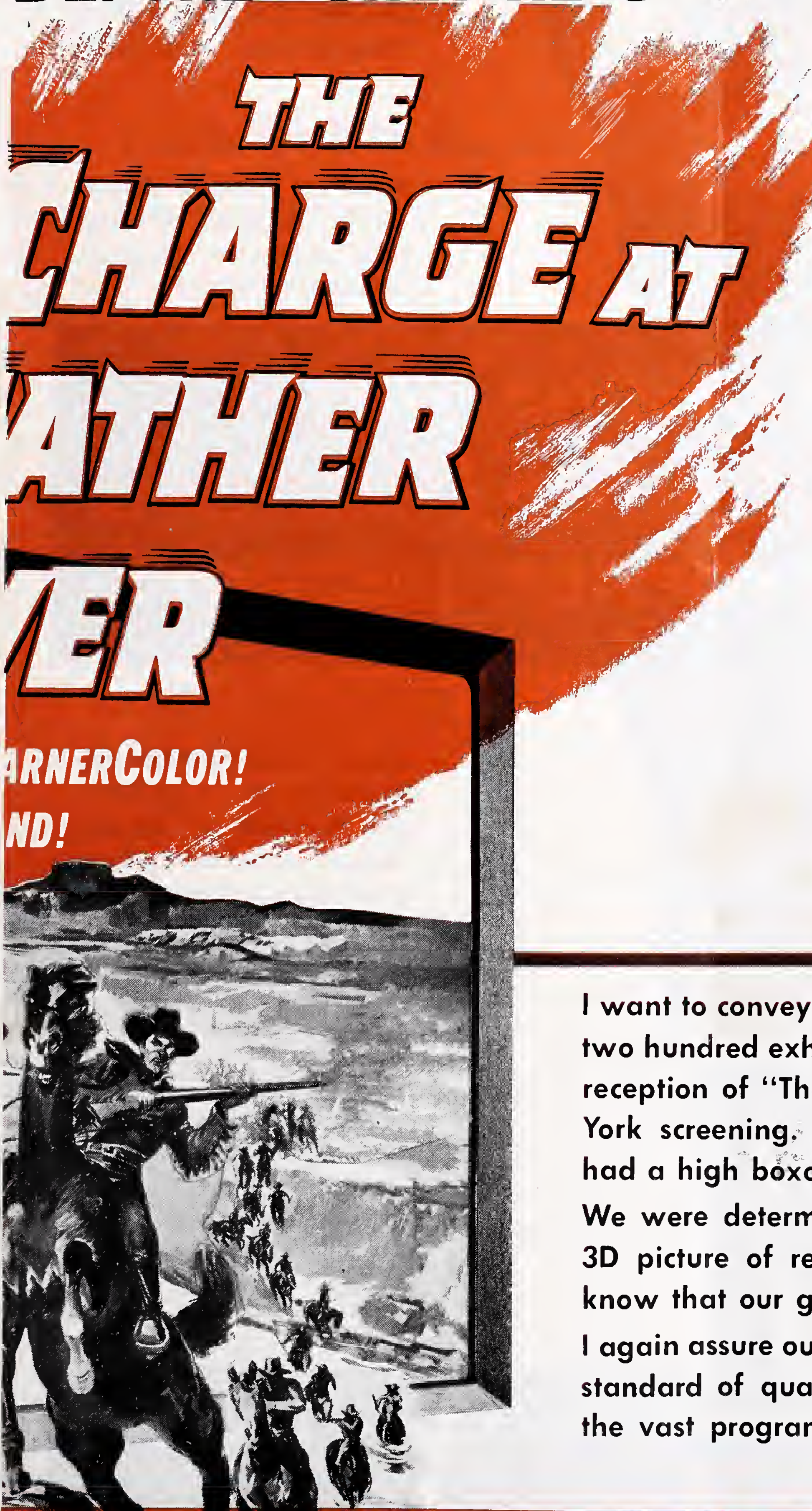
SAM RINZLER, *Randforce Theatres*—"We wondered how Warner Bros. would follow through after 'House of Wax' and you followed through with a wonder! Congratulations on a tremendous attraction!"

LEON ROSENBLATT, *Rosenblatt Circuit*—"A real attraction to thrill the action fans, and it will be just as big for women too!"



"THE CHARGE AT FEATHER RIVER" STARRING GUY MADISON · FRANK LOVEJOY WITH HELEN WESTCOTT · VERA MILES · DICK WESSON · ONSLOW ST

TH 'HOUSE OF WAX'—*WARNERS DO AGAIN!*
BEFORE—*THEY'RE SAYING AGAIN!*



FRED SCHWARTZ, *President, Century Circuit*—It's everything an exhibitor and the public could ask for in excitement, beauty and quality. A real entertainment achievement that will do great business!"

SI FABIAN, *President Stanley Warner Theatres* "The impact was overwhelming! It has bigness, beautiful WarnerColor and smash quality in every sense of the word! This is an achievement to make all of you very proud!"

SOL SCHWARTZ, *President RKO Theatres*—"Congratulations for another splendid Warner Bros. achievement. When I saw 'House of Wax' I became convinced our industry was entering a new era of great business and great entertainment. 'The Charge at Feather River' is another showman's dream, with gripping story, thrilling action, WarnerPhonic Sound and the greatest outdoor photography I've ever seen!"

BOB SHAPIRO, *Executive Manager, N. Y. Paramount*—"In my book it's another 'House of Wax'—and we have 6 record weeks we're counting on matching!"

I want to convey the thanks of all of us to the more than two hundred exhibitors who were so enthusiastic in their reception of "The Charge at Feather River" at our New York screening. As producers of "House of Wax" we had a high boxoffice standard to live up to.

We were determined to give motion picture patrons a 3D picture of real quality and it's a great feeling to know that our goal has been fully realized.

I again assure our exhibitor friends everywhere that this standard of quality will be steadfastly maintained in the vast program coming from Warner Bros. Studios.

Jack L. Warner

VENS · STEVE BRODIE · WRITTEN BY JAMES R. WEBB · MUSIC BY MAX STEINER · PRODUCED BY DAVID WEISBART · DIRECTED BY GORDON DOUGLAS

THIS PICTURE ALSO CAN BE EXHIBITED IN 3-D
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M-m-marvelous in her first musical! Out-of-this-world when she sings "Bye Bye Baby" and "Diamonds Are A Girl's Best Friend"!

2. JANE RUSSELL!

Russell and The Monroe together! —Wow!—The screen's two biggest money-getters in the year's biggest Technicolor attraction!

4 GOOD REASONS WHY
Gentlemen Prefer Blondes
WILL MAKE BOXOFFICE HISTORY!

3. PRE-SOLD TITLE!

The best-selling book, smash Broadway musical legit hit and nationwide newspaper and magazine serializations have made "Gentlemen Prefer Blondes" a household phrase throughout the country!

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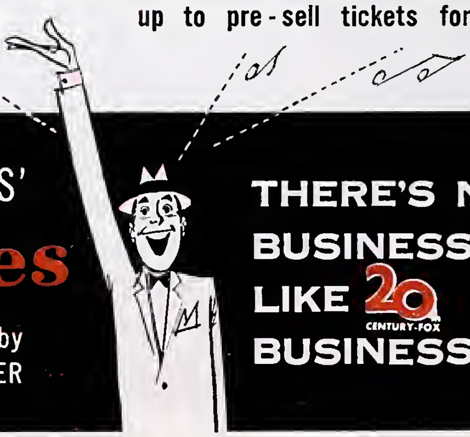
JANE RUSSELL · MARILYN MONROE in HOWARD HAWKS'

Gentlemen Prefer Blondes

co-starring **CHARLES COBURN** · Color by TECHNICOLOR · Produced by SOL C. SIEGEL · Directed by HOWARD HAWKS · Screen play by CHARLES LEDERER



THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 191, No. 13

June 27, 1953

Lessons from "A Queen"

AMONG the lessons that may be drawn from the box office success of the film "A Queen Is Crowned," J. Arthur Rank production produced by Mr. Castleton Knight, general manager of Gaumont-British News, are two of far-reaching importance. First of all, it has been demonstrated conclusively that the saturation coverage on television, radio and in the press does not necessarily hurt the subsequent release of a motion picture of an event. Secondly, additional proof has been given—if any were needed—that the newsreels in their present form are outmoded and need to be recast as screen magazines, in color.

Of course, not many events attract as much public interest throughout the world as the Coronation of a British monarch. On the other hand, rarely is there a comparable, sustained concentration of television, radio, newspaper and magazine attention to a happening that may be filmed. While millions in the United States saw, heard and read an almost limitless flow of material on the Coronation, a significant part of those same millions apparently are glad to pay high admission prices to see a Technicolor motion picture of it. This is true because a theatrical presentation of a motion picture can recreate stories or real life in a fashion superior to any other form of communication. That characteristic is a priceless ingredient of the film medium.

The filming of the Coronation, irrespective of the length of the released films, was essentially a newsreel job. It was done on a grand scale—in color naturally—but the camera work, pre-shooting scheduling, rapid editing and processing were all handled in the newsreel fashion. As in most newsreel scenes, there was no opportunity for "retakes" or changing camera angles. The weather also had to be taken as it was at the moment.

American newsreels have hung on to—or been saddled with—their age-old format much too long. The newsreel is a great institution. The public always has valued it higher than have most exhibitors or the distributors. Despite almost heroic efforts made with the tools available, for years the newsreels have not kept pace with changes in the industry. The conversion of the newsreels to color has been too long delayed. Also, the newsreel release schedule was set at a time when exhibition conditions were far different than now.

BASIC obstacles to newsreels in color have been twofold: cost and processing time. The latter, as the Coronation films showed, can be reduced to an acceptable period. It is not likely that the cost problem of the newsreels will be solved as long as the issuance of two editions per week by each of the five American newsreels continues. Two editions a week might have made sound policy in the past. It would be difficult to find today a single newsreel customer who receives substantial benefit from two editions per week. A quality single color reel once a week is preferable.

While some of the newsreels should switch to a weekly release schedule, others might vary the pattern to suit the needs of the subject matter. When Abraham Lincoln once was asked, "How long should a man's legs be?" he replied, "Long enough to reach the ground." So it might be well with topical film material—the running time could be as long as necessary for an entertaining presentation.

Let those who consider that blanket television coverage kills the film potential of an event or that the newsreel technique has no place in the industry today keep a watch on the public response to "A Queen Is Crowned." For example, the Guild Theatre in New York City, with only 450 seats, has grossed over $20,000 in each of the first two weeks of the run.

■ ■ ■

Blue Law Curbs

WHILE major attention has long been directed to state censorship of motion pictures it would seem that too little interest has been taken in the matter of attempting to have eliminated ancient "Blue Laws" which forbid or restrict Sunday operation of motion picture theatres. For example, last month Mr. C. B. McGee, exhibitor of Charlotte, North Carolina, lost a test case carried to the State Supreme Court. The court held that "the operation of a motion picture theatre is an entirely different business from that of operating a radio or television station and these operations may be placed in different classifications." The court further stated that it would not disturb municipal ordinances that are "founded upon reasonable distinctions and have some reasonable relation to the public peace, welfare and safety." It would seem difficult to demonstrate that forbidding theatres from operating between the hours of 6:30 P.M. and 9 P.M. on Sundays has "some reasonable relation to the public peace, welfare and safety." The industry should cooperate with local exhibitors in the education process necessary to bring an end to such discriminatory regulation of motion picture theatres.

■ ■ ■

¶ The industry experts who held for many years the view that "the public will not wear glasses"—and those who still do—might be interested in the recent announcement from the Polaroid Corporation that the manufacture of 3-D viewing glasses for theatre use has now reached the figure of 1,000,000 pairs per day and the rate of production is still increasing.

—*Martin Quigley, Jr.*

Letters to the Herald

Excellent Paper

To the Editor:

I am sending in my first "What the Picture Did for Me" report—I have not been in the theatre business very long. If every manager gets the good from this particular department that I do, then it is certainly worth while. Your entire paper is excellent, but this section especially so.

I feel more and more that we must get audience reaction if we are to keep abreast of the times. While often we may not agree with their judgment, after all they are the people who pay to see the picture. With this in mind I usually try to get a fair cross section of opinion and sift it out. Ours is a rural town of 3,500 people and I find they have extreme likes and dislikes. They are not slow in expressing their opinion and believe me I welcome them.

May I again thank you for your splendid magazine and all the help it gives a harried theatre manager.—*D. P. SAVAGE, Capitol Theatre, Listowel, Ontario.*

To 3-D or Not to 3-D

To the Editor:

In these uncertain days few people are so bold as to plan over thirty days ahead on anything. Back at the turn of the century people were so serene that they were planning their whole lives! Nowadays people don't know any more what is ahead regarding their own careers than the movies do about what new 3-D process is going to be announced next week.

I can only comment now as a manager-to-be (our theatre is now being built for operation October 1). I have never hated real advancement in things and have always been dubbed a "radical" in most everything, yet I do deplore the present 3-D frenzy in the same way I deplore the TV insanities. From the very first I have never believed that TV could ruin the motion picture theatres, or at least the exhibitor's business as a whole, and of late I am certain that such assessment has proven right.

I consider TV such an inferior form of amusement that I was not the least surprised when I read on page 41 of the Herald of June 13 the comment of an exhibitor from Virginia who stated that he believes, for example, that the people are so tired of seeing Red Skelton on TV that it has even ruined his drawing power for movies.

Now just consider the foregoing. It isn't that Red in TV has hurt the theatres because TV is better than going to a regular motion picture theatre; it is simply that by boring the public to death with too many TV appearances and worn out grimaces Red has made his TV audience turn off the knobs on the sets. All this proves to me is that motion pictures just have to maintain good quality and that all will be well.

The TV novelty, except in places, of course, like out here in the Dakotas were little or no reception is to be had, is worn off and what deserters the theatre had can easily be brought back with good pictures. However, in my opinion this does not by any means mean conversion to 3-D!

In 1922 I happened to get in to view a demonstration of 3-D in color. It did a pretty good job for then and in the simplest manner imaginable. I cite this to try to get over what everybody in the technical end of films knows: that the 3-D idea is old as the hills. I am afraid 3-D was only pulled out of various hats because a lot of people were scared of TV—which already has lost its novelty and should scare no one who knows how to make good movies.

"Bwana Devil" was simply awful, but made millions for its producers because they had the nerve to be "first." "Man in the Dark" was fairly good, and "House of Wax" marvelous, because it would have been a swell picture even in one dimension, if there was just one. It was a perfect selection while 3-D had its original novelty. But 3-D has plenty of drawbacks, like not so good photography or printing or viewing; lots of distortion in images, horrible rendering of aging actresses. And last but not least, the horrible expense of transferring to 3-D by the small theatres, which can't afford it at present rates.

Now, as my theatre will be built by fall, the $64 question is: "To 3-D or not to 3-D?" In my cameratic mind a fine Technicolor job in 2-D beats 3-D all hollow, except for a master production like "House of Wax," but I predict imitations of that in 3-D will have a poor take. However, if my show house starts in October, I have a lot of thinking on what to do. What would you do?—*H. A. PORTER, The Roxy Theatre, Frederick, South Dakota.*

The Big Heart

To Walter Brooks:

Thank you for your note published in the Herald of May 23 when I was hospitalized for heart condition.

I have received nearly five hundred letters and cards from all over the country, a lot from old associates that I have not heard from for years, which proves again the "heart" of show business when the chips are down.—*RALPH E. CRABILL, Clifton Springs Sanitorium, Clifton Springs, N. Y.*

MOTION PICTURE HERALD

June 27, 1953

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"QUEEN Is Crowned" setting records across whole world Page 12

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EDMUND Grainger warns against "gimmicks" in promoting 3-D Page 17

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RKO Radio has eleven films ready for early release Page 20

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On the Horizon

"THE future of the motion picture business is in the theatre—all over the world." That is the emphatic opinion of Spyros Skouras, president of 20th-Fox. Asked why his company had refused to allow any of its features to be used in the recent Skiatron subscription television tests, Mr. Skouras said that in his opinion all such pay-as-you-see television methods would be at best speculative ventures since the public has come to expect its TV entertainment free.

▶ John G. McCarthy, former director of foreign operations for the Motion Picture Association, and vice-president of the MPEA, has been offered the post of special assistant to Robert L. Johnson, head of the Government's International Information Administration. The office would entail supervision of all media operating under the bureau including motion pictures, radio and television. He is to confer in Washington with Mr. Johnson next week.

▶ Following the screening of test shots in the new Magna 65mm process in Buffalo, Oscar Hammerstein and Richard Rodgers gave their verbal consent for the production of their "Oklahoma" in that process, with filming to start in two months, Joseph M. Schenck, chairman of the board of Magna Theatre Corp., said in New York Wednesday. Also on hand for the Buffalo demonstrations were George Skouras, president, and Michael Todd, a director. Current plans call for an April, 1954 release for "Oklahoma." Mr. Schenck said that for the Buffalo tests a curved screen 65 feet wide by 25 feet high was used. Magna policy, he said, will be to shoot in both 65 and 35mm, with the 65mm film going into release first on a roadshow basis. Outside producers will be allowed to use the Magna process on terms still to be set, he added. Buffalo tests were held at the Regent theatre Tuesday.

▶ Down Argentine way they do it differently. Last week the Peron Government ordered all theatres in the country to reduce admission prices by 25 per cent effective the next day.

▶ The U. S. Seventh District Appeals Court in Chicago this week reversed Federal Judge Igoe of the District Court when it ruled that the RKO Grand theatre is no longer bound by the Jackson Park decree. A suit brought by the Jackson Park theatre was remanded to Judge Igoe's Court for additional facts and conclusions of law. Attorneys for the Jackson Park have 30 days in which to file an appeal.

▶ The life of the Senate Foreign Relations sub-committee investigating the Overseas Information Program has been extended through next January so that the sub-committee can check on how its earlier recommendations are carried out. One of its recommendations was to enlist industry aid to cut down the number of "objectionable" commercial films being sent abroad.

▶ David O. Selznick this week was reported ready to negotiate the release of a group of reissues of some of his more famous pictures including "Duel in the Sun", "Tom Sawyer", "Rebecca", "The Spiral Staircase", "The Third Man" and "Spellbound." He also is negotiating a distribution arrangement for "Terminal Station" which he co-produced in Italy this year. It stars Jennifer Jones and Montgomery Clift.

▶ A bill to prohibit drive-in motion picture screens which can be seen from a highway was passed by the Illinois House of Representatives June 19 and sent to the State Senate. Proponents of the measure stress the traffic hazard factor.

▶ Stereophonic sound clinics conducted by Altec Service Corp. in conjunction with demonstrations of CinemaScope have been so successful that the company is planning to extend them. According to Altec executives, exhibitors report they have been able to get exact data on installation and operation along with practical notes on possible "bugs." L. D. Netter, Jr., Altec general sales manager, and E. O. Wilschke, operating manager, were to attend the CinemaScope demonstration at Loew's Palace, Washington, D. C., June 26 to observe a clinic.

▶ MGM's "Museum" for "Julius Caesar," open for business in Shubert Alley opposite the Booth theatre, New York, where the Shakespearean drama is playing, is proving a drawing card beyond the hopes of company executives. The first week's tally of visitors was 14,756. It features furniture and accessories used in the production of the picture.

▶ The advent of 3-D pictures was the springboard for newspaper columnists and gag writers to take off on the subject of adding other dimensions, including smell. Now somebody has done it. St. John Terrell, an aromatic chemist and operator of something called the Music Circus in Lambertville, N. J., next Sunday is going to demonstrate films and smells featuring frying bacon, burning hickory logs, strawberry shortcake and hot fresh coffee.

▶ Henry Blanke, Warner producer, this week returned to Hollywood after a six-week tour of the country. "The three dimension screen was the chief topic of conversation," he reported. "The picture-goers are looking eagerly to Hollywood for more 3-D productions."

▶ Showings of 3-D pictures in drive-ins, tested briefly in the west and south will be seen in the east next week. The Walter Reade circuit opens Warners' "House of Wax" at its Eatontown, N. J., Drive-in June 28 and Columbia's "Man in the Dark" on the same date at its 9W Drive-in at Kingston, N. Y.

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This week in pictures

BETWEEN SESSIONS, at the Cinematograph Exhibitors' Association convention in Eastbourne, England. Caught in an informal moment are Kenneth Winckles, Circuits Management Association controller and Odeon Theatres assistant managing director; John Davis, J. Arthur Rank Organisation managing director; Kenneth Hargreaves, General Film Distributors managing director; J. Arthur Rank, film industry leader, and Mrs. Hargreaves, left. See page 22.

EDWARD J. NELSON has joined the Ballantyne Company as research and development engineer. He will supervise technical production on the orders the company is receiving for its "all-system" theatre equipment package. He had been research engineer for the Army and Air Force motion picture service laboratory at St. Louis.

by the Herald

IN MONTREAL, left, as the Quebec Division of the Canadian Motion Picture Pioneers met at dinner the fifth year. In the photo, John Levitt holds his Diploma of Merit as "Pioneer of 1953," received from past president William Singleton, left. The Quebec showmen elected John Ganetakos president.

IN NEW YORK, above, Albert Dekker, actor and guest speaker, appeals for support of the local Variety Club's charity, the Foundation to Combat Epilepsy. With him are Edward Lachman, chief barker; Col. William McCraw, Variety International, and William German, past chief barker, for whom the special luncheon was a tribute along with past barkers Max Cohen and Fred Schwartz.

by the Herald

ALFRED E. DAFF, executive vice-president of Universal-International, as he reported in New York last week after three weeks abroad. Wide screens are favored over 3-D in Europe, he said.

MEXICO AND
CENTRAL AMERICA

IN HOLLYWOOD, Will Rogers, Jr., is host at Warners to Mr. and Mrs. Ramiro Samayoa, Guatemala City. Mr. Samayoa owns most of the theatres there.

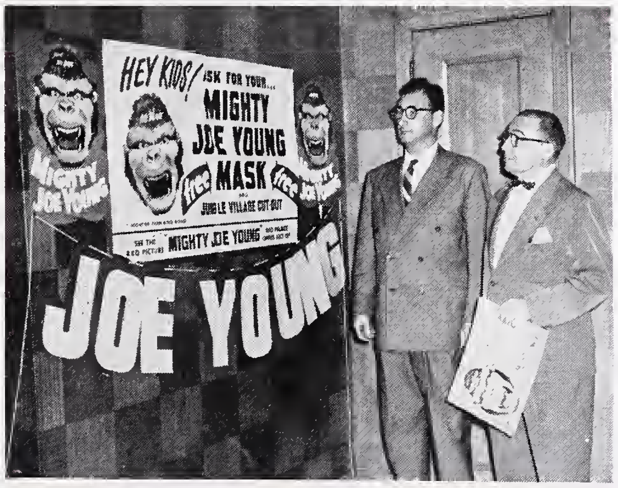
LANCASTER
¡BARRA CON EL PODER DE LA WARNER!
3-D
ABBOTT COSTELLO MEET CAPTAIN KIDD

IN GUAYAQUIL, Ecuador, right, Warner manager Hugo Geri, presents a print of "House of Wax" to L. Arce, general manager of Espectaculos y Cines, S.A.

AT THE SCREENING of Paramount's "Shane" at the Criterion, Oklahoma City, exhibitor leader Pat McGee, left, with star Van Heflin and Governors Johnston Murray of Oklahoma and Edward Arn of Kansas.

by the Herald

HONORING Edward Schultz, RKO Theatres chief electrician, 50 years with the company and predecessors. Sol A. Schwartz, president, left, presents him a watch. With them at the luncheon head table are William W. Howard, vice-president, and Harold Newcomb, controller.


HEY KIDS! ASK FOR YOUR...
MIGHTY JOE YOUNG
free
MASK
JUNGLE VILLAGE CUT-OUT
MIGHTY JOE YOUNG
free
MIGHTY JOE YOUNG
JOE YOUNG

SEND-OFF of the RKO Radio theatre display campaign for "Mighty Joe Young." Some of the material is examined in New York by Mervin Houser, left, eastern advertising and publicity director, and David Cantor, exploitation director. The film opens in 250 Midwest theatres July 15.

TOP FILMS OUT TO LICK SUMMER "DOLDRUMS"

All Companies Go to Town to Give Exhibition Stuff to Make Registers Ring

by VINCENT CANBY

Oh, to be in the doldrums now that June is here!

Exhibitors, remembering the healthy box office "doldrums" last summer, might very well be singing that refrain in this last week of June. From this vantage point, it appears that the coming season will be quite as successful as July and August of 1952.

Reports from the distributors on films now going into release and those scheduled for release in the next two months indicate at least two or three real summer "blockbusters," several with that potential, and an equal number which are certain to wind up in the "very good" category. Where the films have not yet played any engagements, the predictions are based on the quality and extent of their promotion campaigns.

UA Reports $1,000,000 Billings for One Week

An indication that the summer already has gotten off to an auspicious start came from United Artists Monday in an announcement by William J. Heineman, vice-president in charge of distribution, that the company in the previous week registered more than $1,000,000 in domestic weekly billings, an all-time record for the company. The record was made for the final week of the company's Bernie Kranze Drive for Billings and Collections, but it was a fat total in or out of a specific campaign.

The summer will be of especial interest to the historian and student of statistics anent 3-D. There will be eight stereo features in release more or less concurrently. How they do generally—bucking the heat and each other in both indoor and outdoor situations—will be carefully noted by the powers-that-be.

"Outer Space," "Sangaree" Setting Pace for 3-D

Setting the 3-D pace at the moment are Universal's "It Came from Outer Space" and Paramount's "Sangaree." Already "Space" is expected to better the records chalked up by two previous Universal successes, "Mississippi Gambler" and "Bend of the River." In fact, in 54 comparable engagements "Space" has done an average of 8 per cent more business than "Gambler."

The other 3-D's include Warner Brothers' "The Charge at Feather River," RKO's "Second Chance" and "Devil's Canyon," Allied Artists' "The Maze," 20th Century-Fox's "Inferno" and MGM's "Arena."

Backed by a strong promotional campaign, Warners' "Charge" opens in nine Texas cities beginning June 30 and, remembering the large gold mine the company came upon in "House of Wax," a bright future can be safely predicted for the Western feature. MGM's rodeo film, "Arena," has just opened in several eastern situations to very big business, sparked principally by the extensive personal appearance tour of star Polly Bergen.

"QUEEN IS CROWNED" BOX OFFICE SMASH

J. Arthur Rank's "A Queen Is Crowned" may turn out to be the box office bonanza of the summer. According to reports from all over the world, the Coronation film is breaking records everywhere and could conceivably result in Elizabeth II's elevation to a position among the year's top ten box office stars. The film, dubbed in eight languages, already is being shown in 51 global territories. Some 1,100 prints have been made and exhibitors are clamoring for more. The cost of air-lifting prints to various world points has amounted to about $280,000, or the cost of a British-made first feature. Why all the interest? One New York observer pointed out that the production did receive a certain amount of helpful radio and TV exploitation on or about June 2.

Allied Artists' is going all out on "The Maze" with three field men criss-crossing back and forth across the country in connection with the 30 pre-release engagements of the "first 3-D suspense thriller" beginning this week. The ads euphonically stress that "The Maze" is "amazing."

Promotions for RKO's "Second Chance" and "Devil's Canyon" are part of "a program of specialized merchandising for all forthcoming RKO Radio pictures," Charles Boasberg, general sales manager, says.

Sparking that program is the all-out treatment currently being given the re-release of "Mighty Joe Young," featuring a TV saturation promotional campaign for the Cleveland, Cincinnati, Indianapolis and Detroit exchange areas in behalf of over 250 openings July 15. The company would like to see—and may very well—the 1949 drama about the big ape with a heart of gold repeat the success of last year's "King Kong" reissue. Records now being racked up by Warners' "The Beast from 20,000 Fathoms" indicate the public is ripe for it.

The emphasis on TV will be continued in the 3-D "Second Chance" campaign, beginning in July, including what RKO describes as a "radically unique trailer and an exceptionally heavy advertising campaign in all media of communications." The drama, set in South America, stars Linda Darnell, Robert Mitchum and Jack Palance, one of the strongest casts yet assembled for 3-D, the company predicts.

"Beast" Seen Topping Warner Gross Records

Current indications are that a "sleeper," the aforementioned "Beast from 20,000 Fathoms," will be heading the list of Warners' summer money-makers. In its first 312 engagements, the film (scheduled for 1,560 saturation bookings coast-to-coast) opened to gross receipts exceeding any of the company's pictures released in the last three years, with the exception of "House of Wax." The success, surprising even to some Warner officials, is credited primarily to what they call "the industry's first coast-to-coast television and radio campaign, blanketing all U. S. distribution areas.

A somewhat similar coast-to-coast campaign, costing $250,000 and comprising between 90 and 100 TV and radio stations, is planned by 20th-Fox for the Clifton Webb comedy, "Mr. Scoutmaster." Designed by Charles Einfeld, vice-president, the campaign will offer simultaneous promotion in over 700 situations at the end of August.

The company's "White Witch Doctor" will get a similar, if not quite so extensive, TV campaign in July. However, it is no secret the officials expect the big bombshell will be their "Gentlemen Prefer Blondes," a musical extravaganza starring Marilyn Monroe and Jane Russell, in color too.

Companies Using Song Hits to Plug Pictures

Songs, thematic and otherwise, are going to be used to sell three big summer releases from United Artists, any or all of which may become "blockbusters," and at least one from Universal. UA, distributors of "Moulon Rouge," the song from which still haunts the radio waves, is using a tune entitled "The Moon Is Blue," written by Sylvia Fine, to promote the picture of the same name.

The company also is pushing the RCA record album featuring Patrice Munsel singing the arias she does in "Melba," going into national release soon. Two single records, "Dream Time" and "The Melba Waltz" also will appear on juke boxes to remind outlying customers of the picture.

The Gary Cooper film, "Return to Paradise," set for late July release, also is being promoted by a number of recordings by popular singers of the title song.

The thematic music from Universal's "All I Desire" is also being counted on to push that picture to the fore. The company, however, seems to indicate that the really big honors will go to "Thunder Bay" as well as the aforementioned "Outer Space."

"I had a great Summer!

and you can have one too!"

CALL ME MADAM
TECHNICOLOR
CALL ME MADAM
TECHNICOLOR
TITANIC
PICKUP ON SOUTH STREET
GENTLEMEN PREFER BLONDES
TECHNICOLOR
WHITE WITCH DOCTOR
TECHNICOLOR
TRADE NEWS

It's a pleasure to take such pictures — from 20th!

It's 20th Century-Fox for profits this Summer!

PICKUP ON SOUTH STREET

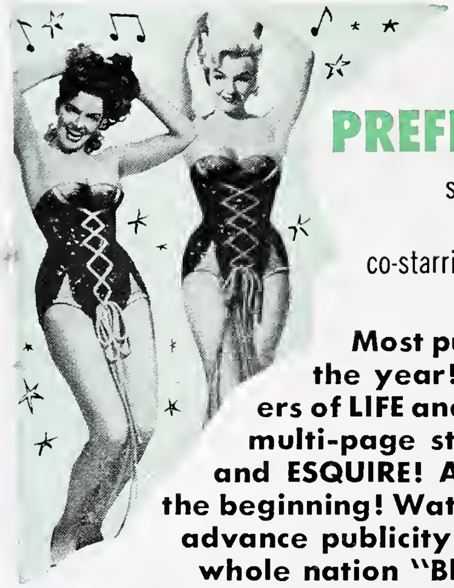
starring RICHARD WIDMARK
JEAN PETERS · THELMA RITTER

Special TV and radio spots and sell-packed large-space newspaper ads are backing this one to record grosses everywhere! Smash opening, Roxy, New York! You too will clean up with 'Pickup'!

WHITE WITCH DOCTOR

starring SUSAN HAYWARD
ROBERT MITCHUM
Color by TECHNICOLOR

This one will be launched in New England, Upper New York State and San Francisco with a special round-the-clock TV campaign backed by page-dominating ads selling this great cast and action-packed African adventure story.



GENTLEMEN PREFER BLONDES

starring JANE RUSSELL
MARILYN MONROE
co-starring CHARLES COBURN
Color by TECHNICOLOR

Most publicized picture of the year! Featured on covers of LIFE and COSMOPOLITAN, multi-page stories in COLLIER'S and ESQUIRE! And these are just the beginning! Watch the tremendous advance publicity that's making the whole nation "Blondes"-conscious!

DANGEROUS CROSSING

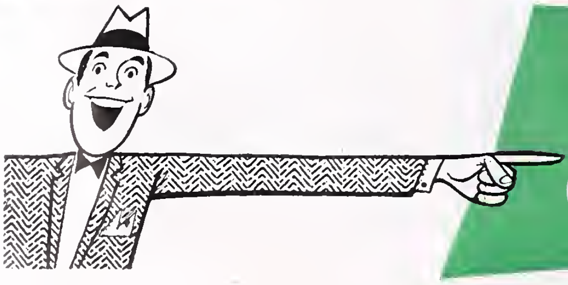
starring JEANNE CRAIN
MICHAEL RENNIE

Backed by TV-radio-newspaper saturation in the "Pickup on South Street" manner, and especially prepared 2,000-line newspaper ads.

THE GLORY BRIGADE

starring VICTOR MATURE

Glory for your screen, fireworks for your box-office on the Fourth of July! New York Premiere for Herald Tribune Fresh Air Fund, with CBS stars in a special radio show will make national news and spark the four-area openings in Cincinnati, Cleveland, Pittsburgh, and Detroit areas.

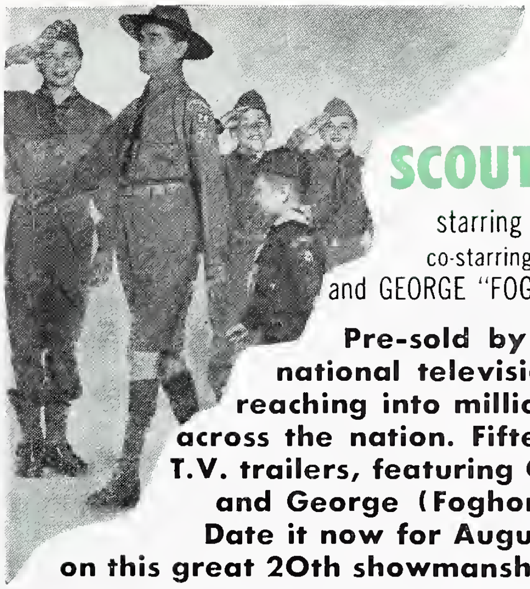


Date 'em now . . . and take advan
campaigns that pinpoint and reach i

MAN ON A TIGHTROPE

starring FREDRIC MARCH
TERRY MOORE · GLORIA
GRAHAME · CAMERON MITCHELL

LIFE Magazine hails this top suspense thriller as MOVIE OF THE WEEK! Two full page breaks in "This Week" magazine! New York Premiere sponsored by International Rescue Committee and covered by ABC-TV, radio and newsreels. It's big boxoffice news!



MISTER SCOUTMASTER

starring CLIFTON WEBB
co-starring EDMUND GWENN
and GEORGE "FOGHORN" WINSLOW

Pre-sold by a $250,000 national television campaign reaching into millions of homes across the nation. Fifteen different T.V. trailers, featuring Clifton Webb and George (Foghorn) Winslow. Date it now for August and get in on this great 20th showmanship campaign!

C. S. Forester's

SAILOR OF THE KING

starring JEFFREY HUNTER
MICHAEL RENNIE · WENDY HILLER
Based on the novel "Brown On Resolution"

20th's Coronation Picture! Premiered in festive London before gala royal audience. World-wide press coverage by on-the-spot correspondents is now doing a powerful pre-selling job in your city!

INFERNO

in CLEAR VISION **3-D**
with STEREOPHONIC SOUND
starring ROBERT RYAN
RHONDA FLEMING
WILLIAM LUNDIGAN
Color by TECHNICOLOR

Big 3-Dimension adventure, suspense, action! Specially written, specially produced for 3-D! An attraction as boxoffice-hot as its title!

THE KID FROM LEFT FIELD

starring DAN DAILEY
ANNE BANCROFT

Special local campaigns tieing in with civic groups, the Little League and other sports organizations in the successful pattern of "Pride of St. Louis." A natural for ballyhoo with a complete line of novelty accessories that make every youngster your press agent!

POWDER RIVER

starring RORY CALHOUN
CORINNE CALVET
CAMERON MITCHELL
Color by TECHNICOLOR

Sweeping TV-radio-newspaper barrage is blanketing the Midwest for the 600-date saturation booking now getting top grosses throughout Iowa, Missouri, Wisconsin, Minnesota, Nebraska and Utah!

tage of the powerful point-of-sale showmanship
nto every single home to pre-sell these sock hits!

FOX SIGNS FOR SCREENS, SOUND

Skouras Sets Deals with German Firm to Make Stereo Equipment

The progress of CinemaScope on a front ranging across two continents was reported this week by top executives of 20th Century-Fox. Led by Spyros Skouras, president of the company, who in 10 days has made two trips to Germany, Paris and London, with a side trip to Hollywood, the activity included equipment deals, both new, and extensions of present ones, and demonstrations of the wide screen process here and abroad. Among these were:

1. Announcement by Mr. Skouras upon his return from Paris last Sunday that he had exacted commitments from the Siemens-Halske electronic equipment manufacturer of Germany to produce 250 stereophonic sound sets a month between now and October and 400 a month thereafter.

2. A report by Mr. Skouras of "tremendous enthusiasm" on the part of European exhibitors following a demonstration of CinemaScope in the Rex theatre, Paris.

3. Completion of agreements with three screen manufacturing companies to produce sufficient quantities of the special screens needed for CinemaScope.

4. Showing in Hollywood Tuesday night of rough prints of "The Robe," "How to Marry a Millionaire" and "Twelve Mile Reef" attended by Mr. Skouras and other 20th-Fox executives.

5. A demonstration Wednesday in New York of the process both in the Roxy theatre and in the home office projection room for the benefit of South American exhibitors.

6. A similar demonstration Thursday, again attended by the traveling Mr. Skouras, in London for the British industry.

7. A prediction by Al Lichtman, head of 20th-Fox distribution, that "The Robe," due to open in October, will pile up a gross of $20,000,000 in its first 1,000 bookings and an ultimate gross of more than $35,000,000.

Stereophonic sound equipment, essential to CinemaScope installations and an obstacle up to this time to the mass production of conversion packages in this country, will cause no such delay in Europe. Mr. Skouras reported happily Sunday that as a result of his arrangement with Siemans-Halske at least 5,000 theatres abroad could be equipped to show CinemaScope pictures by the end of 1954. By that time, incidentally, he estimates that 10,000 U. S. theatres will be equipped.

Mr. Skouras did not indicate whether or not he had made commitments with Siemens-Halske similar to his deal with Bausch & Lomb in this country under which 20th-Fox agreed to pay the cost of re-tooling for the production of CinemaScope lenses. He said, however, that the cost of the German sound equipment to exhibitors would be less than the cost of similar equipment in this country.

Insure Volume Production

The second equipment deal—concerning screens—was made by the company with L. E. Carpenter & Co. of New Jersey, the Glowmeter Corporation of Buffalo, and the Radiant Manufacturing Company of Chicago. Announced in New York by W. C. Michel, executive vice-president of 20th-Fox, the arrangement is said to insure sufficient volume production of the controlled reflectance angle screens to satisfy all present and future demands. The screens will be supplied by the three companies to CinemaScope Products, Inc., the subsidiary company set by 20th-Fox to handle the necessary equipment.

Mr. Lichtman's prediction on the gross for "The Robe" was made to an audience of trade executives gathered in the home office projection room to view a CinemaScope demonstration in a small room.

According to present plans, the company will give "The Robe" a world premiere at the Roxy theatre a few days before Labor Day. It will be opened at rapid intervals in about 50 other major cities across the country in the following month to six weeks, and in 50 additional cities by the end of November, Mr. Lichtman said.

Investments by 20th-Fox in CinemaScope, Eidophor and the new lenticular color process now aggregate about $5,000,000, Mr. Lichtman said. Bausch & Lomb charged $650,000 for re-tooling its plant to turn out the CinemaScope lenses, and an advance of $250,000 was paid to the screen manufacturer to start production on CinemaScope screens, he revealed by way of illustration of pre-production investments.

Involves Slower Process

He said that production of lenses is now geared to a pace which will provide 4,000, enough for 2,000 theatres, by the end of the year; that screens will be produced at the rate of 400 a month by July, and that the output will be stepped up to 900 a month beginning in August.

The output of stereophonic sound systems involves a slower process, Mr. Lichtman said, but with the several manufacturers now engaged in the work a combined output of 900 to 1,000 systems is looked for by the end of the year. Two or three months are required for the manufacturers to re-tool for the multi-sound truck on a single strip.

On the production end, Mr. Lichtman estimated that 275 CinemaScope camera lenses will be available for producers by the end of August. MGM has been supplied with 20 such camera lenses already. While the latter has announced several CinemaScope productions, its total in that system has not been set yet.

European Trade Sees CinemaScope

PARIS: Hundreds of film men from all over Europe arrived in Paris last week to see 20th Century-Fox's Spyros Skouras unveil his CinemaScope at the huge Rex theatre here. All indications are that the audiences were deeply impressed by the Fox wide-screen technique.

Guest of honor at the demonstrations was professor Henri Chretien, inventor of the Hypogonar process on which the CinemaScope system is based. Said Prof. Chretien: "I can only admire with a feeling of great emotion all that Hollywood specialists have been able to do with the few bits of glass that I put together 25 years ago."

Film men thought it only fitting that the European debut of CinemaScope should be held in France. In his introductory remarks, Mr. Skouras expressed his gratitude to the professor and called the wide-screen system the answer to TV.

Shown were the clips from "The Robe," "How to Marry a Millionaire" and "Gentlemen Prefer Blondes" seen in demonstrations in the United States, as well as shots of Paris and London and a long sequence of the Coronation. The audiences were perhaps most impressed by the stereophonic sound and broke into a spontaneous ovation in the sequence featuring the studio's symphony orchestra in rehearsal.

Among the industry figures here who spoke glowingly of the system after the showings were H. C. Clouzot, winner of this year's Cannes Festival Prize, Rene Clair, Anatole Litvak and Ray Ventura.

Industry Members Set Rogers Hospital Visit

Representatives of all branches of the industry will be present at the annual inspection tour of the Variety Clubs—Will Rogers Memorial Hospital at Lake Saranac, N. Y., this weekend. A mid-year meeting of the board of directors of the hospital will be tied in with the projected activities. The group was scheduled to leave New York Thursday and return Sunday. After touring the hospital, the group will spend the rest of the weekend at Schroon Lake, where they will be the guests of Allan, Burton and Norman Robbins at their Al-Bur-Norm resort. On Saturday, the officers were to meet and discuss future improvements.

Warns About Gimmick Use To Sell 3-D

HOLLYWOOD: Edmund Grainger, RKO executive producer, warned the industry Monday not to employ "gimmicks" to sell 3-D and wide-screen to the public or irreparable damage would be done to these techniques. He said that the innovation of the new techniques is an "extremely stimulating and healthy influence on our public."

He pointed to current box office returns as evidencing the interest of the public. "After all," he said, "the box office is the answer to all our problems."

Challenging the use of too many "gimmick" pictures, he said that "everything has been thrown at the audience but a good story." Mr. Grainger said that irrespective of innovation, the story was the most important feature of successful films.

In conclusion, Mr. Grainger announced that both the exhibitor and the public should welcome the flexibility and stimulating effect of the new process. "We can treat the new mediums as a novelty, and let the public tire of them," he said, "or we can utilize them so they become a permanent influence in creating greater box office grosses."

The RKO producer recently completed RKO's first 3-D pictures, 'Second Chance" and "Devil's Canyon."

SMPP Plans to Set Up Export Association

HOLLYWOOD: At its annual meeting here Wednesday the Society of Independent Motion Picture Producers authorized establishment of an export association, to operate under provisions of the Webb-Pomerene Act, for the purpose of aiding independent producers and distributors in cultivating foreign markets. SMPP president Ellis Arnall, who together with all other officers and directors was re-elected, said, "creation of an export association will fill the long-felt need of the industry. It will enable independent producers, and distributors of independent product, to more effectively utilize the foreign market."

India Leading Importer of Canadian Raw Stock

TORONTO: Latest figures released by the Canadian Bureau of Statistics indicated that India purchased more than twice as much raw film stock from Canada than its nearest competitor during the first four months of the current year. During this period, India purchased 29,922,774 feet of unexposed film, spending a total of $376,607. Mexico, formerly Canada's best customer, purchased the second highest amount of stock, $167,003. Australia moved down one notch also as their $125,954 was the third highest sale. Canadian Kodak Company, Ltd., is the only manufacturer of raw film stock in Canada.

'MAIN STREET TO BROADWAY' DECLARED READY TO RELEASE

Photos by the Herald

CLIMAX of "Main Street to Broadway": scenes at the luncheon Tuesday in New York for people of the stage and screen concerned in its production. Above: S. H. Fabian, the speaker, one of the backers. At the table: Howard Dietz, Gertrude Berg, Arthur Schwartz, Faye Emerson, Frank C. Walker, and Lester Cowan. At the right: Emanuel Frisch, Donald Rugoff, Harold Rinzler and Sol Strausberg, all New York exhibitors. Right, below, Harry Kalmine of Stanley Warner; Sidney Markley, American Broadcasting-Paramount Theatres vice-president, and Robert J. O'Donnell, vice-president of Interstate Theatres, Texas.

Made with the cooperation of some of the famed personalities of the legitimate theatre, and backed with the money of some of the prominent showmen of the motion picture theatre, "Main Street to Broadway" was declared ready for presentation to press and public at ceremonies during luncheon Tuesday in New York. Producer Lester Cowan gave the first print, in gold containers, to Arthur Schwartz, president of the Council of the Living Theatre, beneficiary of some of the expected proceeds. Speakers from legitimate and motion picture fields lauded the cooperative effort and pointed up the interdependence of both.

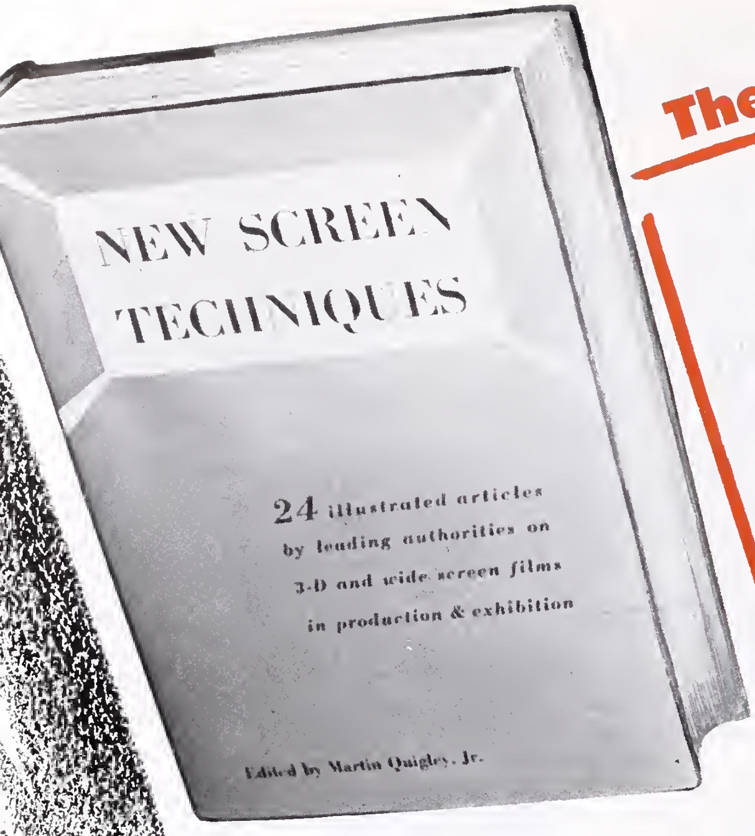
Howard Dietz, vice-president in charge of publicity and advertising for MGM, which will distribute, asked performers of the theatre attending the luncheon to help MGM market the film by making personal appearances. S. H. Fabian, president of Stanley Warner, and one of the principals among a group of exhibitors financing the production, said it represented the film industry's endeavor to welcome and promote the new and different in ideas and talent in the motion picture industry.

Among other speakers were Mr. Schwartz, Mr. Cowen, Faye Emerson, mistress of ceremonies; Herb Shriner, comedian; Angus Duncan, Actors Equity official.

Some of those present from the local film industry were Jack Byrne, Emanuel Frisch, Harold Rinzler, Donald Rugoff, Samuel Rinzler, Sol Strausberg, Fred Schwartz, William Cronin, Oscar Doob, Russell Downing, Harry Goldberg, Edward Hyman, David Katz, Robert O'Donnell, Eugene Picker, Samuel Rosen, S. F. Seadler and Dan Terrell.

Oklahoma Exhibitors File Action Against Majors

OKLAHOMA CITY: Robert D. Curran and H. T. Braucht, Oklahoma City exhibitors, have filed a $2,250,000 damage suit in Federal Court against film distributors and former competitors. The plaintiffs have charged a conspiracy on the part of the defendants — Columbia, RKO, Paramount, 20th Century-Fox, Universal, and Warner Brothers — to create and maintain a monopoly of high quality films in Oklahoma City, keeping them from getting a competitive share. Exhibitors named in the action were Warner Theatres, Inc., Cooper Foundation and State Exhibitors, Inc., of Oklahoma City.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Techniques

SCREEN, CINERAMA

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Introduction—Martin Quigley, Jr., editor, *Motion Picture Herald*

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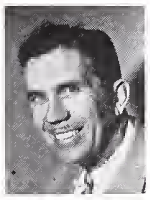
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Terry Ramsaye Says

STAGE SOUND—The acute and candid Walter F. Kerr, drama editor of the New York *Herald Tribune,* the other day made cogent comment that even for the biggest hit plays of the stage the cheaper balcony seats are relatively empty. Along with that you must remember, too, that what they call balcony seats include that "second balcony" which used to be just plain "gallery," way up under the rafters.

Then came to Mr. Kerr a flood of mail from patrons explaining their reactions. Predominant are the objections that the actors' voices are in effect inaudible way up yonder. It is true of course that the archaic stage theatres remain in acoustic capacity about as obsolete as gas footlights. Also actors in the refinement of their art no longer shout for the benefit of the back benches.

It would seem possibly indicated that the soft speaking stage might take some cognizance of the capacities of electrical sound distribution through speakers. Sound is considerably more a function of the auditorium than of the screen or stage.

* * *

DeMILLE AND LABOR—It is an unhappy and disturbing situation in which Cecil B. DeMille was recently refused appearance on a television show pertaining to his own screen product, because in 1944 he refused to be forced into a $1 contribution to a labor union's political program. That, incidentally, cancelled out for Mr. DeMille a $92,800 a year job as a radio narrator. Presumably you know the story and of the fight up to the United States Supreme Court which rendered a pro-labor-politics judgment. One step more and Mr. De Mille would not be permitted to appear in print in a publication under the dictation of the assorted journalistic and typographical unions.

* * *

EXPANSION ITEM—From out of the maelstrom in Hollywood come the encouraging tidings that Republic Pictures is making important increases in studio capacity with a $400,000 modernization program. Tom Pryor, author of the dispatch in hand, is having mensuration trouble again and so we learn that four new sound stages are being added "covering an area of 250,000 cubic feet." In that case the stage space would be determined by how high the cubic feet are piled. Areas seem to be three-dimensional now. That will give Republic a total of eighteen stages, according to accounts. That capacity, taken along with the newly completed $2,000,000 Consolidated Laboratory in Hollywood, says Herbert J. Yates, president, "gears Republic for production and processing in any and all dimensions."

That seems to be just what we have "any and all dimensions."

* * *

IT'S ALL ART—The Hollywood unemployment situation incident to technological revolution in three dimensions and assorted aspects is giving some of the talent occasions to see a lot of the United States. The case of Ezio Pinza, for instance. He rose to stardom in opera, took off to the Broadway stage in "South Pacific," and thence to motion pictures and MGM. Then came a fling at the night-spot stages of high rolling Las Vegas in gamey Nevada. Now he is announced for the strawhat houses in New England, playing a role in Ferenc Molnar's "The Play's the Thing" including such as Falmouth up on Cape Cod and Westport on the Connecticut shore. Gets around. Sells fame.

* * *

OUTWORN CLICHE—It is about time for press agents to be done with that tired proclaiming of "rave reviews." If it ever had any force it is gone. It is also a deprecatory sort of notion anyway. Ravings do not come from ordered minds and sober judgments. Critics who rave and rant, and they rarely really do, betray prejudice. These days any review which approves a production is likely to be rated "a rave." Ravings convince nobody.

* * *

SEX FINDS A WAY—You'll be remembering that over in Britain the censorship has an "X" certificate for pictures considered ill-advised for the young. Now the cinema sub-committee of the Public Morality Council of London, while approving the "X" classification, is alarmed to find it is a handy selling device increasing circulation to adults. The indication in advertising of risque and immoral situations as "adult" and "sophisticated" snaps up the attendance. A recent speciman advertisement was cited as the last word in suggestiveness with the new adjective "X-iest." It presumably promises an order of X-tacy.

RKO Has 11 Ready Now

RKO Radio has 11 features lined up for Summer and Autumn, Charles Boasberg, general sales manager, announced at the studio this week, after inspecting the product situation. Two of them are in 3-D: "Second Chance," for release July 15, a Technicolor production by Edmund Grainger, and starring Robert Mitchum, Linda Darnell, and Jack Palance, and "Devil's Canyon," an August release in Eastmancolor, also produced by Mr. Grainger, and starring Virginia Mayo, Dale Robertson, Stephen McNally and Arthur Hunnicutt.

Other releases are: July, "Tarzan and the She-Devil," from Sol Lesser, "Below the Sahara," by Armand Denis, "Affair with a Stranger," "The Sea Around Us," by Irving Allen, and two re-releases, 'Mighty Joe Young" and "Isle of the Dead."

For August there will be: "The Sword and the Rose," from Walt Disney, and two re-releases, "Stage Door," and "Without Reservations." In September, there will be "Rage of the Jungle," a Benedict Bogeaus production for wide screen and stereophonic sound; "Son of Sinbad" in 3-D and color by Technicilor; and "She Had to Say Yes."

Suit Rulings In Chicago

CHICAGO: Several rulings on industry anti-trust actions were delivered here Tuesday in the Federal District Court.

Judge Barnes ruled against the film companies in the Melbro case, stating that the references and allegations, which they were attempting to have thrown out, were pertinent to the case and the proof of the conspiracy, although proof of the conspiracy since July 1, 1950, must be furnished by the plaintiff. The judge also ruled that the records of the Rockne theatre, which is operated by the Melbro Corporation, from 1947 to the present date, be made available to the defendant.

RKO and Paramount were dismissed from the Sun, Lasker, Devon and Pioneer cases by Federal Judge Perry on the grounds that the companies had entered into their consent decrees more than two years before the suits were filed. They were therefore eliminated because the statute of limitations in Illinois is two years in triple-damage suits.

The attorney for the plaintiffs, Seymour Simon, is preparing an appeal on this judgment and a previous ruling which eliminated assessments of single damages which come under the statute of limitations in Illinois.

Mr. Simon and the attorneys for the defendants have reached an agreement that they will accept a decision on the present appeals as also binding on some 11 other similar suits now pending.

Judge Perry has also set a hearing on the Alamo theatre suit for January 4, 1954.

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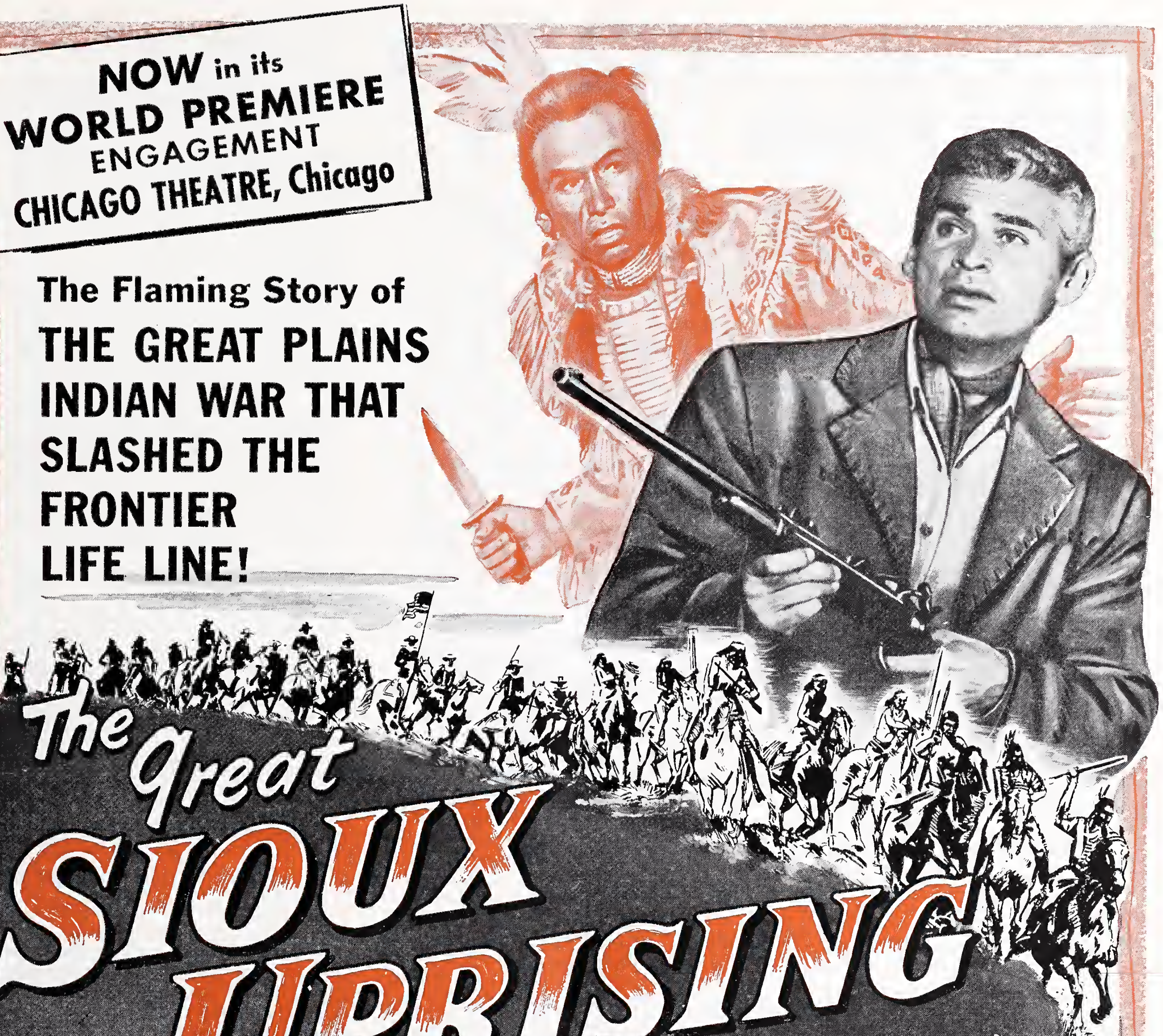

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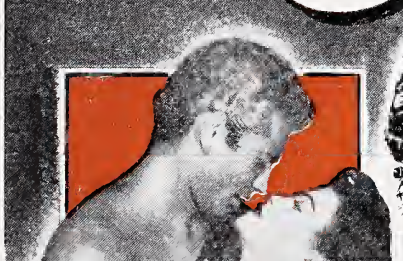

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RANK ATTACKS BRITISH LEVY

Raps Government Refusal to Cut Admissions Tax in Talk at CEA Meeting

by PETER BURNUP

LONDON: It was a quieter-than-usual convention for the Cinematograph Exhibitors' Association last week at the discreetly elegant beach resort of Eastbourne, Sussex. The association's pundits had let it be known that opulence and ostentation might give the populace the wrong idea in this year when the industry is combining to impress on a tough-minded Chancellor of the Exchequer its dire financial straits.

Attacks Government Stand

The sole entertainment for delegates and their wives was provided by J. Arthur Rank. Indeed, the Eastbourne gathering may well go down in C.E.A. annals as a Rank occasion. Exhibitor Rank in an address before the meeting stirred his brother showmen with a blunt, forthright attack on the Conservative Government's attitude toward the entertainment tax.

"When this present Government was in opposition," said Mr. Rank, "they were all for us. They've been in power for two years and they've done nothing about it. They go on doing it until we take some drastic action. If I am not wrong, we shall be stalled and stalled and get into a worse position every time."

The Rank exhortation brought the exhibitors to their feet. Mr. Rank had earlier been formally thanked by the General Council for his unilateral action against his fellow distributors on the vexed question of break-figures.

Most interest at the meeting was aroused in two disclosures relating to Quota made by the executive group. The Board of Trade, it was stated, at last has agreed to Quota relief on "supporting programme," parallel with that relating to first features.

The statutory "supporting programme" Quota is 25 per cent with hitherto no relief. At least 650 theatres will benefit by the new relief measures which will apply to those which already have a 17½ per cent Quota for first features.

Check British Film Gross

The other disclosure was made in a report by the association's bookers committee which had carried out an appraisal of the business done by 91 first and second feature films registered as British by the Board of Trade during the period from April 1, 1951, to March 31, 1952. Two thousand theatres of all types cooperated in the inquiry.

Results of the appraisal occasioned some eyebrow-lifting among the assembled delegates. They are as follows: 6.2 per cent of the films concerned are graded as doing excellent business; 9.3 per cent above average business; 24.5 per cent average business; 20.6 per cent below average business; 22.3 per cent poor business, and 17.1 per cent very poor or bad business.

BRITISH GOVERNMENT REFUSES TAX CUT

LONDON: At the request of Chancellor of the Exchequer R. A. Butler the House of Commons Tuesday rejected a proposal to reduce the entertainment tax. The vote against the proposed amendment was 218 to 195. It had been generally hoped that some reduction would be granted, at least for the smaller theatres. The Chancellor denied that the tax was unduly burdensome for the film trade compared with other industries and claimed that attendance now is one-third higher than in pre-war days in spite of the recent decline. Nevertheless he admitted that recent trends justified some anxiety and promised that "if the trend continued the cinemas' claim would stand high among competitive claims for future action."

Accordingly, some 60 per cent of British films when shown to the customers attract below average business, while there is a high percentage appearing under the heading "very poor." To the consternation, doubtless, of many producers and distributors, the report gave the appraisal of each of the 91 films by name.

In its report, the bookers committee states: "If anything could be done to eliminate a number of 'very poor' films, even if it meant a smaller total production of higher quality, everyone—producer, renter, exhibitor—would benefit.

To Study U. S. Films

"This return abundantly justifies the exhibitors' plea for quality as against number of films. British pictures that appeal to the public are as good as any in the world."

A similar appraisal is shortly to be made for American films. Results thereof are likely to raise shouts of dismay among many distributors.

It was a happy convention even though the aforementioned opulence and ostentation were absent. Exhibitors left the town in resurgent mood dispite their tax worries and other anxieties. The good picture will always knock the daylights out of TV, is the general sentiment. By general opinion John Wingett Davies made a first rate chairman. The only regret is that Spyros Skouras found himself unable to carry through with his intention of a CinemaScope demonstration.

Despite the general expectation, it appeared unlikely that the Government's statement on sponsored television would be made this week. It is not even certain whether the Government will be ready to make a statement next week. The matter will have to come once more before the full Cabinet.

Explore All Safeguards

The delay is due to the desire to explore all possible safeguards to meet recent criticisms of American sponsored TV. The Government prefers to delay its statement rather than provide opportunity for criticism by coming out with a scheme without adequate provisions for safeguards. It may be surmised also that the Churchill Administration, with its ear close to the ground and uneasily aware of its small Parliamentary majority, is motivated by political expediency. The Socialist opposition is making a political issue of the matter.

At C.E.A.'s Eastbourne convention, opposition to sponsored TV was expressed by independent exhibitors although it was led, oddly as many thought, by A.B.C.'s representative Sydney K. Lewis.

On the other hand, J. Arthur Rank and Alexander Korda are deeply in with Norman Collins's Associated Broadcasting Development Company which leads the sponsorship movement on the technical side. Closely concerned also is Mr. Rank's immense Cinema-Television concern. Cintel's big screen telecasts of the B.B.C.'s Coronation programme were generally regarded as superb.

C.E.A.'s debate of the matter was desultory in the extreme. It will come up again at the General Council's next meeting in September.

▽

At the point of departure for New York, Herbert Wilcox, commonly regarded as one of the country's shrewdest producers, announced a new production policy. In the future he will make musical films with what he calls "good stories of emotional content" and romantic music. He also visualizes linking himself with television.

Agrees with Mr. Goldwyn

Taking the Samuel Goldwyn line, Mr. Wilcox foresees the closing down of hundreds of picture theatres up and down the country in the fashion in which neighborhood vaudeville houses disappeared. He sees a big picture getting a long run in a city theatre and no district runs to follow. The day of the routine picture is as dead as the silent film, according to Mr. Wilcox. He also welcomes sponsored television and proposes participating substantially therein.

The forthright declaration undoubtedly will cause a rumpus among exhibitors here who already have stated that they will tolerate no part or lot with TV. They threaten indeed to ban the output of any producer who trades with television shows. His prophecy of the pending shut-down of cinemas will also disturb many of his long-standing customers.

Fox to Offer Ten Pictures In 2 Months

Ten pictures, three of which are in color by Technicolor, one in 3-D and Technicolor, and two of which are reissues, comprise 20th Century-Fox's revised product schedule for July and August, which was released Wednesday. "Inferno," the company's initial 3-D presentation, originally scheduled for July release, will be distributed in August.

The July releases are "White Witch Doctor," in color by Technicolor, starring Susan Hayward and Robert Mitchum; "The Glory Brigade," starring Victor Mature; Betty Grable in the Technicolor film, "Farmer Takes a Wife," featuring Dale Robertson, Thelma Ritter and John Carroll, and "The Kid from Left Field," starring Dan Dailey and Anne Bancroft.

The two reissues, both of which are set for July release, are "Road House," starring Richard Widmark, Ida Lupino, Cornel Wilde and Celeste Holm, and "Kiss of Death," starring Richard Widmark, Victor Mature, Brian Donlevy and Coleen Gray.

Set for release in August are "Inferno," starring Robert Ryan, Rhonda Fleming and William Lundigan; "Gentlemen Prefer Blondes," Technicolor musical starring Jane Russell and Marilyn Monroe with Charles Coburn; "Dangerous Crossing," starring Jeanne Crain and Michael Rennie, and "Sailor of the King," starring Jeffrey Hunter, Michael Rennie and Wendy Hiller.

40 New Houses Open in Canada Thus Far in 1953

TORONTO: The total number of theatres in Canada continues to grow, with three drive-ins recently opened to bring the total now in operation to 119, of which 17 were completed in 1953. One standard-type house also bowed in, bringing the total since January to 23, and setting this year's combined figure of new theatres at 40. While this figure is higher than last year at this time, and slightly higher than in 1951, it falls short of 1950, when the opening of 148 theatres set an all-time high for the country. In 1952, 52 houses were opened and 1951 there were 79.

British Filmed Climb of Mt. Everest in Color

LONDON: It has been announced that the British group of climbers that recently conquered Mt. Everest took color films of the history-making trip. These films, which were shot by Edmund Hillary with a lightweight Bell & Howell camera, have been commissioned for production by the National Film Finance Corporation's Group Three. Group Three is a unit of the British Government's film financing agency aimed at encouraging new producers and technicians in their professions.

LATE REVIEW

Gentlemen Prefer Blondes

20th-Fox—American Fable

(Color by Technicolor)

This is certain to be called one of the best of the popular musical type. Exhibitors will be glad to hear 20th-Fox has for them a certain money-maker. Judging by the audience reaction the night it was seen at the Roxy, New York—and discounting a certain preview audience sensitivity to superlative numbers and performances—this may even have them whistling, shouting, stamping and applauding.

It is loaded to the chocks with universal appeals, mainly visual and in the Broadway revue category. It has dancing routines by the famed Jack Cole, which are fast, stunning, and just about as suggestive as he and Jane Russell and Marilyn Monroe and corps of male dancers dressed and undressed can make them. It has music, and lyrics by Jules Styne and Leo Robin which at times are tuneful and exciting. It has comedy dialogue and situations presumably the work of screenplay writer Charles Lederer, which make a fine, lingering flavorful dish—and help make the whole one of the most beautiful, blaring, titillating Broadway musicals ever put on film.

In her own class is Marilyn Monroe. Golden, slick, melting, aggressive, kittenish, dumb, shrewd, mercenary, charming, exciting sex implicit—she puts into the shade Jane Russell, whose performance as her faithful side-kick is important to the picture.

She can sing, she can act, she can shake those hips and use everything else she's got with a vehemence and agility which no calendar can portray. Miss Monroe is going to become part of the Amrican fable, the dizzy blonde, the simple, mercenary nitwit, with charm to excuse it all.

The two girls are shown in a world of night club shows and wealthy men friends. Marilyn is the incurable, but artful gold-digger, and Jane goes along, faithfully, knowing Marilyn's innate goodness. Having hooked simpleton Tommy Noonan, Marilyn goes to Paris for bigger, wealthier game. But, on board ship, and ashore, she has to reckon with handsome Elliott Reid, private detective hired by Noonan's father. He spoils her game with wealthy Briton Charles Coburn, although at several turns and in some lightly amusing comic scenes she and Jane outwit him. The eventuation, however, is Jane's marriage to detective Reid, and Marilyn's marriage to Noonan. The latter is possibly only because Marilyn convinces Noonan's father that her philosophy is essentially sound. "A man being rich is like a girl being pretty," she observes shrewdly.

Everything in the production is top drawer, scene after scene, comic or serious, all blending smoothly; two lingering songs by Hoagy Carmichael and Harold Adamson; the Technicolor schemes, the costuming, the photographic work, the musical direction, and so on.

This is a Howard Hawks presentation, produced by Sol C. Siegel and with able direction also credited to Hawks.

Seen at the Roxy Theatre, New York, where a "preview" audience acted as described, and had a wonderful time. Reviewer's Rating: Excellent.—Floyd Stone

Release date, August, 1953. Running time, 91 minutes. PCA No. 16244. General audience classification.

Dorothy	Jane Russell
Loreli	Marilyn Monroe
Sir Francis Beekman	Charles Coburn
Malone	Elliott Reid
Gus Esmond	Tommy Noonan

George Winslow, Marcel Dalio, Taylor Holmes, Norma Varden, Howard Wendell, Steven Geray, Henri Letondal, Leo Mostovoy, Alex Frazer, George Davis, Alphonse Martell, Jimmie and Freddie Moultrie, Jean De Briac, George Dee, Peter Camlin, Harry Carey, Jr., Jean Del Val, Ray Montgomery, Alvy Moore, Robert Nichols, Charles Tannen, Jimmy Young, Charles De Ravenne, John Close, William Cabanne, Philip Sylvestre, Jack Chefe, John Hedloe, Alfred Paix, Max Willenz, Rolfe Sedan, Robert Foulk, Ralph Peters

Warner Net $1,875,000 in Six Months

A net profit of $1,875,000 has been reported by Warner Brothers Pictures, Inc. during the final six months prior to reorganization from September 1, 1952 to February 28, 1953. This was equal to only half the net profit made during a similar period the previous year. Approximately $2,300,000 of the 1953 gross profit has been set aside for Federal income taxes and $200,000 was provided for contingent liabilities.

Not included in the six months ending February 28 is a special credit to surplus amounting to $3,249,000 representing the excess of net proceeds of fire insurance over book value of studio assets destroyed during the year ending August 31, 1952.

Included in the current report is a profit of $44,000 from sales of capital assets which compares with a corresponding profit for the previous year of $978,000. An additional $125,000 profit derived from the company's share of film rentals from foreign countries has not been included in the 1953 report.

The latest report shows profits equivalent to 37 cents per share on the 4,950,600 shares of common stock outstanding on February 28, 1953. The corresponding period last year showed a profit equivalent to 66 cents per share on the 5,619,785 shares of common stock then outstanding.

Funds derived from film rentals, theatre admissions and sales, after eliminating inter-company transactions, amounted to $52,359,000 for the current period as compared with $57,528,000 for the 1952 period.

Says Majors Assist in Television Quiz Show

According to a spokesman for Grand International Pictures Company, the major film companies will assist Grand in the production of a new commercial television show, "The Big Movie Quiz," which will go into national release next month. The five-minute audience participation show will highlight clips from current films in release in local situations. It will also cover the film history of the past 50 years.

Allied Artists Hits High

Allied Artists has set a record number of 112 pre-release bookings for "The Maze," it has been announced by M. R. Goldstein, vice-president and general sales manager.

Drive-In Ready

HARTFORD: The Manchester Drive-in at Bolton, Conn., built by Manchester Drive-in Theatre Corp., Hartford, has been completed and is scheduled for opening late this month.

Open Preview Theatre

Movielab Theatre Service, Inc., has opened a new preview theatre in New York.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

EVEN people who live here get surprised sometimes. As when, for instance, the Screen Directors Guild of America, a dignified, conservative, just slightly less than august body of artists better known by name to the wide world than any picture people but actors, allows it to get reported in utter straight-face that it's appointed a committee to see about getting its members more and bigger credit, on the screen, the billboards—everywhere—than is obtained now.

Could Have Been a Joke, But Apparently Isn't

This, from an organization whose members, by contract stipulation, must be listed in solitary eminence on the last title card preceding the first scene of each and every motion picture, sounded funnier than Martin & Lewis to everybody (possibly excepting directors) in town.

Now this could have been a joke. Maybe it will turn out to have been one, which would be a nice thing to have happen. But the SDGA isn't a playful organization, generally speaking, and its public relations committee chairman, Rouben Mamoulian, to whose report the inception of the committee to commandeer more credit is attributed, is about as sombre and un-comic an individual as the guild's got on its roster. (Shows like "Oklahoma," to name but one that's better than a diamond mine, are his likelier field.) It's practically impossible to picture Mr. Mamoulian as undertaking a joke of this kind, and scarcely less difficult to conceive of his having been in earnest in the matter at the same time.

Thomas Not Kidding, Was Part of SPG Campaign

However, joke or not, the SDGA move was too tempting for Bill Thomas, secretary of the Screen Producers Guild, and one of the nimblest all-around public-relationists in this or any industry, to pass up. 'Ere the sun had circled a movie-conscious globe, doubtless dropping the sad story of the directors' sad plight in all the lands where news is printed, broadcast or carved on cave walls, producer-publicist Thomas was in type with the observation that the producer of a picture, who conceives the idea, hires and nurses the writer, selects the players, ultimately employing the director best qualified to direct that particular property, is the party, if there is one, who doesn't get done right by on the main title, the billboards, and so on.

Producer Thomas, of course, was *not* kidding, no matter whether Director Mamoulian was or not, because the SPG has been conducting for several months now an open and completely candid cultivation of the press with the declared purpose of getting bigger and better breaks—recognition, understanding, so on—for producers.

At weekend there had been no spread of flames from this highly inflammable crossing of points. There had been some gags—the obvious ones about why anybody connected with most pictures should crave principal responsibility, etc.—but no other guild, or union, had gone into executive utterance or issued formal challenge. As, for a quick three, the actors, the writers and the cinematographers might have done quite interestingly. And better so, needful as is the trade of competitive publicity, for a world that likes its movies straight is a world that goes on the old premises—that modesty is a virtue, that merit will win just reward, that to give credit is seemlier that to demand it. Without question it was considerations like these that spurred the public-wise Thomas to forge a declaration capable of forestopping other possible controverters who might raise their heads.

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SIX pictures were started during the week, half of them to be released by Columbia.

"The Nebraskan," a 3-D job in color by Technicolor, is being produced by Wallace MacDonald and directed by Fred F. Sears, with Philip Carey, Roberta Haynes, Richard Webb, Wallace Ford, Lee Van Cleef and Pat Hogan in the cast.

"Drums of Tahiti," Technicolor, is being produced by Eskay Pictures, for Columbia release, with Sam Katzman producing, William Castle directing, and with a cast that includes Patricia Medina and Dennis O'Keefe.

"Paris Model" a Production Of American Pictures

"Paris Model" is an American Pictures company undertaking, for Columbia release, which has Albert Zugsmith producing, Alfred E. Green directing, and has Marilyn Maxwell, Paulette Goddard, Eva Gabor, Barbara Lawrence, Tom Conway, Cecil Kellaway, Florence Bates, Leif Erikson and a good many others in the cast.

Hugo Haas, the one-man motion picture factory, began shooting "Bait," produced and directed (doubtless also written) by himself, with himself, John Agar, Cleo Moore, Sir Cedric Hardwicke, Emmett Lynn and others in his cast. Some day, at the rate he's been going, this unreluctant artist may turn up doing his own distributing, also, but for the present he's still sending his films to market through other channels, although the one to carry "Bait" is yet to be designated.

THIS WEEK IN PRODUCTION:

STARTED (6)

ALLIED ARTISTS
West of Texas

COLUMBIA
The Nebraskan (3-D, Technicolor)
Drums of Tahiti (Esskay Pic. Co., Technicolor)

INDEPENDENT
Paris Model (American Pic., Columbia release)
Bait (Hugo Haas Prod.)

REPUBLIC
Shadows of Tombstone

COMPLETED (4)

ALLIED ARTISTS
Deputy Marshal

COLUMBIA
Gun Fury (3-D, Technicolor)

INDEPENDENT
Rage of the Jungle, (Alpine Prod., RKO release, Wide Screen, Eastman Color)

REPUBLIC
Flight Nurse

SHOOTING (23)

ALLIED ARTISTS
Mexican Quest (Lindsley Parsons Prod.)
Fighter Attack (Color)

COLUMBIA
The Caine Mutiny (Kramer Co., Technicolor)
A Name for Herself

INDEPENDENT
Marry Me Again (Alex Gottlieb, Wide Screen)
Riders to the Stars (Ivan Tors Prod., U.A. release, Eastman Color)
Hondo (Wayne - Fellows Prod., Warner release, 3-D Warner Color)
Carnival (King Bros., RKO release, Color, 3-D, Munich)

MGM
Rhapsody (Technicolor, Wide Screen)
The Long, Long Trailer (Technicolor, Wide Screen)
Knights of the Round Table (Technicolor, CinemaScope, London)
Flame and the Flesh (Technicolor, Europe)
Kiss Me Kate (3-D, Technicolor)
Crest of the Wave (London)

PARAMOUNT
Knock on Wood (Technicolor, Wide Screen)
Flight to Tangier (Technicolor, 3-D, Wide Screen)
Lost Treasure of the Amazon (Pine-Thomas Prod., 3-D, Tech., Wide Screen)
Red Garters (Wide-Screen, Technicolor)

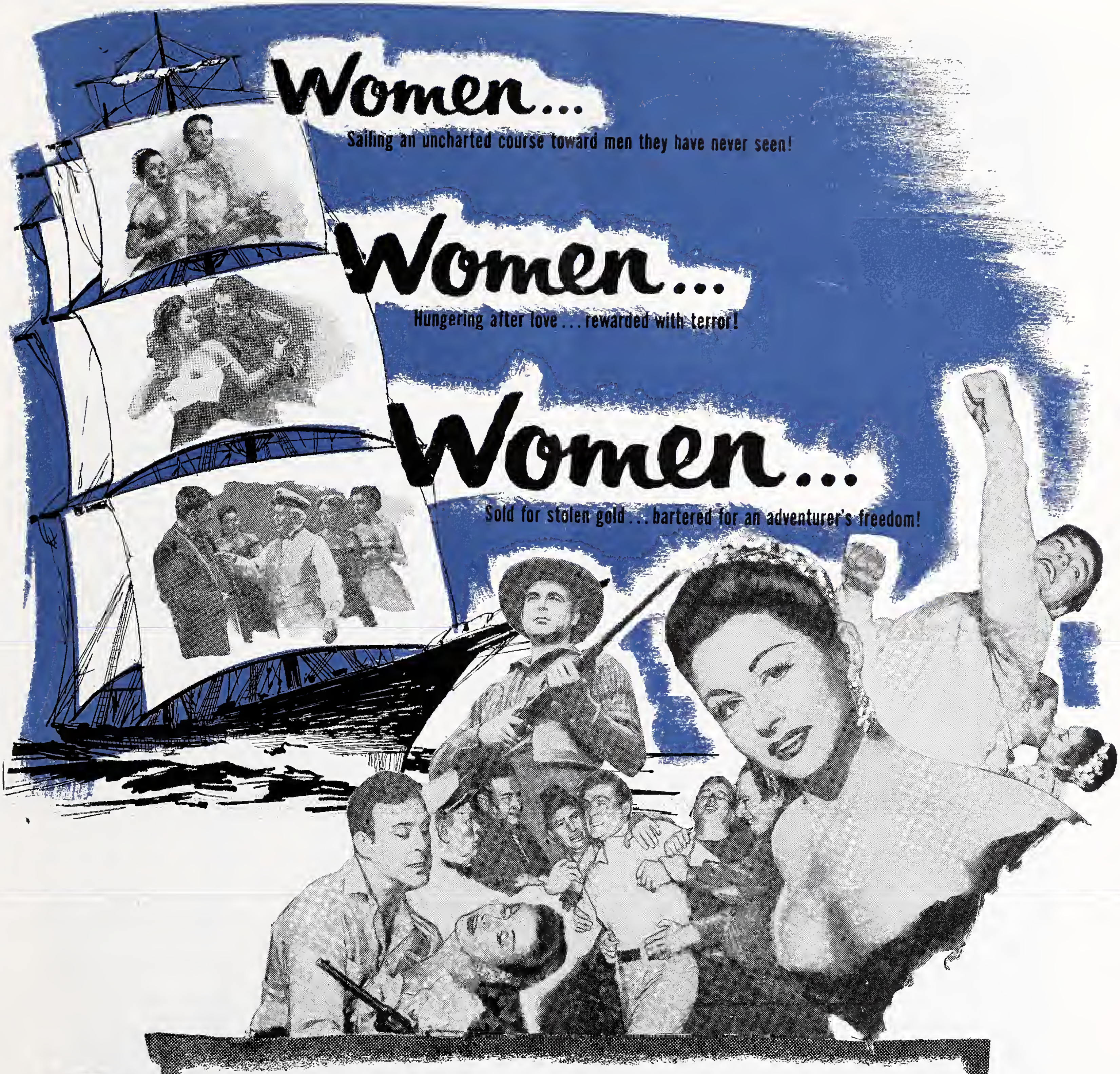
RKO RADIO
The French Line (Edmund Grainger Prod., Technicolor)
Son of Sinbad (3-D, Color)

20TH CENTURY-FOX
Story of Demetrius (CinemaScope, Technicolor)

UNIVERSAL-IN'TL
Border River (Technicolor)
The Glenn Miller Story (Technicolor)

Vincent Fennelly began filming "West of Texas," with Wayne Morris and Elaine Riley, directed by Lewis Collins, for Allied Artists.

Republic's Rudy Ralston started "Shadows of Tombstone," a Rex Allen Western with Slim Pickens, Jeanne Cooper and Roy Barcroft among those present, directed by William Witney.


Women...
Sailing an uncharted course toward men they have never seen!
Women...
Hungering after love... rewarded with terror!
Women...
Sold for stolen gold... bartered for an adventurer's freedom!

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HOPE EMERSON · EILEEN CHRISTY · LEIF ERICKSON and VEDA ANN BORG · IAN MAC DONALD · VIRGINIA GREY · DOROTHY FORD · BEN COOPER
Screen Play by RICHARD WORMSER · Based on Vingie Roe's Best Selling Novel "The Golden Tide" · Directed by R. G. SPRINGSTEEN
A REPUBLIC PICTURE

People in The News

Milton R. Rackmil, president of Universal-International, was scheduled to arrive in New York this week after a trip to England and the Continent.

Mervin Houser, RKO eastern advertising and publicity director, flew to Hollywood this week from New York to participate in studio talks on promotion plans for the company's first two 3-D films, "Second Chance" and "Devil's Canyon."

David A. Bader has again been named national publicity director of the Motion Picture Pioneers and the Foundation of the Motion Picture Pioneers, it has been announced in New York by Jack Cohn, president of the two industry organizations.

Henderson M. Richey, director of exhibitor relations for MGM, has returned to his desk in New York after an absence of eight weeks due to illness.

Jean Herrick, west coast vice-president of Cowles Magazines in charge of west coast advertising for *Look* magazine, is being transferred to New York effective August 1 to serve as general assistant to Marvin Whatmore, general manager, it has been announced by Gardner Cowles, president.

David A. Lipton, Universal vice-president in charge of advertising and publicity, is in New York for conferences with home office executives. He discussed campaigns for forthcoming company product.

Dr. Edwin E. Jelley, Ralph M. Evans and Dr. William J. Knox, Eastman Kodak scientists, have been honored with full membership in Sigma Xi, national scientific honorary society. Louis Fortmiller, also an Eastman scientist, has been named to an associate membership.

Samuel Pinanski, president of American Theatres Corporation, Boston, has been appointed a member of the Centennial Commission of the Boston Public Library by Mayor John B. Hynes.

Ben Schlanger, theatre architect and consultant on motion picture presentations, has returned to New York after three months of research analysis on new projection processes.

Mort Blumenstock, Warner Brothers vice-president in charge of advertising and publicity, returned to the Coast after a four-weeks stay in New York, during which he set up campaigns on forthcoming releases.

MPA Signs TV Contract

After months of negotiation, a preliminary agreement on the proposed television series to promote the motion picture industry has been signed by the Motion Picture Association of America and the American Broadcasting Company, a division of American Broadcasting-Paramount Theatres. Eric Johnston, president of the MPAA, hailed the agreement as a "significant advance" for both media.

It was reported that the pact is not ironclad and would allow the withdrawal of both parties in certain instances. One of these contingencies is the acceptability of the pilot film by the MPAA. Another of the stipulations is that the American Federation of Musicians, which has given verbal approval, must sign a pact.

The Screen Actors Guild approved the project in return for a fee for the Motion Picture Relief Fund. If the series is sponsored, the Guild will receive the net proceeds from the series; if it is sustaining it will be awarded a flat fee.

Current plans call for a series of 30-minute telecasts, tentatively titled, "Hollywood Parade," which will use clips from releases of all member MPAA companies and United Artists in order to promote attendance at local theatres. The series is planned as a regular network feature to begin this fall or winter.

Grant TV Licenses to Hope And Gamble Companies

WASHINGTON: A Federal Communications Commission hearing examiner last week recommended that Metropolitan Television Co., in which Bob Hope is the principal stockholder, get authority to operate a Denver television station. This is only a recommendation and not a permit.

Another examiner recommended a Portland, Oregon, TV license for Mt. Hood Radio and Telivision Broadcasting Corp., in which Ted Gamble owns a 43½ per cent interest.

In each case, competing firms were also trying for the available TV channel. These firms can appeal to the full FCC; if they don't appeal the grants will become final in 30 days.

Meanwhile, the FCC authorized eight more TV stations, bringing the total authorized since the lifting of the freeze last year to 389 station, including 17 educational stations.

Dietz Heads Promotion Talks on MGM Product

Promotion plans for all MGM product scheduled for release through the remainder of 1953 and into 1954 were set this week after a series of meeting at the New York home office with studio officials. Howard Dietz, vice-president and director of advertising, publicity and exploitation, headed the sessions, with Howard Strickling, director of studio publicity, attending to discuss programs lined up by his west coast staff. Pictures discussed included "The Band Wagon," "Latin Lovers," "The Actress," "All the Brothers Were Valiant," "Mogambo," "Take the High Ground," "Easy to Love," "Saadia," "Kiss Me Kate" and "Fort Bravo," all scheduled for release between now and Christmas.

North Central Allied Sets Four Summer Meetings

MINNEAPOLIS: Four regional exhibitor meetings have been set by North Central Allied for this territory during the summer. Stanley Kane, executive counsel, and Benjamin Berger, NCA president, will conduct them.

First of the sessions will be held at the Graver Hotel, Fargo, N. D., Monday, August 3, followed by a meeting at the Parker Hotel, Minot, N. D., Tuesday, August 4. Exhibitors from the Marshall, Minn., area will gather at the Marshall Hotel August 10. Last of the meetings will be at the Duluth Hotel, Duluth, Monday, September 14.

Meetings will be opened with a get-together luncheon followed by discussions on film buying, also new projection and other technical problems. Guest speakers and technical experts will be present.

FCC Authorizes Tests Of Newest Color TV

WASHINGTON: The Federal Communications Commission has authorized the National Television System committee to try out its new compatible color system on home set-owners.

The Commission emphasized it was not approving the system, but merely authorizing some home telecasting to get viewers' reaction. The showing, which will be on the NBC network, can start immediately and continue through July 31, and can be during regular broadcasting hours but only on non-commercial sustaining shows.

The new system, which the all-industry committee has been developing, will show up on existing black and white sets in black and white, even though broadcast in color.

Manitoba Exhibitor Unit Elects Miles President

S. Richard Miles has been elected president of the Manitoba Motion Picture Exhibitors Association, succeeding David Rothstein, retired. Others elected at the annual meeting were Ben Sommers, first vice-president; and Harry W. Hurwitz, second vice-president. Mr. Rothstein called upon the members to unite in meeting the transition to 3-D and the competition of television. The group endorsed the plan for a film institute proposed at the last meeting of the Motion Picture Industry Council of Canada.

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West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

WATCHING 3-D IN AUSTRALIA

by FRANK O'CONNELL

in Sydney

With 3-D providing plenty of conversation material for Australian film fans, interest now is focused on how the public will react generally to the new wider screens. MGM has just opened "Young Bess" on a screen with an aspect ratio of 1.75 to 1, while Hoyts is showing Associated British-Pathe's Coronation film, "Elizabeth Is Queen" on a similar wide-screen at the Sydney Esquire.

There has been no rush to 3-D in Australia similar to the early talkies excitement. "Bwana Devil" was a disappointment in its Sydney Plaza release. "House of Wax" was a different proposition, having done standout business generally. The third 3-D film, "Man in the Dark," did not fare as well as expected at the Lyceum theatre. Business was good but at no time was it sensational.

Local Trade at a Loss

The local trade is at a loss to understand how "Bwana Devil" and other 3-D epics are doing the record business reported in the United States. The most commonly accepted explanation is that Americans are more gadget-conscious than Australians. Because of the high cost of 3-D installations and the outlay needed for glasses, exhibitors here seem to be holding back on re-equipping and thus are anxiously awaiting public response to the employment of the wide screens.

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The annual attendance at Hoyts theatres throughout Australia is 45,000,000. This was stated recently by Ernest Turnbull, managing director, at a luncheon address in Sydney. Mr. Turnbull said the figure was one-third of the total picture-going public and five and a half times the total population of the nation.

▽

Colin Jones, Columbia manager, who has just returned to Australia after a five-week trip to the United States, said that within 18 months all theatres of any consequences will be equipped to show wide, curved screen films. "All Columbia's major pictures from now on will be shot for wide-screen and with stereophonic sound," he said. The first of the company's wide-screen presentations in Australia will be Stanley Kramer's "The 5,000 Fingers of Dr. T" and "Salome," both of which were filmed with the conventional aspect ratio in mind.

MEXICO

by LUIS BECERRA CELIS

in Mexico City

American distributors here are gratified that the National Cinematographic Industry Workers Union (STIC) has suddenly reduced to 10 per cent its original 50 per cent wage increase demand for its members employed by the American companies.

The demands are part of the biannual revision, coming up in September, of the employees' collective labor contracts. Conversations aimed at peaceful settlement of the case now are being held by representatives of STIC and the Americans. The trade understands there will be no strike since the Americans, although they are making less money as a result of the 46-cent theatre admission price ceiling, probably will grant the demands now presented by the STIC group.

The union, however, has asked the group of Mexican distributors for a 12 per cent wage increase. STIC is reported to have told the Mexicans that unless they raise wages a strike will be called. Conciliatory conversations also are being held between the Mexicans and the STIC.

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The City Amusements Department here has announced that it has rejected a proposal from first run exhibitors that the old 57-cent ceiling on admissions be restored, particularly for high quality films. Thus the current 46-cent ceiling for first runs and 34-cent ceiling for second runs remain in effect. According to the announcement, the public "continues to laud the Department" for having reduced theatre admissions from 20 to 35 per cent.

Legitimate theatre admissions are not to be reduced, the Department said, because the "playhouses are not the popular diversion the cinemas are and while some playhouse impressarios are suffering losses, we are yet to hear such a complaint from any exhibitor. The admission prices we fixed for cinemas allow practically everybody in this city to attend the movies."

▽

The United States continues to be the top customer for Mexican films, followed by Colombia, Venezuela, Guatemala, Peru, Cuba and Uruguay, in that order, according to the National Cinematographic Board. In its report, the board bemoans the fact that only three European countries at present show Mexican films. They are Italy, which screens a monthly average of two Mexican films, and Portugal and Sweden with a monthly average of one.

FRANCE

by HENRI KAHN

in Paris

The reception here of the Coronation telecast was considered excellent. Three theatres were equipped to handle the show.

Because there is as yet no legislation covering theatre TV, the public had to be admitted free. The tremendous success of the system now has brought the problem to the surface. It seems to be evident that the future of TV here lies in the cinema rather than in the home. Some observers believe therefore that the shape of the French cinema will change over the next few years.

The Gaumont-Philips system permits TV to be thrown onto a large screen. Reception as seen in the Coronation telecast is not perfect but it is reasonably good. The faults do not seem to be in the projection of the image onto the screen, but rather with interference which exists in all form of TV reception.

Several programmes, besides the Coronation, have been presented for theatre TV. A great body of observers seems to feel that once the system is developed and perfected and exhibitors and the TV interests come to some understanding of terms, the film industry here will be off to a new and happier era.

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French producers, constantly blamed for reduced cinema attendance—because their films allegedly do not attract the public—have hit back with a blast of statistics. To prove the accusations unjust, they cite the years 1948-49 and 1950-51, pointing out that it was in 1949 that the non-commercial cinemas or cine-clubs were granted special status relieving them of many tax burdens.

In the year before the statutes went into effect, 392,000,000 admissions were paid to French cinemas. In the 1950-51 year, the figure dropped to 367,000,000. According to the producers, cine-clubs were included in the first set of figures, while in the second period no comparable figures were included in the total.

4,181 Cine Clubs in France

There are, all together, 4,181 cine-clubs in France and experts estimate that in 1951 at least 32,000,000 people attended their showings. This, then, would give a total for the year of 399,000,000, which is higher than the 1948-49 figure. The producers feel that the cine-clubs really are robbing the commercial cinemas of patrons, while the overall attendance remains approximately constant.

The producers also answer the critics who say that the quality of French films has deteriorated. They say that out of the 392,000,000 attendances in 1948-49, 169,400,000 were for French films, while in 1950-51 this figure rose to 173,050,000. The producers maintain, therefore, that whatever the causes of the difficulties of the industry, the quality of the product is not among them.

DENMARK

by BORGE SLOT

in Copenhagen

The conflict between the motion picture exhibitors and the Copenhagen newspapers over advertising rates has been settled. According to a compromise agreement, exhibitors will place ads in Copenhagen dailies four times a week and the remaining three days the papers will carry without charge a directory of current cinema fare. The conflict began in October last year when theatre men withdrew their advertising because of the high rates charged by the newspapers.

Seek to Push Attendance, Candy Sales

A five-point program to promote the building of theatre attendance and increase the sale of confectionery products, was proposed last Thursday at the National Confectioners' Association meeting in New York by Leon J. Levenson, chairman of the concessions committee of the Theatre Owners of America. Mr. Levenson told the members of the candy men's association, "If the members will get all of their friends to go to the movies, we will take care of selling them candy."

In his first point, Mr. Levenson asked the manufacturer to consider the theatre trade before bringing out new items. He stressed the exhibitor preference for window boxes for easy stacking, selling, storaging and inventory. Cellophane bags, he said, are "probably the worst item to handle as far as theatres are concerned. It does not meet the requirements conducive to quick selling and its crackling embarrasses the consumer while disturbing the nearby patrons."

Uniformity of box count was the second major point of the speech. He declared there were too many different counts to be practical and noted that exhibitors can best handle 60 units weekly of any individual item.

He then asked the manufacturer to increase the variety of 10-cent bars, provided "they are of good quality and full value."

"The candy manufacturer can further help us by supplying appropriate and practical sales aids that can be used at the point-of-sale candy stand," Mr. Levenson said . The sales stimulators of the greatest use, he said, were signs that merely use the word "candy" in the copy, without referring to any particular brand.

His concluding point was that the candy industry should want to help increase "the return of the movie habit." He offered a suggestion that the manufacturers mention the motion pictures in their advertising programs. To demonstrate, he used as an example: "the next time you go to your favorite movie, buy your favorite candy bar for further enjoyment."

Independent Producers Name Rogosin Counsel

The Independent Motion Picture Producers Association has appointed Irving Rogosin, former National Labor Relations Board principal trial examiner, as its first general counsel. Mr. Rogosin, who resigned from the NLRB only two weeks ago, will head the producers' labor relations activities unit. Working with him on this committee will be Walter Mirisch, Lindsley Parsons, Vincent M. Fennelly, Jan Gripo and Eugene Arnstein.

500 Midnight Shows Set To Aid Drive-In Group

Approximately 500 drive-in theatre owners have made commitments to schedule a special midnight show to finance the recently organized International Drive-In Theatre Owners Association, it has been announced by Claude Ezell, founder of the group. The commitments came from 43 states as well as from foreign countries. Many additional drive-in owners, who requested an alternate opportunity to join the group because the midnight show would conflict with schedules, will be admitted on a flat fee basis, ranging from $50 to $150, depending on the operation.

"Stalag 17" Premiere Set For Air Force Group

The New York State wing of the Air Force Association will sponsor the world premiere of Paramount's "Stalag 17" June 30 at the Astor theatre, New York. The proceeds of the evening performance will go to the group's air force widow rehabilitation program. The theatre management and Paramount have made arrangements for radio and television coverage of the premiere.

Ganetakos Elected Head of Quebec Film Pioneers

QUEBEC: John Ganetakos has been elected president of the Quebec branch of the Canadian Motion Picture Pioneers, succeeding William Singleton. Other officers elected were L. E. Ouimet, honorary president; Leo Choquette, first vice-president; F. E. Peters, second vice-president; Arthur Larente, secretary; W. H. Manard, treasurer, and Ed Schrider, assistant treasurer. John Levitt, chairman of the membership committee, received an award for having been chosen the Quebec Pioneer of the year.

Richard Brady, Eastman Film Pioneer, Dies

Richard Brady, 82, a pioneer in the motion picture industry who joined Eastman Kodak in 1906, died June 16 at his home in New York. Until his retirement several years ago, he was in charge of the East Coast Division of Eastman's motion picture unit. He held this position from 1912. The only survivor is his widow.

Arthur Caesar

Arthur Caesar, 61, screen writer and playwright, died at his home in Hollywood June 20, following a heart attack. He is survived by his widow, Dora, and a brother, Irving, a song writer.

Edward M. Thomasie

Edward M. Thomasie, 64, Louisiana theatre owner, died June 16 at Foundation Hospital, Gretna, La. Mr. Thomasie, who had been ill for several months, is survived by his widow, a daughter, three sisters and four brothers.

Coyne Sees Hope Still For Tax Cut

Congress may yet kill the Federal admissions tax. At least, so says Robert Coyne, special counsel for the Council of Motion Picture Organizations, who returned to New York late last week from Washington where with Col. H. A. Cole, of the organization's tax committee, he had attended the House Ways and Means Committee hearings on tax revisions.

The Mason Bill for the elimination of the tax has to be reported out of committee; if it is, it may receive quick action by the rules committee, and then land on the House calendar before mid-July. If it does, it will be approved by a majority.

COMPO will not appear again at the current tax hearings unless the Ways and Means Committee acts more quickly than expected upon excise rate revisions and the Mason Bill receives no action. Mr. Coyne remarked:

"The facts developed by the tax committee have indicated that relief to theatres will not cut across Administration policies because the Treasury will receive more revenue in the next 12 months if the tax is removed than can be expected if the tax remains and 5,000 theatres are forced to close."

Majors Demonstrate "Sightless Cinema"

The initial demonstration of "Sightless Cinema," a service for the blind in which all the major companies are cooperating, was held in New York Tuesday at the RCA Exhibition Hall. The service consists of disc-recordings of sound tracks from released pictures with descriptive matter.

The project, which is sponsored by the National Foundation to Entertain the Blind, used Paramount's "Detective Story" for the initial presentation. Approximately 30 public libraries from coast to coast are now equipped to offer the service.

There is no charge made to the blind for the use of filmplay records. The Government franks the recorded material through the mails. The player on which the recording is played is also furnished without charge to blind persons by the Library of Congress.

Hecht-Lancaster Firm Makes Deal with UA

The Harold Hecht-Burt Lancaster production company has concluded a two-picture production-distribution agreement deal with United Artists, it has been announced by Arthur B. Krim, president of United Artists. Mr. Lancaster will star in both films which will be made in color by Technicolor. The first, "Bronco Apache," based on a novel by Paul Wellman, will start shooting in September.

The National Spotlight

ALBANY

Exhibitors are debating the effect of three new television stations for Albany-Schenectady-Troy area upon the box office. The topic is only of academic interest for two circuits, Fabian and Schine, which will be principals in operations on UHF Channel 35(Schenectady) and 23(Albany), respectively. . . . The record low of 78 shot by Ralph Ripps, Metro salesman, at the annual Variety Club tournament stamped him as probably the best golfer in the industry here. Irwin Ullman, manager of Mohawk drive-in, might contest that. . . . Visitors included: Edward W. Aarons, 20th Century-Fox assistant general sales manager, and Martin Moskowitz, Empire State division manager; Leon Duva, Morrisville; Phil Baroudi, North Creek; John Free, Ogdensburg; Donald Gilson, Canton, Massena and Alexandria Bay; Tony Scalise, Gilson's partner in Alexandria Bay indoor and outdoor operations; Peter Papayanakos, Potsdam. . . . "Scared Stiff" was moved from the Strand to the Ritz for a second week, due to big business.

ATLANTA

The old stork passed over the home of Mr. and Mrs. Frank Longino (he is with the Republic Pictures) and left a little baby boy. . . . Mrs. Mary Jarvis, formerly with Kay Exchange, is now with I.F.E. as secretary. . . . F. L. Alig, formerly district manager Stein Theatres in Georgia, has resigned. . . . Hugh Martin has opened his new 300-car drive-in the Cler-Vue in Clearmont, Fla. . . . Joe Sherrer and Malcolm McCoy have opened their new 600-car drive-in at Pensacola, Fla. A. B. House will be the manager of the house. . . . Herbert Roller has replaced Bob Harris as manager of the Ritz theatre, Sanford, Fla. Harris, who had served this theatre as manager for eight years, goes to Jacksonville, Fla. where he will become assistant to Harry Botwick, head of the Florida State Theatres concession department. . . . Roller comes from Gainesville, Fla. . . . Martin Theatres, of Columbus, Ga., has started work on its new 300-car drive-in near Tifton, Ga. . . . Edgar F. Smith, for several years manager of the Palace theatre, Tampa, Fla., has been transferred to the Florida theatre, St. Petersburg, Fla.

BALTIMORE

John Voltz, Northwood publicist, has been elected secretary and treasurer of National Sojourners, Inc., and editor of the Sojourners, national magazine. . . . The Astor theatre has reopened with Bob Kanter as manager. Les Coulter is the new manager of the Cameo theatre replacing Lee Whittle who has resigned. . . . Jack Sidney, Sr., father of Loew manager Jack Sidney, Jr., has returned to California. . . . Ted Routson, Playhouse manager, is still ailing in Sinai Hospital . . . . Edward Pugh and George Douglas have been reappointed to the State Board of Motion Picture Operators Examiners. . . . Frank Durkee, Sr., is spending the summer at his summer home on the Magothy River. . . . John Wyatt, Northwood manager, has recovered from his recent illness. . . . Max Wienberg, United Artists TV department, spent a weekend in town visiting his family. . . . Joe Brodie former exhibitor has returned from Florida. . . . George Burgess, Northwood assistant manager, is on vacation.

BOSTON

John Downing, office manager for RKO who has been in the industry since 1919, has been promoted to sales manager in the Boston exchange and will assume the duties which Larry Gardiner vacated in April when he retired. . . . Altec Service Co. has added G. E. Compton to its New England staff. The Boston branch of the company has installed over 100 3-D systems and has 81 more on its books. . . . The Mystic theatre, Malden, of Middlesex Amusement Co., is under negotiation on an agreement which would sell the property to an owner for commercial business. The theatre is still open and if the deal goes through it will remain open until fall. . . . Louis J. Brems, 64, former city greeter and an old-time vaudevillian and stage actor, died at Chelsea Soldiers Home. . . . Samuel Pinanski, president of American Theatres Corp., has been appointed a member of the Centennial Commission of the Boston Public Library by Mayor John B. Hynes.

BUFFALO

The Center will be the second UPT house to get a new giant full-stage screen. This, like the one now being used in the local Paramount, will be a Raytone all-purpose screen. It will be ready around July 16. . . . The Skyway Lakeshore and Niagara drive-ins tied-up with the Gold Crest Ice Cream Co., in presenting Howdy Doody's Clarabell and Buffalo Vic, in person, the other night and Bill Brett, at the Niagara, and Bill Rosenow, at the Lakeshore, both reported big crowds. . . . Jim Lavorato is now in charge of the accessories department at National Screen and is as busy as the proverbial bee. . . . Norm Wullen, who used to play piano in the old Shea Court Street theatre and later at the 20th Century, Great Lakes, Shea's Hippodrome and Shea's Buffalo, has started a new series of entertainments on WBEN. . . . Murray Whiteman, past chief barker, Tent 7, Variety club and Elmer F. Lux, head of Elmart Theatres and a national canvasman, as well as past chief barker of Tent 7, both have returned from the Ad club cruise into the wilds of Canada. . . . Sidney S. Kulick, Bell Film Exchange, New York, was a local Film Row visitor the other day stopping off enroute to the big town from Ohio State university, where his son, Richard W. graduated. . . . George W. Gleasner, president of Buffalo Bill Tent, Circus Saints and Sinners Club of America, Inc., in which many industryites hold membership, has been elected northern vice-president at the Atlantic City pow-wow of the national outfit. Next year's convention, by the way, will be held in Buffalo—George brought it back with him.

CHICAGO

A shakeup in the H. & E. Balaban managerial department has resulted from the circuit's loss of the Pickwick, Park Ridge, with Graham Giles moving in as manager of the Des Plaines, Des Plaines, replacing Stanley Lesbatz, who was appointed relief manager for the circuit. . . . Harry Sears, assistant to local MGM publicity chief Norman Pyle, has been transferred to the Metro Minneapolis exchange to head up the publicity department there. . . . Jack Kirsch returned home from Meyer House of Michael Reese hospital after surgery. . . . Variety Club of Illinois held its annual Fathers' Day banquet at the Congress Hotel Saturday, June 20. . . . With large screens being installed at the Chicago and Woods, the roster of Loop theatres equipped for wide-screen films will number five. . . . John Smelker, formerly with the Indiana-Illinois circuit, has taken over as manager of the Essaness Biograph.

CINCINNATI

With three commercial television stations already in operation here, and an application pending for a fourth, this city now may add a fifth station to be devoted entirely to educational purposes. The application has been filed with the Federal Communications Commission by the Greater Cincinnati Television Educational Foundation. . . . Three-

(*Continued on opposite page*)

WHEN AND WHERE

July 8-10: 34th Anniversary convention, Allied Theatre Owners of New Jersey, Traymore Hotel, Atlantic City.

September 1-2: Annual convention, West Virginia Allied Theatres Association, Matz Hotel, Bluefield, West Virginia.

September 28 - 30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

(*Continued from opposite page*)

dimension programs, although garnering quite satisfactory grosses at advanced prices on the first week, are not collecting proportionate amounts on moveover weeks. . . . Elstun Dodge, operating the Elstun theatre in suburban Mount Washington, in partnership with Edward Stroble, a projectionist, has formed the Stroble-Dodge Equipment Co. for the manufacture of a 25-inch magazine that can be used on equipment now in use. . . . Ralph T. Morely, until recently a salesman for the local Tunick Distributing Corporation, has been named booker for the Theatre Owners Corporation, local buying and booking agency, succeeding James Mac Donald, who recently was appointed general manager of the organization in place of Rex Carr, who assumed the operation of two theatres in Indianapolis. . . . Joseph F. Alexander, RKO city manager, is on vacation.

CLEVELAND

Some 300 people attended the Sixth Annual Film Festival sponsored by the Cleveland Film Council during its 2-day session in the Carter Hotel where 150 16mm films in 16 educational classifications were shown. Festival ended with a banquet at which "Oscars" for the best film in each classification were awarded by Omar Ranney, Press, movie critic. The guest speaker was Julien S. Bryan, Executive Director, International Film Foundation. . . . Colony theatre, Toledo, has turned over the use of its Auditorium for first masses for parishioners of the new Blessed Pius X Parish to be held at 8:30 and 10:30 A.M. on June 28. . . . Martin G. Smith, former ITOO president and Mrs. Smith have returned to Toledo from Winter Haven Fla. where they attended the graduation of their daughter, Marilyn, from Rollins College. . . . Bill Gross, Columbia salesman, was presented with his first grandchild this week when a daughter, Janet Lyn, was born in Lutheran Hospital to the wife of his son, George, a serviceman stationed at Aberdeen Proving Ground, Md. . . . Leo Jones, Upper Sandusky theatre owner, is on the way to California to join his two sons who are attending a West Coast Boy Scouts Jamboree.

COLUMBUS

Vacation time, summer-time heat and special attractions are raising business here. Heavy juvenile trade was recorded at Loew's Ohio for "Scared Stiff" and at RKO Grand for "Abbott and Costello Go To Mars.". . . RKO Palace had to stop selling tickets several times during the run of "The Beast From 20,000 Fathoms" because of jammed houses. . . . World had a second week for "A Queen is Crowned.". . . Manager Harry Schreiber of the Palace announced installation of a $22,000 wide screen and stereophonic sound system. . . . Lee Yassenoff has joined his brother Frank in the operation of several drive-ins here. . . . Westinghouse plant being constructed on West Broad Street will have a 600-seat auditorium equipped for stage presentations and films. . . . TV station WLW-C is scheduled to change to Channel 4 about July 1.

DENVER

Civic Theatres are closing the Granada and Coronet, Denver neighborhoods, for the summer. Too much TV and amusement parks. Both amusement parks are in their vicinity. . . . M. J. Konemann has opened his new 360-car "Hicks on 96" drive-in, Pueblo, Colo. . . . F. A. Bateman, Republic western sales manager, in for talks with Gene Gerbase, branch manager. . . . Chas. (Bank Nite) Yaeger, Atlas Theatres president, makes these changes: Virgil Campbell from Rex, Brighton, Colo., to Denver to manage the Santa Fe, succeeding Henry Herzog, who becomes assistant at the Gothic. Shelby Doty, recently with Fox Inter-Mountain Theatres, replaces Campbell at the Rex. . . . Floyd Brethour has resigned as assistant booker at United Artists, taking a similar post at Metro, succeeding Joe Kaitz, who went with Preferred Pictures. . . . Foster Blake, Universal western sales manager, in for talks with Mayer Monsky, branch manager.

DES MOINES

Dave Gold, former salesman for the Kansas City exchange is the new Fox branch manager here. He replaces Bon Conn, who has been promoted to manage the exchange in Indianapolis. . . . NSS held its annual office picnic at Union Park last Sunday. . . . Bernice Erickson, Universal, is spending two weeks touring the Black Hills, Yellowstone and the Rockies. . . . Leo Wolcott is sporting a very fancy goatee and mustache in celebration of Eldora's centennial June 25-28. Leo is having special showings at his theatre during the observation—matinees and midnight shows. . . . Mable Brady of RKO spent a week of her vacation as cook at a church youth camp at Madrid where her daughter was a camper. . . . Marland is the name chosen for the new community theatre in Marcus. It's a contraction of the phrase "Marcus Land.". . . March Bros., operators of the Royal and the Pix theatres in LeMars, plan to open July 4 a 300-car drive-in theatre on Highway 75 just outside of town. . . . A new 300-car drive-in at Waverly is expected to be ready for business Aug. 1. Ernie Theiss will operate it—the first ozoner in Bremer county.

HARTFORD

Atty. Joseph A. Adorno, Connecticut's State Treasurer, and son of Sal Adorno, president, M&D Theatres, Middletown, Conn., has been elected judge of the Middletown Probate District in a special election. Atty. Adorno said he will not resign the state post to which he has been elected three times, but will retain it without salary in order to complete programs he has undertaken. . . . Nick E. Brickates, manager of the Stanley Warner Garde theatre, New London, Conn., is serving as vice-president of the New London St. Sophia Greek Orthodox Church $150,000 building fund campaign. . . . Peter LeRoy, president, Blue Hills Drive-In Theatre Corp., Bloomfield, Conn., has been discharged from the Hartford Hospital, following surgery. . . . Lou Cohen, manager, Loew's Poli, Hartford, and Mrs. Cohen are marking their 32nd wedding anniversary.

INDIANAPOLIS

T. O. McCleaster, 20th-Fox district manager, is here to install Robert Conn, formerly of Des Moines, as branch manager. He succeeds Bill Keith, transferred to Dallas. . . . Dr. Marvin Sandorf, owner of the Twin drive-in, played a pre-show circus Monday, Tuesday and Wednesday this week to stimulate business on off-nights. Last Tuesday he had amateur fights. . . . Dean Brown, manager of the Lyric, is vacationing in the Smokies. Charles Sherman is his relief. . . . The new Lake Shore drive-in at Rochester, operated by Robert Dyer, opened Friday. . . . Tom Goodman has taken over the Corydon drive-in. . . . Excavations for new pavement on Pennsylvania street has business off this week at both Loew's and Keith's. . . . Morris Cantor, manager of the Shadeland drive-in, had a father's day cigar for every man attending the program Sunday. This is another Morris' showmanship which promotes good will and attendance.

KANSAS CITY

3-D looms more and more importantly, in Kansas City; with an increasing share in the local "film picture." "Fort Ti" is in its second week at the Paramount. The Midland's first 3-D, "Arena," started Saturday. "It Came from Outer Space" is in its third week at the Orpheum. . . . "Lili" is in its sixth week at the Kimo. . . . The Vogue, art theatre, is holding over the Coronation feature-length "A Queen is Crowned." Local newspapers in many towns of the area are publishing articles and stories by their editors who attended the demonstration of CinemaScope at the Orpheum recently. . . . O. K. Mason, widely known exhibitor, formerly general manager of Commonwealth circuit, is at the Mayo clinic in Rochester. . . . The "Grand-Vu" drive-in opened recently at Trenton, Mo.

LOS ANGELES

Following their attendance at Allied Artists' sales convention in Miami Beach, Howard Stubbins, West Coast co-franchise holder, and M. J. E. McCarthy, branch manager, flew to Cuba for a short vacation before setting sail for L.A. . . . Frank Reimer, Warner Bros. sales manager, was notified by the War Department of his son Kenny's death in Korea. . . . Al Bondy, distributor of General Electric subjects, was here on his semi-annual trek to the Coast. . . . Cliff Harris, Allied Artists salesman, is back on duty after being bedded down with a short illness. . . . H. C. Johnson, who recently assumed the operation of the El Rancho, Moor Park, from Rebecca Carillo, has ceased piloting the house. . . . Al Olander, Montebello, exhibitor, is off to Omaha with his family for a vacation. . . . Virgil Stickney, Bace theatre, Taft, was in town. . . . Sid Toler has taken over the operation of the Lyric, Monrovia, from Simon Lazarus, and has assigned the buying and booking chores to the Finkler buying and booking organization.

MEMPHIS

Two more wide screens have been installed in Memphis theatres, bringing the total to four. Lamar theatre, owned by Joe Maceri, and Bristol theatre, owned by Neil Blount, announced completion of wide screens. Malco and Luciann already had wide screens. . . . Malco managers from the Mid-South section attended a managers' meeting held in Memphis by Malco Theatres, Inc., to discuss business trends, wide screens and 3-D operations. About 25 of

(*Continued on following page*)

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the town managers from the Memphis trade territory attended. . . . Alger Lancaster, manager, announced a new front had been built for Majestic theatre, Stuttgart, Ark., and a new concession stand installed. . . . Twin-Oaks drive-in, Montecello, Ark., has been completed and is now open for business, Russell J. Baxter, owner, announced on a business trip to Memphis. . . . Paul Harrington, owner, announced his new Calvert City drive-in, Calvert City, Ky., had been finished and opened to the public. . . . R. L. Bostick, vice-president of National Theatre Supply, made a business trip to Atlanta.

MIAMI

Jack Eby is conducting a 10-week "Search for Talent" with auditions daily at the Le Jeune drive-in and weekly shows of the winners at both the drive-in and the Little River theatre. . . . Freda Goldberg, secretary to Herman Silverman of Wometco's booking and buying, was admitted to membership in the Old Guard, the organizations' group for employees with more than seven years with the company. . . . The Internal Revenue Bureau filed a lien for over $23,000 against Edward and Lillian Claughton recently. Claughton claims a refund of $58,000 is due him.

MILWAUKEE

The Wisconsin State legislature adjourned without any unfavorable rulings concerning indoor and outdoor theatres here. . . . A proud father is Clem Kraemer, former manager of the Fern theatre here, whose wife had a set of twins recently. . . . With his back still in a cast due to an injury received several weeks ago, A. J. Honthaner, Comet theatre, here, is now getting around. He attended a screening of Wisconsin Allied last week. . . . Frank Hahn, Sr., of the Bay and Royal theatres in Ashland, Wis., passed away recently. He was a member of the Wisconsin Allied Theatre Owners. . . . The Warner theatre's new Miracle Mirror Screen was used for the first time last week with the showing of "South Sea Women." . . . The Riverside theatre here, a Standard house, will also finish installing a somewhat similar screen in a few days.

MINNEAPOLIS

Casper Chouinard, Warner city salesman, is resigning June 27 to enter the advertising field. . . . Frank Phelps, 65, one-time manager of the RKO Orpheum, died at Mount Vernon, N. Y. He left Minneapolis about 15 years ago and was engaged in labor relations work with Warner Bros. at the time of his death. . . . Ray Konewko has been named city manager for Minnesota Amusement in St. Cloud, Minn., replacing William F. Thayer, resigned. . . . William Elson, partner in the Cloquet Amusement Co., was in from Bel-Air, Calif., where he now resides. . . . Don Alexander, assistant advertising manager of Minnesota Amusement Co., is vacationing at Park Rapids, Minn. . . . Harry Sears is new MGM field exploiteer replacing Tom Letcher, who will join WMIN-TV. . . . Adrienne Roth, Warner stenographer, has resigned to join her husband who is stationed at the Miles City, Mont., air base.

NEW ORLEANS

O. O. Fontenot's new Joy at Dubach, La., opened June 18. The old was wholly destroyed by fire in the early part of February. J. G. Broggi will continue handling the buying and booking. . . . Mrs. John Morgan Jenkins announed that the marriage of her daughter Ruth to Noble Dale Sipler, was to take place June 25 at the Church of Incarnation, Dallas. Mrs. Jenkins is associated with O. K. Bourgeois, Local Dixie Films, Inc. . . . After a brief closing Lawrence Anderson again reopened the Lincoln, Palmers Crossing, Miss. . . . Fred McLendon's Co-Pia drive-in, Hazelhurst, Miss., is back in operation after a month's closing for repair of screen tower, which was badly damaged in a wind storm a month ago. . . . W. J. Ilsley shuttered the Ritz, Columbia, Miss., June 13. . . . Gibsland, La. theatre changed hands and the new owner, R. C. Hamil, changed the name to Dixie. C. D. Davis is the manager. . . . Joe Wingate's new drive-in under construction near DeQuincy, La., will be RCA-equipped, and is expected to be opened soon.

OKLAHOMA CITY

First of the newly-popular wide screens was used in Oklahoma City this week when the Criterion theatre opened "Shane." The theatre installed an entirely new screen, approximately 20 feet high and 40 feet wide, this compares with the old screen size of 14 feet by 20 feet. . . . A $2,250,000 damage suit was filed in federal court June 15, against seven major movie distributors and three Oklahoma City exhibitors. The action was filed by Robert D. Curran and H. T. Braucht, former operator of the new-closed Home theatre, alleging a conspiracy to force them out of business. . . . The Moonlite drive-in Stillwater, Okla., celebrated its 4th annual anniversary June 17. . . . The Hornbeck theatre, at Shawnee, Okla., had "Jalopy" preview Saturday night. . . . John Sanders, Cleveland, Okla., theatre owner, has recently purchased the new drive-in theatre built at Cleveland, Okla., by E. C. Burleson and others from Tulsa. Mr. Burleson will continue to operate the theatre, according to Sanders.

OMAHA

George Hollander, manager of the Ames theatre, is vacationing in Minneapolis. . . . Joe Foley, formerly with National Screen Service and Republic, has replaced Mel Weaver as Columbia salesman in the South Platte territory. Weaver will be Warner Brothers' Iowa representative. . . . Mr. and Mrs. D. L. Frank sold the Plaza at Humboldt to Mr. and Mrs. Myron Bright effective June 21. The Franks will move to Utah. . . . John Hoffman, owner of the Palace at Clearwater, has sold to Mr. and Mrs. Wallace Twiss. . . . Bob Hirz, Warner salesman, reported his father, Fred Hirz of Plattsmouth, was hospitalized in Omaha with a heart ailment. . . . Mrs. Aline Moberg, mother of Film Transport's Ruth Moberg, died last week at the age of 64. . . . Charles Coryell, exhibitor at Bassett many years, died in an Omaha hospital after a long illness. . . . John Trude, Columbia booker, has a new baby daughter. . . . Evelyn Machmuller Juszyk is back at her 20th-Fox position as a booker at the exchange after a honeymoon.

PHILADELPHIA

David Law resigned from Warner Brothers to join Republic here as office manager-booker. He is succeeded at Warners by F. J. Herm as cashier. . . . Warners' Stanton, center-city house, is getting new large screen, new sound and 3-D equipment. . . . Independent distributor Jack Jaslow has taken over the area rights for six International reissues coupled as double features. . . . Harold Colton, Universal-International booker, who is the new president of Local F-7, the front office exchange workers union, announced that no agreement had been reached with negotiators from the distributing companies. . . . William C. Hunt's theatres in Wildwood, N. J., preparing for the summer season, add daily matinees at the Casino and Strand with 3-D equipment being installed at the Shore. . . .

Additional changes in the Stanley Warner theatre department has Bill Yurasko returning from William Goldman Theatres to become film buyer to succeed Dan Triester, transferred to the New York home office. Irv Lumis, assistant film payment department, is promoted to head of that department. Stanley Smithers, short subjects buyer, and his assistant, Mickey Greenwalt, resigned, with Jules Romaner becoming head of that department and Reuben Pincus moved up as the assistant. . . . Albert A. Moffa, new owner of the 19th Street, Allentown, Pa., reopened the house after extensive renovations.

PITTSBURGH

The controversial "The Moon is Blue," was screened for the trade to get audience reaction, which was decidedly good. . . . This city has seen some lengthy queues through the years, but none to compare with the line waiting to get in the suburban Squirrel Hill theatre when "A Queen is Crowned" is showing. The 896-seat house usually does around $1,800. It now is averaging almost $5,000. It's good for a long holdover. . . . Bob Knetton who came from Cleveland to serve as contract manager for the Stanley Warner Company, has resigned and moved to the East Coast. . . . Sneak previews still are the order of things. The J. P. Harris screened "The City of Bad Men," and the double attraction filled the house. . . . Dorothy Goldsmith, secretary for booker Bernie Elinoff at Warners, was married to Bernard Klein. . . . Vince Barnett, the Hollywood comic, flew here to attend his parents 55th wedding anniversary. . . . Jimmy Balmer, veteran Harris executive, has lit another birthday candle.

PORTLAND

Business is perking at nearly all first runs. . . . The Evergreen chain installed a family ticket deal admitting children free when accompanied by a parent. . . . Parker and Hamrick followed with same deal few days later. . . . "By the Light of the Silvery Moon" and "A Queen Is Crowned," double feature opened smash at the Broadway. . . . "Lili" goes into a fifth session at the Guild. . . . Marty Foster off to Seattle. . . . Oscar Nyberg's daughter, Barbara, won a scholarship to Mills College after a perfect 4-year high school record. Dad manages the Paramount theatre. . . . William Schulpius, stage hand at the United Artists theatre, passed away. . . . John C. Collins, doorman at the

(Continued on opposite page)

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

There Are Good Pressbooks—and Good Showmen

AND by the same token, there are also poor pressbooks—and poor showmen. Usually, even a poor showman can do a good job if he has a superior pressbook; sometimes a good showman can be slowed down to much below his normal speed when he encounters a pressbook that doesn't seem to give him any "lift" in showmanship.

We review pressbooks, quite critically, in "Selling Approach"—and the purpose is to hammer away at weaknesses, and to bestow praise where we believe it will do the most good. Pressbooks can't be prepared to please everybody, and managers must use their native ingenuity. If you don't have that quality, then perhaps you are not qualified for the job.

There is a prevalent carelessness on both sides—among the pressbook makers, and the pressbook users. On the production side, getting out a long series of pressbooks breeds carelessness. Even the producers are bored, and the results show it. Then there is too much "big town" stuff, because the makers are closer to the first runs than to subsequent runs, and they care more about making a first impression than about later users. Artists like to put their best efforts into big flashes that take up lots of space, where their bosses can see it, but which serve little useful purpose with the manager on the job.

On the other hand, managers skim through the pages of even the best pressbooks, looking for the old familiar things they can recognize in the dark, and they fail to see, or study the various things they might adapt to their purposes with the benefit of a little concentration. Recently, we saw a pressbook where all the over-large newspaper ad mats were also available in smaller sizes—if you read that line at the bottom of the page—but we predict too many managers will merely pass with the mental observation that the ads are far too big for their newspaper space budget.

We cannot give enough praise to the "Complete Campaign Mat" which provides everything a small theatre can want, for the low price of 35c. This was created by MGM, to whom thanks should be returned many times over, but it isn't available in Canada, and we wonder why? Canada is filled with showmen, and business is good up there, for those who make it good with showmanship. Generally, we can say, pressbooks, like movies, are better than ever.

PASSING THE CLERGY

Charlie Jones has a cute trick of adding just one pertinent comment at the end of his remarks, as though he looked up from his busy typing and asked you the personal question. It's good style, and we come to look for the twist at the end.

Now, he's reporting from another Allied bulletin the fact that at a tax meeting, a local minister spoke for reduction or elimination in admission taxes, because he represented the clergy and they were among low-income groups who couldn't afford to pay a 20% levy on their motion picture entertainment. It was a good point, well taken, and will fortify the tax discussion.

Then, Charlie looks up from his work and says, "Do they mean to tell us that there are actually theatres that DON'T pass the clergy?" Which is another good question that deserves even more careful thought and attention. It almost goes without saying that the local ministerial group should have annual passes, or a constant welcome, without the necessity of tickets.

A small way in which to offer them a chance to see the poor man's entertainment, and to appreciate it. Not every minister will participate; some will constitute your opposition, but all will be won over, sooner or later, by something on your screen that just happens to suit their taste and purpose. The clergy will be your best friends when they understand and appreciate your proper place in the community.

¶ Famous Players-Canadian Corporation were hosts at a luncheon on Monday, June 8th, at the King Edward Hotel, in Toronto, toasting Ivan Ackery and Charlie Doctor, two of their top showmen, en route back to Vancouver from the Quigley Award luncheon in New York, the previous week. Both are Grand Award winners, and Ackery, for the second time.

J. J. Fitzgibbons, C. B. E., president of Famous Players-Canadian, was the master of ceremonies, and in his remarks, praised Larry Bearg, western division manager for the company in the Vancouver area, where they raise such showmen. Mr. Fitzgibbons commented on the number of their managers who qualify for Quigley Awards and citations in the showmanship contests. Ten were represented in the recent quarter.

Ackery, in his response, thanked the company for his opportunity, and paid special tribute to Len Bishop, who was present, manager of Shea's theatre in Toronto, for hiring him as a theatre usher, thirty-three years ago. R. W. Bolstad conducted the meeting, and there were other speeches by Charlie Doctor, Haskell Masters, Hye Bossin and Taylor Mills.

Among those who attended were Gordon Lightstone, Peter Meyers, Charles Chaplin, local theatre managers of the Famous Players circuit, the publicity and exploitation heads of the major distributing companies and James R. Nairn, advertising and publicity head for Famous Players theatres across Canada. Our thanks to Ray Lewis and the *Canadian Moving Picture Digest* for their reporting of this meeting.

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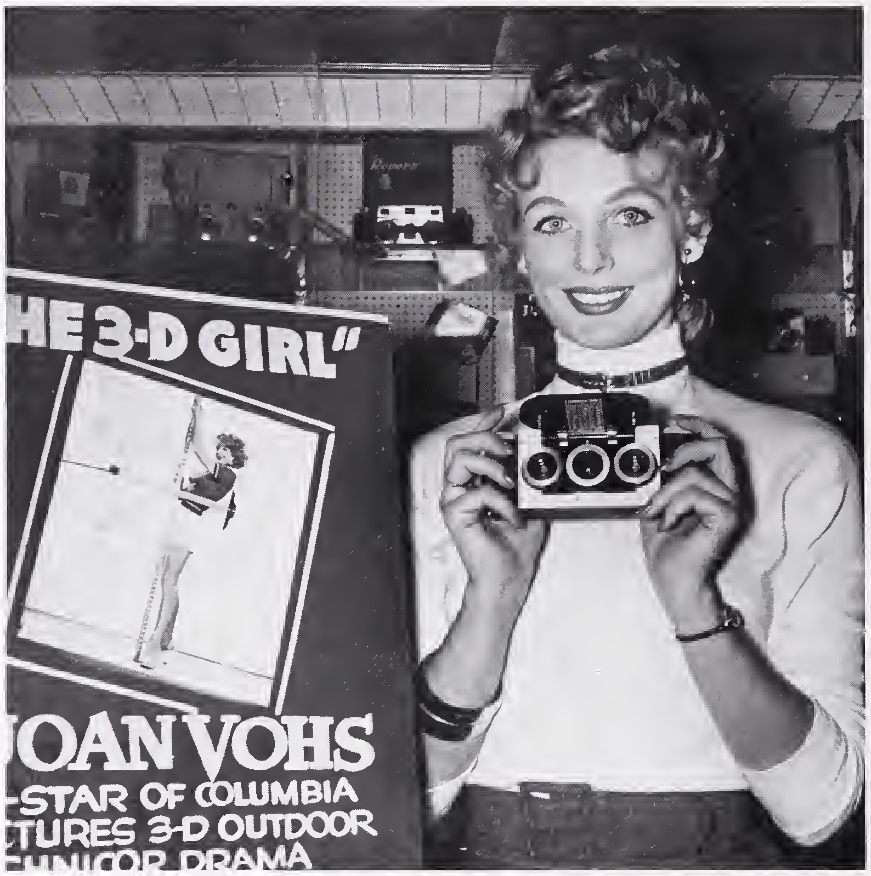
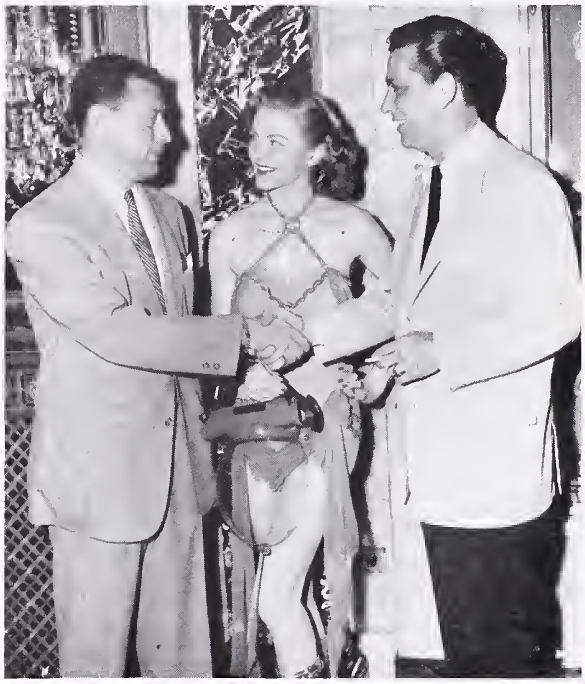
¶ Those colossal kidders, Ivan Ackery and Charlie Doctor, played a practical joke on Maynard Joiner, who held the fort in Vancouver while they made their recent trip to New York. They arranged with a pilot friend to send a cable from Honolulu, reading: "Took wrong plane. Having wonderful time. Send money." Knowing them, Joiner was entitled to believe it might be the truth. —*Walter Brooks*

Stars Get In Your Eyes

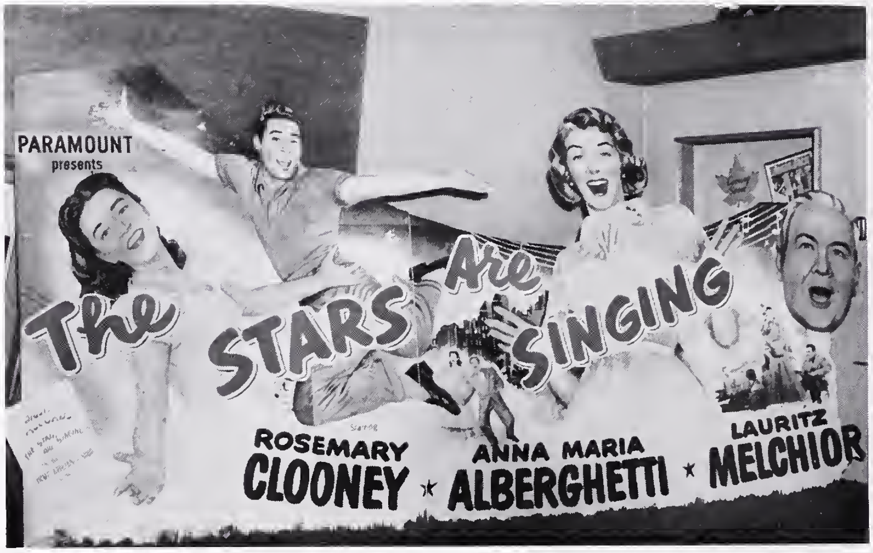
For instance, here's pretty Joan Vohs, star of Columbia's "Fort Ti"—and a 3-D girl, if we ever saw one. She is helping to promote the New York opening, using those stars in her eyes.

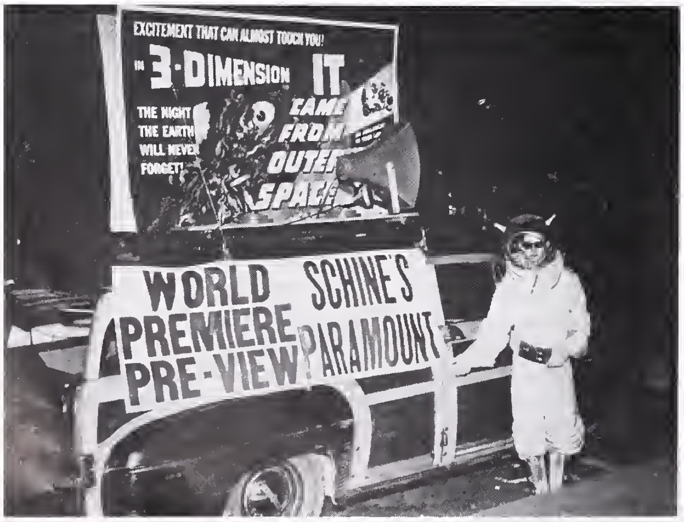

HE 3-D GIRL"
OAN VOHS
-STAR OF COLUMBIA
CTURES 3-D OUTDOOR
CHNICOLOR DRAMA



Murray Lenekoff, manager Loew's State theatre, on Broadway, greets "Miss Outer Space"—in her space costume—and Bill Silbert, of the TV show, at the New York opening of Universal's "It Came from Outer Space."

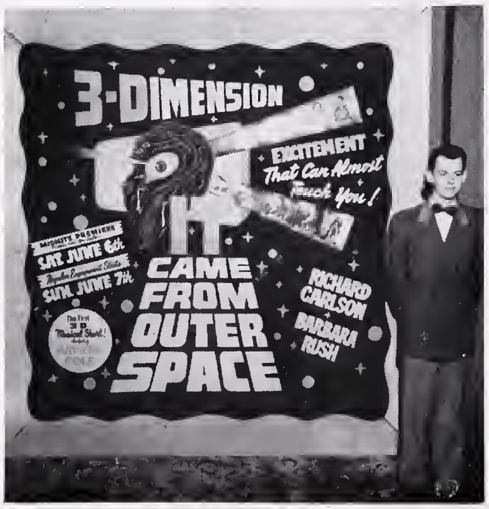
T. Murray Lynch, manager of the Paramount theatre, Moncton, New Brunswick, Canada, built the attractive display at right, using poster cut-outs, and back-up with a concealed record-player that supplied the voices.


PARAMOUNT presents
The Stars Are Singing
ROSEMARY CLOONEY
ANNA MARIA ALBERGHETTI
LAURITZ MELCHIOR


EXCITEMENT THAT CAN ALMOST TOUCH YOU!
IN 3-DIMENSION
IT CAME FROM OUTER SPACE
THE NIGHT THE EARTH WILL NEVER FORGET!
WORLD PREMIERE PRE-VIEW
SCHINE'S PARAMOUNT

Harry Unterfort planned the sound-truck and space-suit ballyhoo at left, for Schine's Paramount theatre, Syracuse.

Bob Helm, manager of the United Artists theatre, San Jose, contrived a "different" sort of display, using the "eye" motif.


3-DIMENSION
IT CAME FROM OUTER SPACE
EXCITEMENT That Can Almost Touch You!
MIDNITE PREMIERE SAT. JUNE 6th
SUN. JUNE 7th
RICHARD CARLSON
BARBARA RUSH

SHOWMEN IN ACTION

Joe Real, manager of the Midwest theatre, Oklahoma City, found that 5,000 members of the Future Home Makers of America—all teen-agers—were holding a convention that coincided with his playdates for "I Love Melvin."

▼

John R. Patno, manager of the Empress theatre, Norwalk, Conn., used large display space and all the advertising tricks to sell the idea of 3-D with "Sangaree."

▼

Joseph Somers, manager of Walter Reade's theatres in Kingston, N. Y., arranged an "art exhibit" along his lobby wall, to sell the individual pictures making up a new series of Wednesday showings of special films, under the title "Curtain at 8:40."

▼

Station KXOK in St. Louis ran their own "Anna Voice Contest" to find contenders whose voices most resembled "Anna" in the picture of the same name. All you had to do was to see the picture first, at the Embassy theatre, to qualify.

▼

Paul Townsend, manager of the Warner theatre, Oklahoma City, had an effective front display in shades of green and purple to bring out the spooky effects for "House of Wax."

▼

Sam Gilman had everybody looking up, on the streaming streets of Syracuse, when he put a local dancer on top the marquee of Loew's State theatre, doing the Dance of the Seven Veils, as a come-on for "Salome"—or maybe it was a "take-off!"

▼

George Sawyer, manager of Schine's Seneca theatre, Salamanca, N. Y., found the song writer responsible for hit tunes in "The Stars Are Singing" right in his home town.

▼

Schine's Avon theatre, Watertown, N. Y., had local newspaper comment on the fact that youngsters from 12 schools had attended the special matinees for "Hans Christian Andersen," with upwards of 3,000 coming from outlying areas.

▼

Local high schools picked contenders for Sid Kleper's Coronation Teen Queen contest for "Young Bess"—with finalists on stage to name a winner in the national contest.

▼

Perth Amboy High School art classes provided the tie-in that gave Bill Hahn, manager of Walter Reade's theatre, an attractive lobby display on "Moulin Rouge"—and word-of-mouth advertising for the picture throughout the community.

▼

Gus De Pauw, manager of the Capitol theatre, Newark, had 31 contenders—with "Mae West" arriving in a fire truck—for his "Hollywood Premiere," with local young people playing the parts of stars on parade. Wonderful publicity and news pictures!

John Tella, manager of the Kiva theatre, Durango, gets a special plaque from MGM's Denver manager, Henry Friedel, for his outstanding campaign on "The Naked Spur."

Allen Widem, theatre editor of the *Hartford Times,* quoted Marty Mullins, president, Harry Browning, district manager, and Ray McNamara, manager of the Allyn theatre, all of New England Theatres circuit, in a nostalgic story of western movies.

▼

Joe McCann, manager of Schine's Wicomico theatre, Salisbury, Md., arranged a tieup with a local 5 & 10, for a window display and cooperative advertising of those "Fli-Back" paddle-ball things, as exploitation for "House of Wax."

▼

At the Athena theatre, Athens, Ohio, manager Ben Geary had window cards mounted back-to-back on all street poles reading "See if there is 'Trouble Along the Way' before you cross"—with the approval of the Safety Council.

The John Hancock Mutual Life Insurance Co., of Boston, has mailed 20,000 reprints of its fine color magazine page of the Will Rogers painting to every theatre manager. The original goes to the Variety Clubs and will stay at Saranac.

▼

Vern Hudson, manager of the Capitol theatre, St. Catharines, Canada, sends a tear sheet of a local newspaper in which a roving reporter asks audience opinions of 3-D, generally favorable to movies in contrast with television.

▼

John V. Ward, manager of the Seneca theatre, Niagara Falls, Ont., used the Sea Cadets in a street parade and lobby drill, to put over "Plymouth Adventure"—with an essay contest for school children.

▼

Sheldon Kliman, manager of the Riviera theatre, Hastings, Minn., says he feels certain of the hard pushing he gave "Girls of Pleasure Island"—but we think the title hurts audience results by reaching for something suggestive or sensational.

▼

Abe Ludacer, manager of Loew's Valentine theatre, Toledo, had wonderful window displays for "Young Bess"—nicely keyed to the best international showmanship of the year—the Coronation.

▼

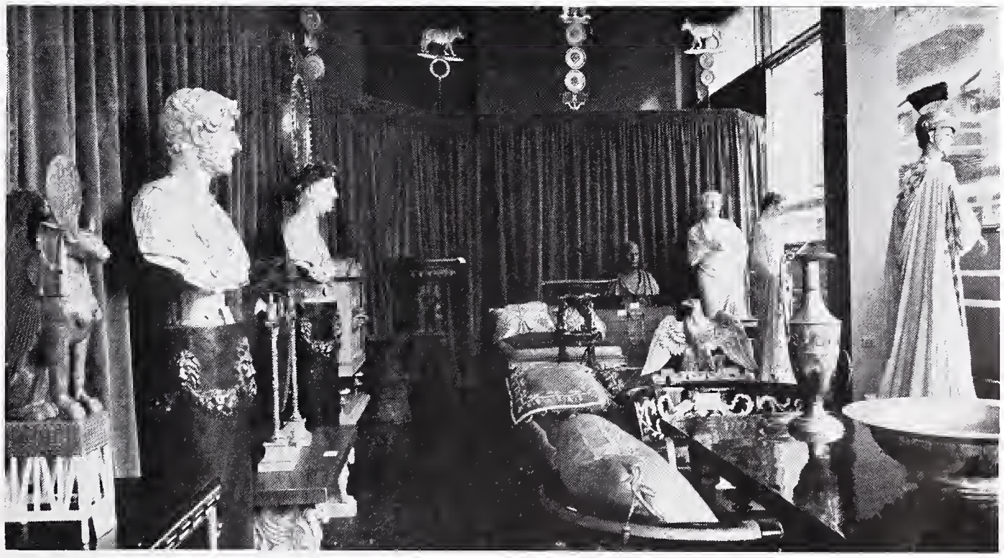
Jim Tobin, of Stanley-Warner, and Matt Saunders, of Loew's Poli, both have reason to boast of their fine publicity breaks in Bridgeport newspapers, with excellent use of stills.

▼

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, telling them it's cool, cool, cool, in his lobby and marquee display, to offset the current heat wave.

▼

Fred Greenway, manager of Loew's Poli-Palace theatre, Hartford, employed two pretty models, carrying sandwich signs, to tell the folks about "I Love Melvin."



MGM has an exhibit of "Julius Caesar" props, in a vacant store window on Shubert Alley, facing the marquee of the Booth Theatre, where the new Shakespearian attraction has them cheering in the aisles. More than 2,000 people looked at the collection of authentic reproductions in the first two days, and the display will go on tour. We told Elliott Foreman, MGM field man, who safeguards such valuables, that it looked like Frank Campbell's. He, being saturated with Shakespeare, replied: "We came to praise Caesar, not to bury him."

101 BEST EXPLOITATION AIDS

You Can "Approve" Your Own Movies

16 We've always believed that the old slogan, "If it's a Paramount Picture, it's the best show in town", was the best one-line advertisement ever written in this business. The series of trade paper ads offered by the *Woman's Home Companion,* offering arguments for "Companion Approved Movies", is another variation of the same theme. But there's no good reason why Fred Schwartz shouldn't offer "Century Approved Movies" in his fine Long Island theatres. Nor, why there shouldn't be "ABC Approved Movies" in United Paramount Theatres—with the selection sponsored by industry sources. Actually, it's the proper business of any progressive theatre manager to "approve" his own movies, and the mere fact that he presents a program, should be ample guarantee to his regular patrons that this is an "approved movie" or they wouldn't be seeing it in his theatre. It's good to bring this selection, and the suggestion of "approval" down to the local level, and the box-office line, at the point of sale. Defend your own selection—stand by local critics, and encourage directory ads, such as appear in many cities, to carry their own slogan. You can do this in good-sized cities, or in small towns, using the approval of local opinion makers, with their own approval of your compliment to their good judgment. Seek out the newspaper, or the women's club, or the film council, in your town, who will cooperate in an effective program of "approved films" this summer.

July Is a "4-D" Time of Year

17 July may add another "D" to the 3-D problems that face many theatre managers, and it may mean Distress or Depression—since these are the first days of summer, when school is just out, vacation begins, folks think of being outdoors, and of keeping cool. They avoid staying in their own homes, where they've been glued to the television all winter. They plan picnics, and outings that are far removed from your cashier's window. Most managers have by now, used their scheduled children's show to celebrate with the youngsters their annual freedom, and to intrigue them with serials, and special shows, to keep them coming through July and August. Schine managers, up Gloversville way, even have their "Back To School" shows, all scheduled now, and underwritten by local merchants. But that isn't enough. You don't have to be told, to sell your cooling system. Nor reminded that summer uniforms, cool decorations, changed lighting, etc. will make your theatre seem cooler than it really is. Try for something to pull in the older patrons, at this time of year. They are less apt to be running to beaches and mountains. Maybe they're stuck, at home, and would appreciate Midweek Matinees for Adults, with NO CHILDREN underfoot. Plenty of merchants will cooperate with this kind of a show, too, for they have their own, similar problems. You can build up your poor days in midweek by offering the kind of programs they do in England.

Talent Shows Good In Hot Weather

18 Oldtime showmen know that one of the surefire ways to revive a tired box office is to put on an amateur show, or talent quest, using local youngsters and grown-ups who have that talent and wish to express it. And in every new generation, there are added millions of talented amateurs who will astonish their friends, and you, with the fact that they really can entertain. Without compensation, except the chance to do their stuff. National Broadcasting Company has a radio program now current, "New Talent, U.S.A." —with which many theatres can tie in, for in many places the local station will welcome the theatre tieup to provide stage and audience room, while they carry the ball with the radio end. Local merchants will sponsor such shows with eagerness, for they know the terrific family interest in programs in which the children take part. Charlie Jones, in a recent Allied bulletin from Iowa, tells of the excellent show put on by Jim Watts, of Osage, Iowa, where the younger set are taking up the accordian as a musical instrument, literally in droves. As Charlie would say it, for the resulting stage show, "there were two in every seat"—which is his own way of saying, they really packed 'em in. And Charlie says, too, "Your competitor isn't taking any business away from you. His chance is no better than yours, in proportion to his potential." That's good thinking for theatre managers who slump before the hot weather hits them.

Plan Publicity For Precise Playdates

19 David A. Lipton, vice-president of Universal-International in charge of advertising, publicity and exploitation, who arrives in town this week for a ten day discussion of new pictures and policy from the studio, announces a program of local level television promotion for summer product, with spot television and radio campaigns to plug "Thunder Bay" and other upcoming attractions. This is as it should be, for national publicity in the midsummer magazines will be aimed generally at product that will be playing in the Fall and Winter, and what we need now is promotion NOW, to fight the diverse and numerous things that deflect from the box office, in July and August. And too many publicity and advertising procedures are aimed way ahead of our current problems. Recently we noted in the May issue of *Pathfinder*—"the Town Journal" which circulates mostly in small communities—a plug for "The Caine Mutiny" which won't be playing in any small theatres for many months to come, if at all this year. No good in that, for either the patron or the producer. Universal has long been known as a company that catered to the eventual exhibitors, beyond the key-city first-runs, with such pictures as "Ma and Pa Kettle" etc., and it is typical of their thinking to plan promotion for the summer, not only at the local level, but also using the same calendar that hangs on the wall in the manager's office, not a season or so away.

(Continued from opposite page)

United Artists for 25 years and 9 additional at the Liberty of old, was presented with a solid gold life membership card in the Theatrical Employees Union. . . . Mayfair theatre manager Herb Royster was spokesman for his Shrine Class in presenting a TV set to the Shrine Children's hospital.

PROVIDENCE

The Majestic theatre presented its first all-3-D Program recently, offering "It Came From Outer Space"; a Nat "King" Cole-Russ Morgan musical featurette, and "Royal River," a scenic novelty in color. Prices were hiked. . . . A "Coronation Teen-Queen" was selected by a panel of local officials, and by popular acclaim, on the stage at Loew's State theatre, the culmination of an intensive exploitation arranged by Maurice Druker, manager, in conjunction with the screening of "Young Bess". . . . The Bay State drive-in playland is proving very popular with the young fry. That parents appreciate the diversions offered their children is reflected in the boxoffice. . . . Despite the first torrid spell of the season, Al Siner, manager of the Strand, reported an auspicious opening week-end of "Fort Ti." . . . As local high schools and academies concluded sessions for the season, downtown first-runs, for the most part, are noting a slight upward trend in matinee attendance. . . . The Metropolitan closed for the summer. . . . The Cranston Auto theatre was the second open-airer in this area to present a 3-D film. It was "Man In The Dark."

SAN FRANCISCO

George Archibald Buying and Booking Agency will book for the Studio drive-in, San Mateo, and the Palo Alto drive-in, Palo Alto, which have been sold by Guy Meek to Verne Schwin and C. N. Spivey, owners of the Porterville drive-in at Porterville. . . . Bob Clark of the Robert Clark Agency, returned from Los Angeles and discussions with Carlton Hunt, for redecorating, reseating with new loges and recarpeting (Gulliston) the State theatre, Dinuba. B. F. Shearer has the contract which includes radial wide-screen installation. . . . Warren Campling of Westland, is at the Marina and El Presidio, temporarily. . . . The Lyric, Marysville, went from Frank Maun to Ned Steele; the Valley, Anderson, from Lee Swiebel to Ken Loomis, and the Lyceum, this city, from Al Levin to Martin Langer. . . . Mildred Galanter, wife of Ted Galanter, MGM western press representative, is recuperating at her home, following surgery. . . . Fox West Coast's El Capitan, reopened June 24, with Lou Singer, once more at the helm.

TORONTO

Business has been hit hard by the advent of hot summer weather. . . . Business on one film stands out, namely the J. Arthur Rank film "A Queen Is Crowned." . . . Elections of the IATSE, Local 38, resulted in Bill Dale being elected president; Harry Fisher, vice-president; James Fuller, business agent; John Koster, secretary, and Sam Meredith, treasurer. . . . Richard Miles has been elected to post of president of the Manitoba Motion Picture Exhibitors Association succeeding David Rothstein. . . . John Ganetakos of Montreal was elected president of the Quebec branch of the Canadian Picture Pioneers, succeeding William Singleton. . . . Office of the Motion Picture Theatres Association of Ontario has offered any theatre wishing to stage a benefit show for Variety Village full information. . . . Pioneer showman Samuel Lent, one-time theatre operator in the city, died at the age of 65.

VANCOUVER

Bill Finnegan, formerly with Odeon Circuit in Eastern Canada, is the new assistant to Ivan Ackery at the Orpheum. He replaces Arthur Lorimer, promoted to manager of the F-P Kitsilano here. . . . Beverly Clark, of Famous Players, is on the sick list with throat trouble. . . . Peter Barnes, of Toronto, owner of three B. C. theatres, has taken over two theatres in Washington state, just over the Canadian border at Orville and Okanagan. He is also planning a drive-in theatre at Orville. . . . "A Queen is Crowned" broke all Vogue theatre records the first week. . . . Dorice Walls, Orpheum theatre cashier, is engaged to Erhil Santic of Vancouver. . . . Jean Brown, of Empire-Universal, was married to Murray Parker. . . . Brenton Kelly, manager of the Odeon-Olympia, is on a vacation trip to Toronto. . . . Nellie Gath of Famous Players district office and Betty Wynee of Odeon are away on holidays.

WASHINGTON

Sam Galanty, Columbia Pictures mid-east division manager, was in New York for home office executive meetings with Abe Montague. . . . Local showmen working on the United Cerebral Palsy Telethon on June 20 were A. Julian Brylawski, Frank M. Boucher and Victor J. Orsinger. . . . K-B's MacArthur theatre had a distinguished list of viewers for "A Queen is Crowned." Sponsors included Vice-President Nixon, Chief Justice Vinson, and Sir Roger Makins. . . . Dorothy Kolinsky, Variety Club secretary, was spending her vacation at Margate, New Jersey. . . . Ben Caplon, Columbia branch manager, returned from business trips to North Carolina and Richmond, Va. . . . Loew's Capitol Theatre expected completion of the 3-D equipment at the theatre June 25, with the initial attraction to be "Arena." . . . Newest member of the Variety Club is Fred Leroy Wineland, assistant secretary-treasurer, of Wineland Theatres.

New Techniques Boost Grosses in Buffalo

BUFFALO: Third dimension, wide-screens and stereophonic sound are putting new life in summertime business in this city. A good example of what the new media are doing was the recent showing of "Shane," on a full-stage screen and with stereophonic sound at the Paramount, at advanced prices. The first week's gross reached more than double the average gross and a second week also held up well. The picture, new screen and sound had a terrific advance promotional campaign.

Philadelphia Drive-Ins Air "Music from the Movies"

Five drive-in theatres in the Philadelphia area have joined together to sponsor a radio program called, "Music from the Movies." This 15-minute program, broadcast six days a week at 5:15 P.M., offers listeners recordings of the latest in popular screen music. The theatres sponsoring the program, over the Mutual network station in Philadelphia, are the Ridge Pike, Starlight, 309 Drive-in, Family and Chester Pike.

Open New Drive-In

The Skyvue, a new drive-in with a 300-car capacity, has opened in Northfield, N.S., Canada. C. Balish, who has had no previous exhibition experience, is operating the drive-in.

M-G-M TRADE SHOW–JULY 6th

"TERROR ON A TRAIN"

ALBANY	20th-Fox Screen Room	1052 Broadway	7/6	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	7/6	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	7/6	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	7/6	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	7/6	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	7/6	1:30 P.M.
CINCINNATI	20th Fox Screen Room	1632 Central Parkway	7/6	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	7/6	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	7/6	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	7/6	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	7/6	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	7/6	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	7/6	10 A.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	7/6	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	7/6	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	7/6	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	7/6	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	7/6	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	7/6	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	7/6	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	7/6	1:30 P M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	7/6	2:30 P M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	7/6	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	7/6	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	7/6	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	7/6	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	7/6	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	7/6	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	7/6	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	7/6	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	7/6	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	7/6	2 P.M.

M-G-M presents "TERROR ON A TRAIN" starring Glenn Ford, Anne Vernon • Story and Screen Play by Kem Bennett • Directed by Ted Tetzlaff • Produced by Richard Goldstone

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

TORPEDO ALLEY: Mark Stevens, Dorothy Malone—A very disappointing picture from Allied Artists. After "Battle Zone" and "Flat Top" the company really put together 84 minutes of nothing. The story element was there, but the action was nil and the dialogue was poor. If your patrons like war pictures, they might accept this one, but don't expect too much. Played Sunday, Monday, May 31, June 1.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

WILD STALLION, THE: Ben Johnson, Edgar Buchanan—Did very good business. This picture will draw them in—good story and good acting. All good comments. Play it by all means. Small town and rural patronage. Played Thursday, Friday, Saturday, May 7, 8, 9.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

Columbia

MAN IN THE DARK: Edmund O'Brien, Audrey Totter—Excellent! In my opinion, the best 3-D yet in spite of not being in color. Has more of the 3-D thrill scenes in it than other pictures (i.e., objects coming out to audience). Did good business, as is the case with all 3-Ds played. Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, June 12 to 18.—Arthur J. Silberman, Piccadilly Theatre, Chicago, Ill.

Metro-Goldwyn-Mayer

ANGELS IN THE OUTFIELD: Paul Douglas, Janet Leigh—This is the kind of picture for small towns and rural districts. If they would give us more sport pictures, such as racing, hockey, baseball, etc., and less of these silly love pictures, we small-towners would be able to keep our heads above water. Played Friday, Saturday, March 27, 28.—W. C. Enmark, Legion Theatre, Bienfait, Sask., Canada.

EVERYTHING I HAVE IS YOURS: Marge and Gower Champion—Good all the way 'round. Played Tuesday, Wednesday, May 5, 6.—Elaine S. George, Star Theatre, Heppner, Ore.

IVANHOE: Robert Taylor, Elizabeth Taylor—Exceedingly popular with those who saw it, but did not draw beyond regular patrons. Played Sunday, Monday, Tuesday, May 24, 25, 26.—Elaine S. George, Star Theatre, Heppner, Ore.

IVANHOE: Robert Taylor, Elizabeth Taylor—A good picture, but not worth 50% increase. The public is tiring of paying 75c for pictures that aren't worth it. We have played several at this advanced price and find that our patrons are staying away in droves. It's time the producers realized that the "bloom is off the rose"—advanced admissions are not the answer to sagging box office returns. Rural and small town patronage—population 650. Played Friday, Saturday, June 12, 13.—Reston Memorial Theatre, Reston, Man., Canada.

IVANHOE: Robert Taylor, Elizabeth Taylor—Very good picture, acting excellent, color excellent. Well received, but comments were that patrons did not feel it was worth advanced admissions by any means. Small town and rural patronage. Played Monday, Tuesday, Wednesday, May 11, 12, 13.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

LOVE IS BETTER THAN EVER: Elizabeth Taylor, Larry Parks—We lost money on this kind of picture. These silly love pictures do not appeal to the people of a small town and rural districts. Played Friday, Saturday, May 8, 9.—W. C. Enmark, Legion Theatre, Bienfait, Sask., Canada.

MERRY WIDOW, THE: Lana Turner, Fernando Lamas—This picture was a bit of a let-down and did not go over too well with our patrons. I think the main reason was that it is dated and not up to present day musicals. The older folk seemed to like it, but the young fry just didn't, and they form a big percentage of our customers. Played Monday, Tuesday, June 1, 2.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

NAKED SPUR, THE: James Stewart, Janet Leigh—Metro-Goldwyn-Mayer mekes few western pictures, but when they do it is usually a top-notcher. The "Naked Spur" is no exception. It is a careful picturization of characters, and the five people in the cast (with the addition of a few Indians) give wonderful performances. The Technicolor photography is outstanding. Business was above average in spite of the opening of the fishing season. Played Friday, Saturday, Sunday, Monday, May 15, 16, 17, 18.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

NAKED SPUR, THE: James Stewart, Janet Leigh—The scenery in this picture was worth the price of admission alone and there was the added feature of a good story well played by box office drawing stars. This is ideal for your customers if they like it rough and tough. Played Wednesday, Thursday, June 3, 4.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

NEVER LET ME GO: Clark Gable, Gene Tierney—Slow starting at first, but picks up. Terrific story to show some of the evils of Communism. Did good business but imagine this is due to coupling it with 3-D "Man in the Dark" (Col.). Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday. June 12 to 18.—Arthur J. Silberman, Piccadilly Theatre, Chicago, Ill.

TEXAS CARNIVAL: Esther Williams, Howard Keel—Threatening skies didn't kill the opening, but rain Monday finished it off. RKO's "Macao" with Jane Russell helped us along. Price was high, but the busines was there. We'll have to blame the weather for skimming the cream. Played Sunday, Monday, May 3, 4.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

Paramount

CARRIE: Jennifer Jones, Laurence Olivier—Good picture, but too long. One of these deep dramas which is all right once in a while. Very good, in fact, acting was excellent. Attendance only fair on this type of picture. Small town and rural patronage. Played Monday, Tuesday, June 8, 9.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

CARRIE: Jennifer Jones, Laurence Olivier—Doubled with Columbia's "Assignment—Paris." We died, but good, and there was nothing wrong with Dana Andrews in "Assignment—Paris."—Played Tuesday, Wednesday, May 12, 13.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—Shirley Booth's performance certainly earned her top billing. We hope to see more of her. Reaction to this picture ranged from wonderful to terrible. The box office return was satisfactory. Rural and small town patronage. Played Monday, Tuesday, May 25, 26.—Reston Memorial Theatre, Reston, Man., Canada.

GREATEST SHOW ON EARTH: All Star Cast—This type of production makes friends for us and the industry. Played Sunday, Monday, Tuesday, Wednesday, May 10, 11, 12, 13.—Elaine S. George, Star Theatre, Heppner, Ore.

JUMPING JACKS: Dean Martin, Jerry Lewis—Very good comedy. People went away laughing and feeling better. It's very good and entertaining and that's what the public wants. Good for any situation. Small town and rural patronage. Played Thursday, Friday, Saturday, May 21, 22, 23.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

JUMPING JACKS: Dean Martin, Jerry Lewis—Our box office really came to life on this show—first full house of the season, and the best Monday of this year. Played it single bill and weather was beautiful, though coolish. We were showing this second run. Played Sunday, Monday, June 14, 15.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

OFF LIMITS: Bob Hope, Marilyn Maxwell—This is very good entertainment, and the comedy team of Hope & Rooney is excellent. Mickey Rooney plays a sympathetic role for a change, and acted very well. Bob Hope was funny as usual, but the fellow who steals the picture again is Eddie Mayehoff. For some reason, business was not as good as expected, and I played the picture too long. It deserves preferred time, but not too much. The picture should prove strong in any situation. Played Thursday, Friday, Saturday, Sunday, Monday, Tuesday, May 21, 22, 23, 24, 25, 26.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

RHUBARB: Ray Milland Jan Sterling—This is another good one for a small town—just as good as "Angels in the Outfield" (MGM) at the box office. Small town and rural patronage. Played Friday, Saturday, March 20, 21.—W. C. Enmark, Legion Theatre, Bienfait, Sask., Canada.

STARS ARE SINGING: Rosemary Clooney, Lauritz Melchoir—A nice picture which was well received by all—excellent for a weekend date. Rental fair and you stand to show a profit. Rural and small town patronage. Played Friday, Saturday, June 5, 6.—Reston Memorial Theatre, Reston, Man., Canada.

STOOGE, THE: Dean Martin, Jerry Lewis—Funnier, not quite so ridiculous and a better story than usual with these stars. Business average. Played Sunday, Monday, May 21, June 1.—Elaine S. George, Star Theatre, Heppner, Ore.

RKO Radio

LUSTY MEN, THE: Susan Hayward, Robert Mitchum—Excellent feature which pleased all who came. Could not be better for rural area—lots of laughs. Good attendance. This one should go in any rural situation. Small town and rural patronage. Played Thursday, Friday, Saturday, June 4, 5, 6.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

LUSTY MEN, THE: Susan Hayward, Robert Mitchum—Doubled with "Under the Red Sea" (RKO). The second night we left out one whole reel of "Under the Red Sea" and could have left out two and nobody would have missed them. Susan and Mitchum could have carried the whole load. Played Sunday, Monday, May 31, June 1.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

Republic

RIDE THE MAN DOWN: Brian Donlevy, Forrest Tucker—Doubled with "Sailors on Leave" (Rep.). Business opened strong but got bumped second day with heavy rain. Played Thursday, Friday, April 2, 3.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Michigan.

TOUGHEST MAN IN ARIZONA: Vaughn Monroe, Joan Leslie—Weather was cold but busines was pretty good, everything considered. Doubled with "Tahiti

(*Continued on opposite page*)

(Continued from opposite page)

Honey" (Rep.). Played Sunday, Monday, March 29, 30.—R. B. Tuttle, Sky Vue Drive-In Theatre, Adrian, Mich.

WAC FROM WALLA WALLA: Judy Canova, Stephen Dunne—There are no hillbillies in "Walla Walla." Typical treat for the Canova fans—and there are several. Played Thursday, Friday, Saturday, May 14, 15, 16.—Elaine S. George, Star Theatre, Heppner, Ore.

Twentieth Century-Fox

GUNFIGHTER, THE: Gregory Peck, Helen Westcott—My best Friday, although double billed with "Red Ball Express" (U). Well liked by all. Played Friday, Saturday, June 5, 6.—Milton Dorriety, Star-Vue Drive-In Theatre, Georgiana, Ala.

MONKEY BUSINESS: Cary Grant, Ginger Rogers—Average business. Felt comedy was carried too far. However, the majority seemed to like it, judging from comments. Small town and rural patronage. Played Thursday, Friday, Saturday, May 14, 15, 16.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

MY PAL GUS: Richard Widmark, Joanne Dru—Very well liked. Did well and generated some pleasant comment. Played Tuesday, Wednesday, June 2, 3.—Elaine S. George, Star Theatre, Heppner, Ore.

STAR, THE: Bette Davis, Sterling Hayden—A very heavy drama with Miss Davis taking all the honors for her acting. The role was just right for her, as she played the part of a former Hollywood star who was no longer a draw at the box office. Business at our box office was average, but I don't think the people in very small situations will appreciate Miss Davis' thespian ability. Played Thursday, Friday, Saturday, June 4, 5, 6.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

United Artists

CYRANO DE BERGERAC: Jose Ferrer, Mala Powers—Very good. Enjoyed by everyone and did quite well at the box office. Played Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Monday, May 12, 13, 14, 15, 16, 17, 18.—James J. Hayes, Roxy Art Theatre, Rochester, N. Y.

KIND HEARTS AND CORONETS: Dennis Price, Valerie Hobson—A really great picture that held up very nicely. Played Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Monday, May 19, 20, 21, 22, 23, 24, 25.—James J. Hayes, Roxy Art Theatre, Rochester, N. Y.

ROYAL JOURNEY: Documentary—A really wonderful account of Queen Elizabeth's visit to Canada and the United States.—James J. Hayes, Roxy Art Theatre, Rochester, N. Y.

UNTAMED WOMEN: Lyle Talbot, Doris Herrick—If you need a vacation, close up instead of playing this; you'll be better off. In the first place, it won't draw, and in the second place, you don't want your patrons to see it. Played Tuesday, Wednesday, May 19, 20.—Elaine S. George, Star Theatre, Heppner, Ore.

Universal

GIRLS IN THE NIGHT: Joyce Holden, Glenda Farrell—This was a pretty good picture for the mid-week offering. The cast isn't strong, but those in it do a creditable job. Joyce Holden does a dance in the picture that rivals Salome's dance of the seven veils. There is action, romance and comedy relief. It should be a profitable booking in almost any situation for the mid-week change. Played Wednesday, Thursday, May 13, 14.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

MA AND PA KETTLE ON VACATION: Marjorie Main, Percy Kilbride—The stories get weaker all the time, but some of our people were weak with laughter just the same. Played Sunday, Monday, June 7, 8.—Elaine S. George, Star Theatre, Heppner, Ore.

MISSISSIPPI GAMBLER: Tyrone Power, Piper Laurie—Very good entertainment but might have had a better title. Played Sunday, Monday, May 17, 18.—Elaine S. George, Star Theatre, Heppner, Ore.

MISSISSIPPI GAMBLER: Tyrone Power, Piper Laurie—This is a picture with entertainment plus. It has everything a film should have to make it a sure fire hit. Our customers were not slow to tell us how much they enjoyed it. We can stand a lot more like this one to bolster our box office receipts. Played Monday, Tuesday, Wednesday, June 8, 9, 10.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

RED BALL EXPRESS: Jeff Chandler, Alex Nicol—A small town natural. This picture already did good business in town and sure helped to bring up B. O. these two nights. Jeff Chandler is well liked here. Played Friday, Saturday, June 5, 6.—Milton Dorriety, Star-Vue Drive-In Theatre, Georgiana, Ala.

Warner Bros.

CRIMSON PIRATE: Burt Lancaster, Eva Bartok—Apparently expecting just one more pirate film, our audiences had the time of their lives. Played Thursday, Friday, Saturday, June 4, 5, 6.—Elaine S. George, Star Theatre, Heppner, Ore.

CRIMSON PIRATE: Burt Lancaster, Eva Bartok—Box office was good for mid-week, second day actually better than opening, in spite of rainy weather. Played Tuesday, Wednesday, April 7, 8.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

IRON MISTRESS, THE: We think weather held this back, for in our opinion it was good entertainment that warranted better business than we did. Played Sunday, Monday, April 12, 13.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

JACK AND THE BEANSTALK: Bud Abbott, Lou Costello—Did better than expected. This picture fell down so at the house in town that I didn't have much hope for it. As I've said in the past, Abbott & Costello are losing their punch—here anyway. Played Sunday, Monday, May 31, June 1.—Milton Dorriety, Star-Vue Drive-In Theatre, Georgiana, Ala.

JAZZ SINGER, THE: Danny Thomas, Peggy Lee—I didn't think much of this one when we booked it—and it was a stinker. It had good color and good everything to keep them away from the box office. We didn't make picture cost. Small towns, keep clear of this one at any price. When will the large companies give small town theatres good pictures at a reasonable price? Played Tuesday, Wednesday, June 2, 3.—W. W. Kibler, Caroline Theatre, Bowling Green, Va.

SHE'S BACK ON BROADWAY: Doubled with "Devil Makes Three" (MGM). Both good pictures, but rain and cool weather combined to hold it back. Played Sunday, Monday, April 26, 27.—R. B. Tuttle, Sky Drive-In, Adrian, Mich.

SPRINGFIELD RIFLE: Gary Cooper, Phyllis Thaxter—Weather coolish, but crowd solid with this good action picture. Doubled with "WAC from Walla Walla" (Rep.). Played Sunday, Monday, May 3, 4.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

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Screen Play by SAMUEL NEWMAN

Based upon the famous Jungle Jim King Features Syndicate newspaper feature

Produced by SAM KATZMAN

Directed by WILLIAM BERKE

General Release August

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 132 attractions, 6,632 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	–	6	22	15	3
*Abbott & Costello Meet Captain Kidd (WB)	2	11	42	20	11
Above and Beyond (MGM)	13	60	32	2	1
Against All Flags (Univ.)	–	5	31	30	22
All Ashore (Col.)	1	5	26	16	3
Androcles and the Lion (RKO)	1	2	8	11	2
Angel Face (RKO)	–	2	26	18	5
Anna (IFE)	6	7	5	4	1
April in Paris (WB)	4	20	30	34	11
Bad and the Beautiful, The (MGM)	2	27	37	46	4
Battle Circus (MGM)	–	7	58	21	11
*Black Castle, The (Univ.)	–	1	7	10	6
Blackbeard, the Pirate (RKO)	–	9	29	22	13
Blazing Forest (Para.)	–	2	22	43	3
Blue Gardenia, The (WB)	–	–	–	8	3
Breaking the Sound Barrier (UA)	3	3	3	8	11
Bwana Devil (UA)	18	13	4	5	1
By the Light of the Silvery Moon (WB)	–	12	32	6	3
Call Me Madam (20th-Fox)	3	24	32	27	16
Cattle Town (WB)	–	3	12	22	19
City Beneath the Sea (Univ.)	2	1	14	16	9
Cleopatra (Para.)	–	3	1	5	9
Clown, The (MGM)	4	37	51	19	3
†Column South (Univ.)	–	–	1	3	1
Come Back, Little Sheba (Para.)	12	33	21	4	1
Confidentially Connie (MGM)	–	1	19	22	10
Count the Hours (RKO)	–	–	2	1	7
Desert Legion (Univ.)	–	6	17	31	–
†Desert Rats, The (20th-Fox)	–	–	5	2	1
Desert Song, The (WB)	–	–	3	3	–
Desperate Search, The (MGM)	–	1	22	5	4
Destination Gobi (20th-Fox)	–	3	21	27	4
Down Among the Sheltering Palms (20th-Fox)	–	1	11	15	3
Eight Iron Men (Col.)	1	1	14	24	3
Fair Wind to Java (Rep.)	–	–	1	5	2
Fort Ti (Col.)	1	4	5	–	–
Four Poster, The (Col.)	4	2	2	5	6
†Girl Next Door, The (20th-Fox)	–	–	4	1	–
Girl Who Had Everything (MGM)	–	–	15	6	–
Girls in the Night (Univ.)	–	9	13	–	2
Girls of Pleasure Island (Para.)	2	5	16	9	1
Glass Wall, The (Col.)	–	2	1	3	1
Gunsmoke (Univ.)	1	18	23	22	1
Hans Christian Andersen (RKO)	16	9	2	1	1
Happy Time, The (Col.)	4	1	5	16	24
Hiawatha (AA)	1	4	25	9	1
Hitch-Hiker (RKO)	–	2	3	4	–
Hour of 13, The (MGM)	–	7	1	3	3
House of Wax (WB)	39	10	4	1	–
I Confess (WB)	–	9	11	28	6
I Don't Care Girl, The (20th-Fox)	–	9	33	32	7
I Love Melvin (MGM)	–	7	40	38	9
I'll Get You (Lippert)	5	1	–	1	–
Invaders from Mars (20th-Fox)	–	1	4	6	2
Invasion U.S.A. (Col.)	2	4	6	10	11
Ivanhoe (MGM)	28	42	33	19	3
Jack McCall, Desperado (Col.)	–	–	6	8	3
Jalopy (AA)	2	4	8	–	1
Jazz Singer, The (WB)	–	–	21	20	42
Jeopardy (MGM)	9	22	14	16	5
Jungle Girl (AA)	–	1	5	4	1
Kansas City Confidential (UA)	–	4	9	5	7
Kansas Pacific (AA)	–	–	2	4	5
Lady Wants Mink (Rep.)	–	–	–	2	6
Last of the Comanches (Col.)	–	1	16	34	4
Law and Order (Univ.)	–	3	3	20	–
Lawless Breed (Univ.)	2	17	40	10	2
Limelight (UA)	–	2	–	–	4
Lone Hand (Univ.)	–	8	17	7	–
Ma and Pa Kettle on Vacation (Univ.)	39	29	24	11	–
Man Behind the Gun (WB)	3	12	30	15	1
Man in the Dark (Col.)	4	9	6	3	1
Man on a Tightrope (20th-Fox)	–	–	–	7	–
Meet Me at the Fair (Univ.)	–	11	33	26	12
Member of the Wedding (Col.)	3	1	3	2	3
Million Dollar Mermaid (MGM)	21	72	34	1	–
Mississippi Gambler (Univ.)	21	57	29	5	1
Moulin Rouge (UA)	8	20	7	6	–
My Cousin Rachel (20th-Fox)	–	6	16	27	12
My Pal Gus (20th-Fox)	4	24	38	36	4
Naked Spur, The (MGM)	6	54	54	9	1
Never Let Me Go (MGM)	–	1	19	17	1
Never Wave at a WAC (RKO)	3	33	41	7	7
Niagara (20th-Fox)	6	45	41	14	10
Off Limits (Para.)	2	14	25	21	–
*Operation Secret (WB)	–	3	24	21	15
Pathfinder, The (Col.)	–	2	20	17	3
Peter Pan (RKO)	30	6	1	–	–
†Pickup on South Street (UA)	–	4	–	1	–
*Plymouth Adventure (MGM)	7	18	46	48	11
Pony Express (Para.)	–	16	16	5	–
Powder River (20th-Fox)	–	1	2	4	–
President's Lady, The (20th-Fox)	11	19	41	12	5
Prince of Pirates (Col.)	–	–	3	6	–
*Quiet Man, The (Rep.)	38	49	16	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	4	17	29	9
Redhead from Wyoming (Univ.)	–	5	36	15	3
†Remains to Be Seen (MGM)	–	–	4	1	–
Ride the Man Down (Rep.)	1	8	14	15	4
Road to Bali (Para.)	37	63	29	4	–
Rogue's March (MGM)	–	–	9	8	5
Ruby Gentry (20th-Fox)	10	35	26	27	5
Salome (Col.)	7	19	9	–	–
†Scared Stiff (Para.)	2	4	–	2	–
Seminole (Univ.)	–	17	21	11	1
Serpent of the Nile (Col.)	–	–	1	7	–
She's Back on Broadway (WB)	1	8	30	40	8
Silver Whip (20th-Fox)	–	–	25	16	5
Sky Full of Moon (MGM)	–	3	2	24	8
Small Town Girl (MGM)	–	8	16	42	2
Snows of Kilimanjaro (20th-Fox)	28	49	12	3	1
Sombrero (MGM)	1	4	12	39	1
Split Second (RKO)	–	–	7	6	–
Star, The (20th-Fox)	–	–	15	14	27
Stars and Stripes Forever (20th-Fox)	24	67	36	12	1
Stars Are Singing, The (Para.)	–	3	22	25	9
Stooge, The (Para.)	31	40	34	7	1
Stop, You're Killing Me (WB)	–	–	13	40	31
Tall Texan, The (Lippert)	5	2	2	3	–
Taxi (20th-Fox)	–	4	12	15	13
Thief of Venice (20th-Fox)	–	2	7	7	13
Thunder in the East (Para.)	–	8	30	33	7
*Thunderbirds (Rep.)	1	7	43	10	1
Titanic (20th-Fox)	1	16	14	6	1
Tonight We Sing (20th-Fox)	–	8	2	2	5
Torpedo Alley (AA)	–	2	10	6	2
Treasure of Golden Condor (20th-Fox)	–	7	37	41	5
Tropic Zone (Para.)	–	6	19	23	6
Trouble Along the Way (WB)	1	7	19	35	5
†Woman They Almost Lynched (Rep.)	–	4	3	1	–
Young Bess (MGM)	1	5	5	4	–

Wiener Wins Full Praise

Harry Wiener, manager of Schine's theatre in Oswego, N. Y., and who always has examples of showmanship, promotion and management in his portfolio, has several items to his credit in recent dispatches. He had a good break when he was invited to give a 15-minute talk in three local schools and the State Teachers College, to explain 3-D processes and get in some plugs for coming attractions. He also won public relations benefits for his theatre when he went to lengths to find the owner of a wallet, which, it turned out, contained every cent the poor girl had—plus a doctor's prescription that contained the clue to her identity.

His lobby display for "Moulin Rouge" was right out of this world, a gorgeous Mercury convertible, loaned by a cooperative dealer, plus gowns furnished by a leading dress shop, as accessories for "Miss Moulin Rouge"—selected from a local college campus in an identity contest. Harry also engineered a local contest for the best G. I. photos made in Paris by local servicemen who had been overseas. More recently he arranged for the local Lincoln dealer to match every prize given in a quiz contest, thus doubling the ante, with no more than credit going to the sponsor.

He Has No Letter "r" On His Typewriter

So Murray Meinberg, manager of the Sumner theatre in Brooklyn, writes us as follows: "Fo- ou- playdates on 'Magnetic Monste-' we knew ou- pat-ons would expect to see a monste-, so we made one using a clothing dummy, with a ho--ible mask on a cabbage head. Set it up alongside a th-ee sheet f-om the pictu-e, with a blinke- effect and colo-ed lights. The payoff was—we opened to the best business in months, in spite of a Dodge- double-heade-, which usually hu-ts us at the box office. Co-dially you-s, Mu--ay Meinbe-g."

From Showman's Town

Dick Letts and Wally Hopp are two FPC downtown managers in Vancouver, who expect to catch up with the Ack and others of the circuit, and may well do so, with our sincere applause from this corner. They are in our mail, from Jack Droy, Vancouver correspondent.

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British Round Table

H. Laybourne of the Odeon, Southsea, had to work harder than ever to get people to the theatre during the Coronation and Naval Review. For "The Stars Are Singing" he used music show window displays and enclosed throw-aways with Coronation maps given away at the theatre. . . . And T. W. Lewis, manager of the Odeon, Bilston, exploited "The Pickwick Papers" as a Pre-Coronation Special. . . . G. Lockyer of the Odeon, Stafford, promoted a full-size model railroad engine which toured the streets for "Titfield Thunderbolt." . . . John Longbottom, consistent contributor from the Odeon, Middlesbrough, arranged a quiz contest on "Top of the Form" for lunchtime in a factory and thus had 6,000 potential theatre patrons. . . . Norman Longley, Imperial Cinema, Walsall, used a young local Jolson impersonator on stage to good advantage in advance of playing "The Jolson Story" and "Jolson Sings Again. . . . Desmond McKay of the Playhouse, Galashiels, pleased at having photographs used in the Round Table, brought them to the attention of the local paper who used a piece on it. . . . He sends further entries for the Quigley Awards second quarterly competition. . . . S. Moar actually had a live donkey parading the streets and standing in his lobby to exploit "Francis Goes to West Point" at the Corona theatre in Liverpool. . . . S. V. Murdoch, also of Liverpool, at the Gaumont, let his patrons decide whether he should play "Snows of Kilimanjaro." A month before playdate a book for their signatures was placed in the lobby. . . . A 3-D front of theatre display, in keeping with "Bwana Devil" was used by G. J. Pain, manager of the Gaumont, Glasgow. The picture was premiered here concurrently with London, Birmingham and Leeds. . . . L. C. Proctor of the Astra, Pembroke Dock, used a special poster designed by one of his staff depicting a code message, with free seats offered for correct solutions. . . . C. A. Purves, another Astra manager, located at Hemswell, sends good photos of recent displays.

▼ ▼

Our congratulations to Sydney L. Sale on winning first prize of £25 in the recent window display contest in connection with "Singin' in the Rain." Along with this information comes evidence of his good showmanship as entries in our next judging. . . . Harold Shampan of the Gaumont, Islington, and an active Round Tabler, sends pictures of street ballyhoo used for the "I Don't Care Girl." For "Desert Legion," he took advantage of street construction work and placed a ten-foot palm tree and life-size cut-out of Alan Ladd in a sand pile. . . . Charles Smith was fortunate in being able to tie up his exploitation for "City Beneath the Sea" with a local diving exhibition. A 20x3-foot banner advertised the showing of the film at his Regent theatre in Brighton. . . . A carefully selected audience of ladies was invited to a preview of "My Cousin Rachel" by T. S. Smith, manager of the Odeon, Motherwell, and much word-of-mouth advertising was gained. . . . Fred Tyler, assistant manager of the Grand Cinema, Banbury, sends us campaign on "Because You're Mine" which he says was carried out during the illness of the manager. He found a couple who celebrated their golden wedding day during the run of the picture and promoted gifts for them. . . . For "April in Paris," John W. Wilkinson, manager of the Haymarket, Newcastle, promoted special allowances on tickets to patrons traveling to Paris during the run of the picture. . . . Another Astra manager, J. W. Woodward in Melksham, sends us a photo of a tall chimney of a boiler house which seemed an ideal site for a poster to advertise "Flight to Mars." . . . Several good entries in from G. C. Williams, Regent Cinema, Chatham. For "Miracle of Fatima," personal letters were sent to churches and convents, resulting in groups coming to see the picture.

With his application for Round Table membership, J. W. Turner of the Savoy, Sale, sends us details of an attractive link-up for "Prisoner of Zenda." He promoted a runabout and motorcycle for lobby display with the sign, "Don't be a prisoner, enjoy the open road." . . . A. Atkinson, manager of the Ritz, Brighouse, using local store and cafe windows for displays on coming programs. . . . Sgt. A. Bacon of the Astra Cinema, Changi, Far East, arranging music tieups to play throughout the day for "With a Song in My Heart." . . . Noel Briggs of the Lyric, Wellingborough, creating interest in "Plymouth Adventure" by displaying a model of the "Mayflower" made by a local bakery. The cake was presented to the person guessing its weight. . . . C. F. Brodie, who manages the Regal Cinema, Barrow, was able to interest a travel agency in a window tieup for "Escape Route." . . . Assistant manager A. Buckley of the Regal, Harrogate, had a doorman dressed as a French gendarme parading the street to advertise "April in Paris" and sends tear sheets with front page story. . . . R. J. Crabb of the Lyric, Wellingborough, sending a good photograph showing audience reaction to "Metroscopix," along with photos of his minors' activities. . . . L. Edge, manager of the Alhambra, Shotton, had a huge canopy display, 24 feet long and 9½ feet high in the form of a castle for "Prisoner of Zenda" and hoped there would be no gales while it was up. . . . Fordham Ellis manager of the Forum Cinema, Ealing, held a Coronation hair style contest and celebrated the 19th anniversary of his theatre so his theatre wouldn't be forgotten during the time of the Coronation. . . . John W. Ellis, manager of the Odeon, Chester, proud to claim his theatre is becoming very well known among the cultural organizations of the city as a result of his public relations activities and sends photo of the local photographic society's exhibit at his theatre. . . . To exploit "Talk About a Stranger," manager Douglas Ewin of the Regal, Oxford, had a "Mr. Stranger" walking around daily carrying several clues to his identity.

▼ ▼

For his showing of "The Cruel Sea," manager H. Gent of the Royal Hippodrome, Liverpool, arranged to have a detachment of Sea Cadets provide a guard of honor. A ship's bell suspended over the entrance doors was rung at suitable intervals. . . . E. D. Hainge of the Odeon, Birmingham, considered "Come Back, Little Sheba" to be definitely a critic's picture, so invited the press and their ladies to a special preview and obtained 104 s.c. inches of excellent editorial. . . . F. L. Holmes, manager of the Ritz, Sunderland, contacted the local Catholic church regarding "The Miracle of Fatima" and the theme of the picture was used as the subject of the sermon prior to playdate. . . . N. J. Hartle, who is assistant manager of the Capitol Cinema, Bolton, sends an all-out campaign on "Because You're Mine" and includes photos of his singing contest winners. . . . . S. F. Hobart, manager of the Palace, Wandsworth, used a gigantic figure with moving head and arms for "Marching Along" display in front of his theatre and had to keep an eye on it for the congestion it caused. . . . R. C. Hoskins, assistant manager of the Palace, Kensal Rise, held a model "Mayflower" contest for schoolboys with resulting front-page newspaper space and interest in "Plymouth Adventure." . . . Yellow balloons were used in quantities to advertise the picture of that name by manager D. Hughes of the Regal Cinema, Cheltenham. He released 100 balloons inflated with hydrogen gas and also had six of them measuring five feet around affixed to the roof of the theatres, and balloon give-aways were used. . . . T. A. Jackson's campaigns from the Odeon, Chester, for "The Long Memory" and "The Titfield Thunderbolt" give evidence of well thought out advance exploitation. —*W. T.*

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Legion Approves One Of Two New Films

The National Legion of Decency this week reviewed two films, placing one in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. "Dream Wife" was placed in the former category, while "Arrowhead" was placed in the latter because it "treats suicide sympathetically."

SMPTE Group Discusses High-Speed Photography

A symposium on high-speed photography was listed as the highlight of a meeting of the Atlantic Coast Section of the Society of Motion Picture and Television Engineers that was to have been held Thursday in New York. Featured speakers of the evening were Nelson W. Rodelius, photographic engineer of the Armour Research Foundation; Richard O. Painter, associate supervisor of the electronics division of General Motors Proving Ground; Robert Buchanan, photographic engineer of United States Steel, and John H. Waddell, manager of the Fastax division of the Wollensak Optical Company.

New York Variety Club's Charity Aims Outlined

The aims of the Variety Club Foundation to Combat Epilepsy were outlined by Albert Dekker last Thursday at a luncheon meeting of New York Tent No 35 at the Hotel Piccadilly. These aims are: to underwrite the club's clinic for children with epilepsy; to produce a film concerning the disease; to print and distribute a series of educational booklets, and to hold a national conference of all groups working in the field of epilepsy. Three past chief barkers of the group Max A. Cohen, William J. German and Fred Schwartz, were honored at the luncheon for "contributing outstandingly to the growth of Tent No. 35 and for notable community services." Mr. Cohen, speaking for the guests of honor, stressed the importance of good public relations within the industry and made a plea for increased membership of the tent. William C. McCraw, executive director of Variety Clubs International, was toastmaster.

"Camillo" in 3 Languages Set for Capital Area

I.F.E.'s "The Little World of Don Camillo" will open in simultaneous runs July 9 in three different language versions—English, French and Italian—in the Washington, D. C., area. The three versions will open respectively at the Silver Spring, Plaza and Little theatres, Governor L. L. McKeldin of Maryland, Ambassador Alberto Tarchiani of Italy and Ambassador Henri Bonnet of Franch are scheduled to participate in the ceremonies, which will also mark the opening of the Silver Spring.

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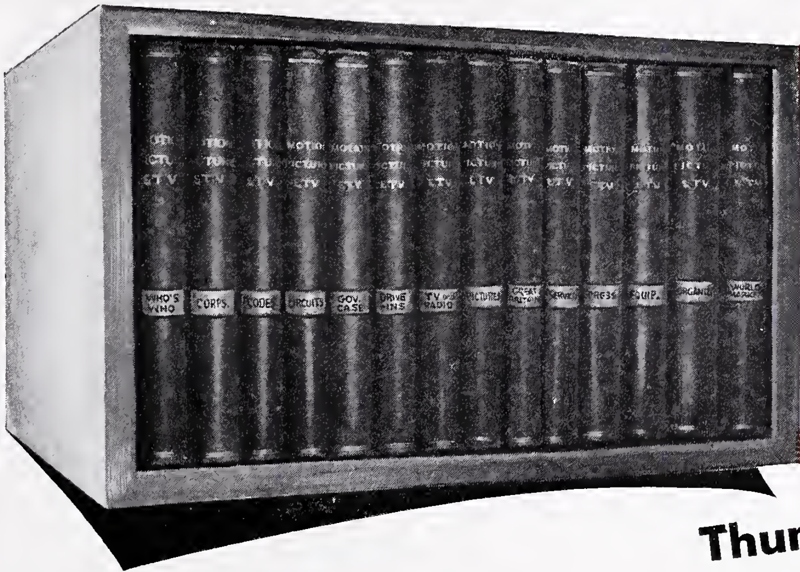

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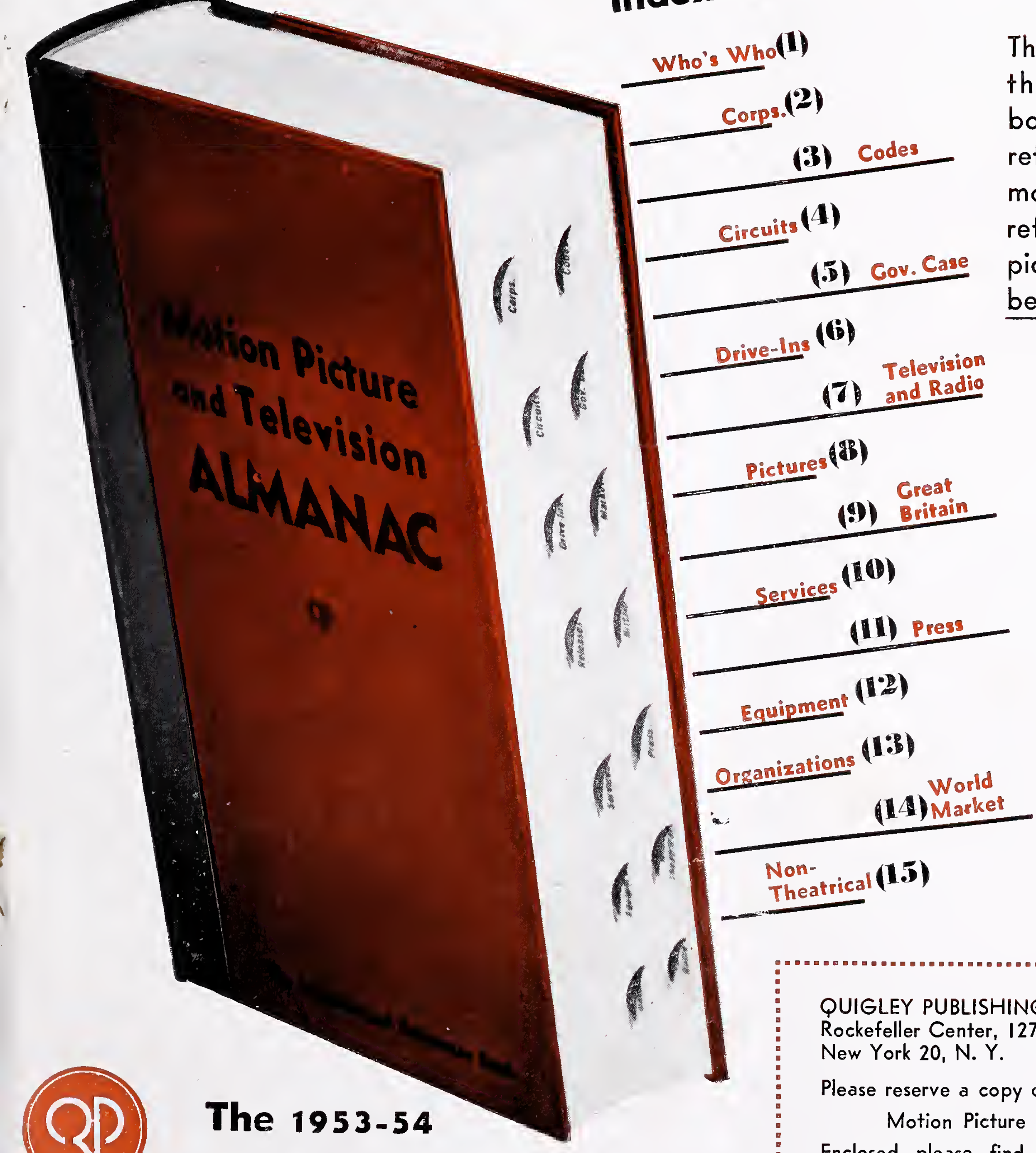
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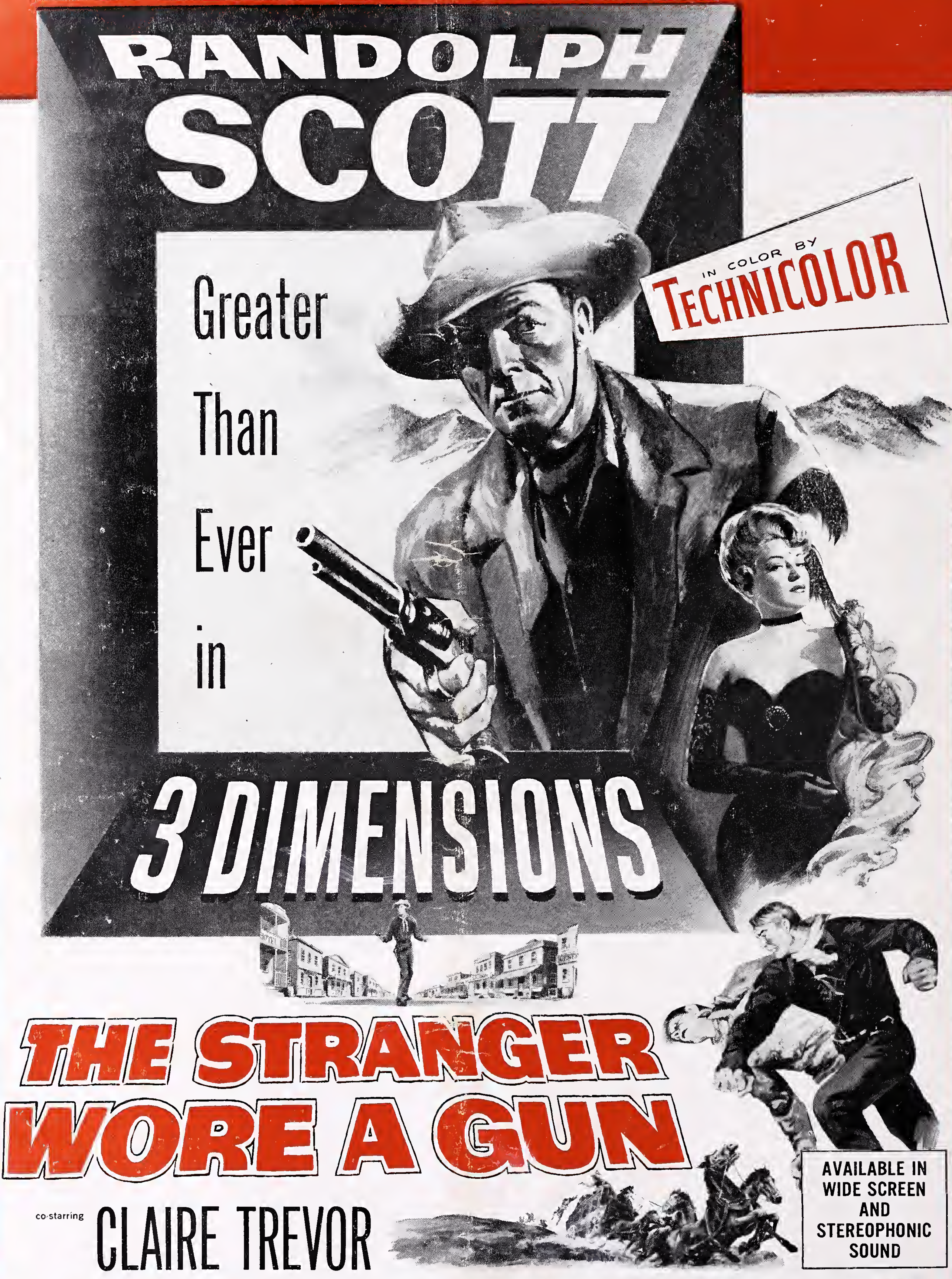

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